



Doctorate in Applied Educational Psychology
School of Education, Communication and Language Sciences

**The role of visual arts participation in promoting children's
social and emotional wellbeing**

By Rachel Sedgewick

August 2021

I declare that this thesis is my own and has not previously been submitted or assessed for any other qualification.

Overarching Abstract

This thesis explores the potential role of visual arts (VA) participation in promoting children's social and emotional wellbeing (SEW). It contains three chapters: a systematic literature review (SLR); a bridging document which explains the rationale and methodology for an empirical study in the light of the findings from the SLR; and an empirical study.

In recent years, there has been a greater emphasis on how schools may support children's SEW. The need for this has increased over the course of this research due to the ongoing COVID-19 pandemic, and the potential challenges children have experienced throughout. Wider literature, the SLR and empirical study in this thesis suggest a potential role of VA participation, as an accessible, inclusive and universal approach to promoting SEW for all children.

The aim of the SLR is to investigate the outcomes of VA interventions for children's social and emotional wellbeing. A thematic synthesis was conducted to analyse five studies with mixed methods data. Findings suggest that in a group context, VA participation may have a positive impact on children's social and emotional skills, confidence and self-esteem, relationships and connectedness. They may contribute to a sense of autonomy, positive affect and relaxation. However, evidence is limited and there are mixed results from quantitative data. A need is identified for research into universal art-based approaches which promote SEW for all children, which is outlined in the bridging document. The bridging document also discusses philosophical, methodological and ethical considerations which informed the empirical study.

The aim of the empirical study is to understand the potential role of a universal choice-based VA approach for children's SEW, from the views and experiences of a primary school class. The study involved an action research type design to implement a choice-based VA approach with a Year 3 class, over a period of six weeks. Following this, qualitative data was gathered from small groups of children and the teacher, which was analysed using thematic analysis. Findings suggest that in a whole class context, choice-based VA participation may provide a space for playful exploration, emotional expression and regulation within a class community. Findings are discussed in relation to children's SEW, along with possible implications for schools and educational psychologists.

Acknowledgements

Firstly, a big thank you to the children and school staff who participated in this research. Your enthusiasm, insight and commitment to the project has been invaluable.

Thank you to my supervisors, Emma Miller and Billy Peters, for your support and insight throughout the research process.

Thank you also to my tutor, Dave Lumsdon, for your ongoing support and encouragement throughout the three years of my doctoral training.

Finally, thank you to my partner, Sam, for your positivity and always believing in me. You have kept me smiling and I will be forever grateful for you cheering me on every step of the way!

Table of Contents

Chapter 1: The outcomes of visual arts interventions for children’s social and emotional wellbeing: a systematic literature review	9
Abstract.....	9
1. Introduction	10
1.1. <i>Background.....</i>	10
1.2. <i>Social and emotional wellbeing</i>	11
1.3. <i>Art and social and emotional wellbeing</i>	12
1.4. <i>Aim of this review.....</i>	13
2. Method	13
2.1. <i>Searching.....</i>	14
2.2. <i>Quality assessment.....</i>	16
2.3. <i>Data extraction.....</i>	17
2.4. <i>Data transformation and synthesis</i>	21
3. Findings	22
3.1. <i>Study characteristics</i>	22
3.2. <i>Analytic Themes</i>	23
4. Discussion	25
4.1. <i>Hedonic wellbeing.....</i>	26
4.2. <i>Eudaimonic wellbeing</i>	26
4.3. <i>Social and Emotional Skills</i>	27
4.4. <i>Limitations.....</i>	28
4.5. <i>Implications.....</i>	29
5. Conclusion.....	30
Chapter 2: Bridging Document	31
1. Introduction	31
1.1. <i>Background.....</i>	31
1.2. <i>Rationale for the thesis</i>	31

2. From the systematic literature review to empirical research	32
3. Philosophical position	32
3.1. <i>Ontology and epistemology</i>	33
3.2. <i>Methodology</i>	34
4. Methodological considerations	34
4.1. <i>Rigour and validity</i>	36
5. Ethical considerations	37
Chapter 3: What can child and teacher views about their experience of choice-based visual art participation tell us about promoting children’s social and emotional wellbeing?	39
Abstract.....	39
1. Introduction	40
1.1. <i>Rationale</i>	40
1.2. <i>Social and emotional wellbeing and visual art</i>	40
1.3. <i>Universal approaches</i>	41
1.4. <i>Application of choice-based visual art</i>	43
1.5. <i>Research aims</i>	43
2. Method	44
2.1. <i>Ethics</i>	44
2.2. <i>Participants</i>	44
2.3. <i>Design</i>	45
2.4. <i>Materials and procedure</i>	46
3. Findings	50
3.1. <i>Child and teacher views</i>	51
3.2. <i>Synthesis of views</i>	51
4. Discussion	56
4.1. <i>The role of play</i>	57
4.2. <i>Supporting regulation</i>	58
4.3. <i>Visual art as communication</i>	58

4.4. <i>The value of class community</i>	59
4.5. <i>Social and emotional skills development</i>	59
4.6. <i>Implications</i>	60
4.7. <i>Limitations</i>	61
5. Conclusion	63
References	64
Systematic Literature Review Appendices	75
Appendix A: Quality assessment	75
Appendix B: Data extraction form	93
Appendix C: Example of theming process	96
Appendix D: Descriptive themes development	97
Appendix E: Analytic themes development	99
Appendix F: Irrelevant themes	100
Empirical Research Appendices	101
Appendix G: Information sheet for headteacher	101
Appendix H: Information sheet for teacher	104
Appendix I: Consent form for teacher	108
Appendix J: Initial information sheet for parents/carers	109
Appendix K: Initial consent form for parents/carers	112
Appendix L: Information sheet for parents/carers and children who were selected for group interviews	113
Appendix M: Consent form for group interviews	116
Appendix N: Supervision log	118
Appendix O: Teacher's weekly log	119
Appendix P: Art session plan	120
Appendix Q: Description of the art session structure	125
Appendix R: Group interview questions	127
Appendix S: Teacher interview questions	129

Appendix T: Debrief sheet for children and their parents/carers following art sessions.....	131
Appendix U: Debrief sheet for children who took part in the group interviews.....	133
Appendix V: Debrief sheet for teacher.....	135
Appendix W: Thematic map for child themes	137
Appendix X: Thematic map for teacher themes	138
Appendix Y: Thematic map for teacher and child themes.....	139
Appendix Z: Description of teacher factors.....	140

List of Tables

Table 1: Key search terms	14
Table 2: PICOSS table of inclusion and exclusion criteria	15
Table 3: Studies included in the SLR	18
Table 4: Descriptive themes from stage two of the thematic synthesis.....	22
Table 5: Resources provided by the teacher in the art sessions.....	47
Table 6: The TA process.....	50
Table 7: Child and teacher themes.....	51

List of Figures

Figure 1: PRISMA flow diagram of the screening process (Moher et al. 2009)	16
Figure 2: Final themes from the thematic synthesis	23
Figure 3: Framework for ELVA (Nixon, 2016).....	29
Figure 4: Graphic representation of the sampling and consent process	45
Figure 5: The AR process for this study	46
Figure 6: Art session structure	48
Figure 7: Thematic map of final themes	52
Figure 8: How choice-based VA participation in a whole class context may promote children's social and emotional wellbeing.....	57

Chapter 1: The outcomes of visual arts interventions for children's social and emotional wellbeing: a systematic literature review

Abstract

In recent years, there has been a greater emphasis on how schools may support and promote children's mental health and wellbeing. There has also been a focus on developing aspects of children's social and emotional wellbeing (SEW) in schools. Previous research and literature, including from the field of arts therapies, suggest visual arts (VA) participation may provide an accessible and inclusive way of promoting children's wellbeing. The aim of this systematic literature review was to investigate outcomes of VA interventions for children's SEW. Inclusion and exclusion criteria resulted in the analysis of one quantitative and four mixed methods studies. A thematic synthesis was then conducted. Findings suggested that in a group context, visual arts participation may have a positive impact on children's social and emotional skills, confidence and self-esteem, relationships and connectedness. They may contribute to a sense of autonomy, positive affect and relaxation. However, evidence was limited and there were mixed results from quantitative data. A need was identified for research into universal art-based approaches which promote SEW for all children. Possible implications of this review for schools and educational psychologists will be discussed.

Keywords: Social and emotional and wellbeing, visual art, children, mental health

1. Introduction

1.1. Background

The mental health (MH) and wellbeing of children and young people (CYP) has been widely discussed and debated in the UK government (Department for Education, DfE, 2017b) and media. In 2013, the World Health Organisation (WHO) published a Mental Health Action Plan for the subsequent seven years, which included aims to promote positive MH and wellbeing around the world (WHO, 2013, p. 9). In the UK, services across education, health and social care are seeking to improve CYP's access to MH interventions, as well as universal ways to promote positive MH and wellbeing (DfE, 2017b; DfE & Department for Health and Social Care, DHSC, 2018). This systematic literature review (SLR) focused on visual arts (VA) interventions, which could be applied universally, to promote children's social and emotional wellbeing (SEW). The aim of this was to find accessible and inclusive ways to provide all children with equal opportunities to develop their wellbeing.

The terms 'mental health' and 'wellbeing' can be defined as different constructs, but are closely related and often used together or interchangeably. The terms are not always explicitly or clearly defined in literature, so findings may be open to varied interpretation. As this SLR focuses on the area of children's wellbeing, it is important to distinguish the difference between them. Definitions of both terms will be presented, before outlining the rationale for exploring the use of VA to promote children's SEW.

1.1.2. Distinguishing between mental health and wellbeing

Constructs of MH vary depending on personal and professional experiences, knowledge and values. My view is underpinned by a constructivist perspective (Fosnot, 2005) that the concept of MH is complex and personal, influenced by each individual's experiences. The term should not be used to describe mental illness (WHO, 2004); rather it is a domain of health which should be developed and nurtured throughout life.

The WHO's definition of MH focuses on a more objective capacity to manage normal stresses, and to function and participate in everyday life (WHO, 2018), rather than a subjective sense of wellbeing. However, normal levels of stress vary across different people and different contexts. The concepts of positive functioning and productivity are also subjective and culturally biased, suggesting the WHO definition of MH may lead to unhelpful expectations of young people (Galderisi et al., 2015). Keyes (2002) suggests MH is a continuum from high to low levels of subjective wellbeing, which is dependent on the emotions experienced, and psychological and social functioning. This thesis acknowledges the subjective and personal nature of MH, whilst taking cultural and societal expectations into account.

Like MH, the concept of wellbeing is not clearly defined across literature (Dodge et al., 2012; Ryan & Deci, 2001). Keyes identified three types of wellbeing: emotional, psychological and social (Keyes, 2002, 2005, 2014). According to Keyes, emotional wellbeing refers to the hedonic view of wellbeing, which is concerned with positive emotions, enjoyment and life satisfaction. Psychological wellbeing refers to a eudaimonic view of wellbeing, concerned with a person's subjective view of how well they are functioning in life (Keyes, 2014). Finally, according to Keyes, social wellbeing refers to the extent a person believes they can contribute and are valued within a society, and their sense of belonging within a community.

Although there is some evidence for Keyes' definition of wellbeing in adolescents (2006), much of the research involves adults. However, the three domains are supported by a review of child wellbeing literature by Noble et al. (2008) who identified similar features including positive emotions and satisfaction, relationships and resilience. Their definition encapsulated aspects of emotional, psychological and social wellbeing as defined by Keyes (2014), whilst being specifically relevant to children's school context. The National Institute for Health and Social Care Excellence (NICE) in the UK also refer to emotional, psychological and social wellbeing, and offer guidance to promote these domains in primary education (NICE, 2020). Like MH, this thesis draws attention to the subjectivity of wellbeing, including hedonic, eudaimonic and social factors.

1.2. Social and emotional wellbeing

In recent years, there has been a particular focus on promoting SEW for CYP (Barry et al., 2017; Jayman, 2017; NICE, 2020; Weare, 2015). There is also some challenge with the term SEW. Social wellbeing and emotional wellbeing can be viewed as two broad areas which should be defined separately (Keyes, 2002, 2005, 2014; NICE, 2020). However, as these terms are often used together in school wellbeing literature, there is a suggestion that they are interrelated. It also gives a message that we should not seek to promote one without the other.

Weare (2015) describes an emotional part of SEW including hedonic factors such as positive affect and satisfaction, eudaimonic factors such as sense of achievement and self-esteem, and skills to recognise, understand and respond to emotions. Weare (2015) also describes a social part of SEW including empathy for others, positive relationships and having a sense of belonging in school. Both parts are viewed together because they are seen to be interactive. For example, positive peer and teacher-student relationships are widely regarded to be beneficial for children's emotional wellbeing (King, 2015; Noble & McGrath, 2012; Roffey, 2010, 2015; Schmidt et al., 2019). Weare's definition of SEW (2015) is relevant for this thesis as it places greater emphasis on children's subjective experiences than social and

emotional development (Goldberg et al., 2019; Thompson & Tawell, 2017), learning (Durlak et al., 2011; Taylor et al., 2017), or competence (Barblett & Maloney, 2010; Schonert-Reichl & Lawlor, 2010), which are more concerned with adults' perceptions of children's skills.

1.3. Art and social and emotional wellbeing

The arts are considered to be important for MH and wellbeing of all age groups (Gordon-Nesbitt, 2017). There are many different modes of art, including VA such as painting, drawing, sculpting and photography; and performing arts such as music, drama and dance. To quote John Dewey, 'Art is not the possession of the few who are recognized writers, painters, musicians; it is the authentic expression of any and all individuality' (Dewey, 1998, p. 226). This highlights the inclusivity of art which is important when considering universal approaches for SEW. Gersch and Goncalves (2006) suggest there is opportunity for educational psychologists (EPs) to explore creative arts therapeutically in schools to promote aspects of SEW. Creative arts have been found to promote relaxation, provide a means of self-expression and reduce stress in adolescents and adults (Leckey, 2011). They have also been found to have a positive effect on self-confidence, self-esteem, relationship building and a sense of belonging in CYP (Bungay & Vella-Burrows, 2013; Zarobe & Bungay, 2017). Although there is evidence to suggest the arts are beneficial for SEW, authors of literature reviews considered evidence to be weak, and there is a need for more robust research in the area (Bungay & Vella-Burrows, 2013; Leckey, 2011; Zarobe & Bungay, 2017).

1.3.1. Visual art

As a former primary school teacher and trainee EP (TEP), I consider VA to be an accessible mode of art for both children and teachers, requiring readily available resources and little training. VA is a mode of art which can be 'appreciated by sight' (Lexico, 2021), but also by touch, as a multisensory experience. Dewey viewed VA as an experience unique to each individual, allowing them to express everyday thoughts, feelings and experiences (Dewey, 2005). These expressions are represented by visual metaphors, which are unique to each person but can be appreciated and interpreted by others (Feinstein, 1985). The process of VA making alongside others may therefore promote aspects of children's SEW such as developing awareness of emotions and empathy for others (Astbury & Aston, 2013; Nixon, 2016).

In art therapy, VA can be used therapeutically 'to discover an outlet for often complex and confusing emotions that cannot always be expressed verbally, and to foster self-awareness and growth' (British Association of Art Therapists, 2019, p. 1). There are differences between art *in* therapy: art as a tool for therapy, delivered by qualified art therapists; and art as

therapy: the therapeutic qualities of art which anybody can experience (Edwards, 2014; Losinski et al., 2016). For example, EPs may use VA to support children to communicate their thoughts and feelings (Moran, 2001; Morgan, 2000; Vetere & Dowling, 2017). I was interested in the latter, and how the supposed therapeutic qualities of art may promote children's SEW.

It has been proposed that VA in school can promote a sense of achievement, self-confidence, self-awareness and self-esteem (Mattil, 1972; Rubin, 1984). Rubin (1984) also suggested VA can help children to consider feelings, consequences and how to manage them. Within the current education system in England, expressive arts and design in the Early Years Foundation Stage (EYFS) provides opportunities for younger children to express their thoughts and feelings through art (DfE, 2017a). However, the primary art curriculum places greater emphasis on the development and progression of art skills, techniques, evaluation and historical knowledge; and less on the expression of thoughts and feelings (DfE, 2013). There is some limited evidence VA may be used in schools to promote children's SEW in whole class contexts (Astbury & Aston, 2013; Nixon, 2016). However, literature and research tends to focus on arts in school more generally than VA specifically (Karkou & Glasman, 2004; Menzer, 2015; Zarobe & Bungay, 2017).

1.4. Aim of this review

WHO guidance highlights the role of the wider school environment for children's wellbeing, proposing early wellbeing promotion activities and emotionally supportive interactions (WHO, 2018). Universal approaches are therefore important for promoting children's wellbeing in school (DfE, 2017b; DfE & DHSC, 2018; Department of Health, DH, 2015). I was interested in exploring universal VA approaches which may be used in primary schools, so all children have equal opportunities to develop their SEW. However, there were insufficient studies using VA approaches at whole class levels, so those using small group interventions were also included. This SLR aimed to synthesise findings from a range of disciplines, to generate new insight with relevance for education and educational psychology. The SLR Question was therefore:

What are the outcomes of visual arts interventions for children's social and emotional wellbeing?

2. Method

This SLR was underpinned by a pragmatic stance as a researcher, further discussed in Chapter 2. It was acknowledged that studies in this area could arise from a range of professions and researchers with different world views. I did not exclude any methodologies

based on a specific world view, particularly as there appeared to be little research into VA and children’s SEW.

2.1. Searching

I began with a scoping search of the literature to find available evidence in the area of VA and children’s SEW (Boland et al., 2017). This was vital in helping me to refine my Research Question and terms used for my search. Key search terms are presented in Table 1. Terms used, additions or exceptions varied depending on the source.

Table 1: Key search terms

<ul style="list-style-type: none"> • Wellbeing • Social and/or emotional wellbeing • Emotional literacy or development or intelligence 	<ul style="list-style-type: none"> • Art • Visual art • Creative arts • Art therapy 	<ul style="list-style-type: none"> • Child* • Youth • Adolescents 	<ul style="list-style-type: none"> • School • Education • Primary or elementary
---	---	--	--

Between August 2019 and January 2020, articles were searched on the following databases: ERIC, PsychINFO, Scopus, Web of Science and Google Scholar. Journals were searched through Taylor & Francis Online which included Educational Psychology in Practice and the International Journal of Art Therapy. Hand searches were also conducted. Inclusion and exclusion criteria were defined and presented using a PICOSS table (Table 2). Articles also needed to be from peer-reviewed journals and written in English. Qualitative, quantitative and mixed-methods studies were all considered to reduce the risk of an ‘empty review’ (Harden & Thomas, 2010, p. 754), where no studies are found to meet inclusion criteria.

Once duplicates were removed; titles were screened and irrelevant articles were excluded. 22 full text articles were then assessed against the inclusion and exclusion criteria, initially resulting in six articles to be included in the analysis. Quality assessment resulted in the exclusion of one of these (Appendix A, Paper 6), resulting in a total of five articles included in this review (Figure 1: PRISMA flow diagram of the screening process (Moher et al. 2009)).

Table 2: PICOSS table of inclusion and exclusion criteria

	Inclusion	Exclusion
Population	<ul style="list-style-type: none"> • Primary school aged children (aged 5-11) • 'Young adolescents' up to the age of 14 (UNICEF, 2012, p. 3) 	<ul style="list-style-type: none"> • Focused on specific groups: SENs, Autism, ADHD, refugees • Adolescents (over aged 14) • College or university students • Adults
Intervention	<ul style="list-style-type: none"> • Whole school, whole class or small group • Wellbeing promotion • VA 	<ul style="list-style-type: none"> • Assessment (e.g. means of diagnosis or identification of need) • Therapy or treatment for a mental health problem or illness • Performing arts as the primary or sole arts method (drama, music, dance) • 1:1 intervention
Comparator	<ul style="list-style-type: none"> • Comparison with no intervention or alternative intervention • Pre and post data 	N/A
Outcomes	<ul style="list-style-type: none"> • Social and/or emotional wellbeing 	Limited to: <ul style="list-style-type: none"> • Cognitive outcomes • Academic performance • Art skills and abilities
Study Design	<ul style="list-style-type: none"> • Empirical • Qualitative, quantitative or mixed methods data 	<ul style="list-style-type: none"> • Literature reviews
Setting	<ul style="list-style-type: none"> • Primary or elementary school • Secondary school 	<ul style="list-style-type: none"> • Further or higher education • Focused on special school

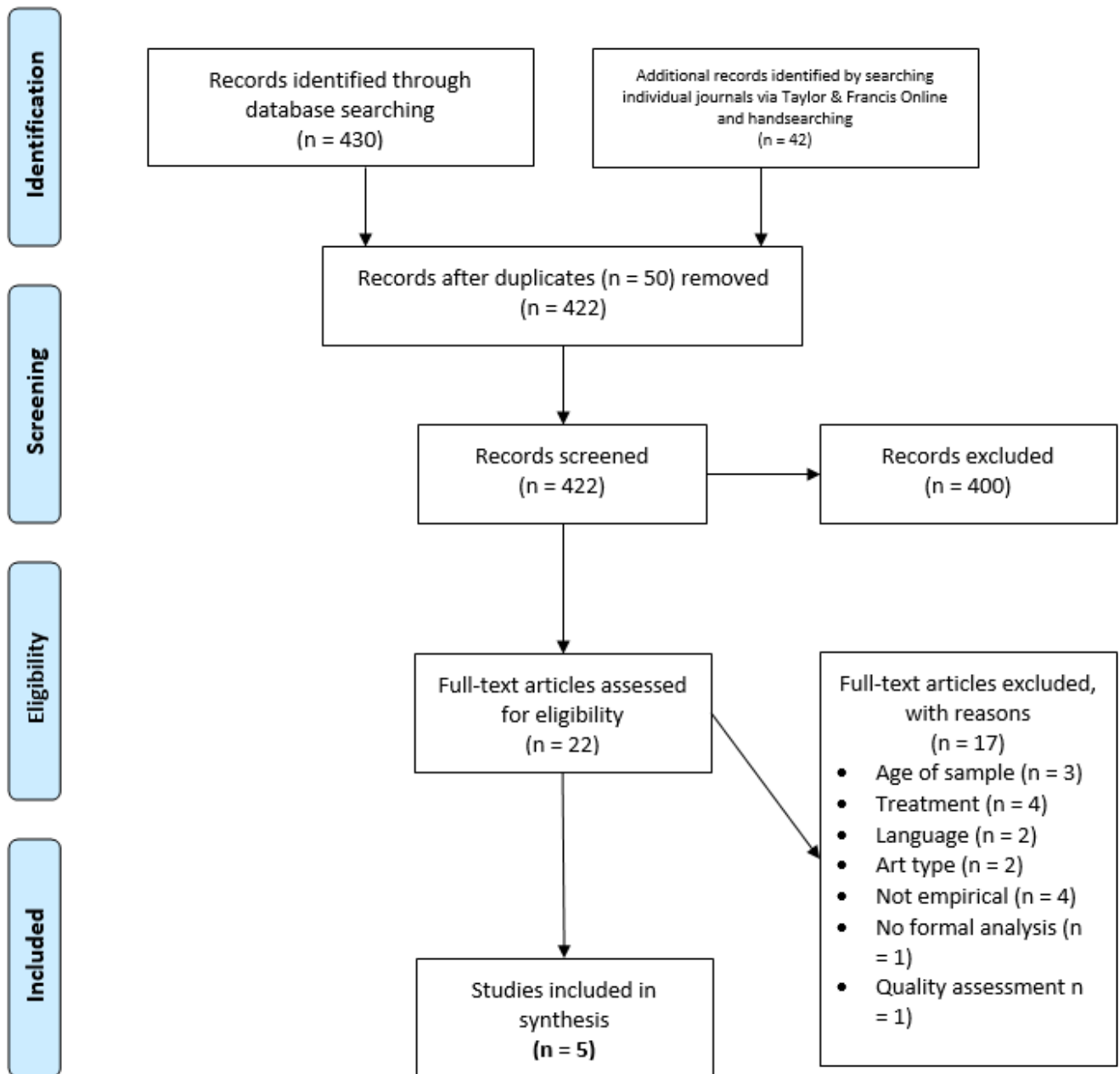


Figure 1: PRISMA flow diagram of the screening process (Moher et al. 2009)

2.2. Quality assessment

Quality of the studies was appraised to assess the rigour and reliability of the findings and relevance to my research question (Boland et al., 2017). The Mixed Methods Appraisal Tool (MMAT, Hong et al., 2018) allows flexibility to appraise qualitative, quantitative and mixed methods empirical studies, and was therefore appropriate for this review. The MMAT is recommended to be carried about by at least two reviewers therefore it was completed with judgements on quality agreed by my research supervisor and me (Appendix A).

Papers were judged to be of low-moderate quality overall, which reflects findings from other systematic literature reviews in the field of art and wellbeing (Bungay & Vella-Burrows, 2013;

Leckey, 2011; Zarobe & Bungay, 2017). Weaknesses included small sample sizes, some incomplete data and issues with replicability. Quantitative data was not always statistically analysed or did not always come from validated outcomes measures. This is consistent with the SLR by Bungay and Vella-Burrows (2013) about the arts and children's wellbeing. Qualitative analysis methods such as theming processes were not always sufficiently detailed, which also reflects findings from Bungay and Vella-Burrows (2013).

2.3. Data extraction

The SLR papers are presented in Table 3. A data extraction form was created (Appendix B) to extract relevant study characteristics and outcomes data (Boland et al., 2017; Jesson et al., 2011). The form was piloted and amended several times before being finalised to ensure all relevant data was extracted. Data was electronically copied verbatim from each paper to reduce the risk of data-entry errors (Boland et al., 2017). Study characteristics data were extracted from the introduction and method sections and outcomes data were extracted from the results or findings, discussion and conclusion sections.

Table 3: Studies included in the SLR

No.	Author(s) and year	Location	Research question or aim	Methodology and method(s)	Intervention and art used	Theoretical underpinnings	Setting and duration	Age of children and group size	Number of children included in analyses
1	McKay and McKenzie (2018)	Australia	An evaluation of the programme to investigate its effectiveness and to identify any areas for improvement	Mixed methods: Pre and post student surveys and photovoice (children asked to take photographs to represent their views and as a stimulus for discussion)	EYE BELONG: An arts-based health promotion programme exploring mental health and emotional wellbeing through a range of performing and VAs workshops. VA reported: painting, craft, photography and drawing	Ecological model and arts-based pedagogy	Primary, secondary and specialist schools Once a week for six weeks	Aged 10-13 years Whole class	n = 80
2	Ebert et al. (2015)	Spain	An evaluation of the workshop to investigate its effectiveness in improving children's emotion and creativity skills	Mixed methods: Pre and post self-report questionnaire	A workshop designed to build children's emotional intelligence skills, creativity skills and appreciation for the VAs. VA: children encouraged to investigate and explore a range of different VA materials	Links between emotion skills and creativity	Children taken to an art exhibition space as part of their school day Twice a week for three weeks (six, 75-minute sessions in total)	Aged 6-12 years Group size: 10	n = 20
3	Ziff et al. (2016)	USA	An evaluation of the intervention to investigate whether it mitigated children's stress	Mixed methods: Practitioner-based action research and evaluation	ArtBreak: Choice-based group art experience to promote social and emotional development	Play; developmental stages of group counselling; Rogers' principles of child-centred	Elementary schools 40 minutes per week from October-April	Aged 5-12 years Group size: 6-8	Referral data and discussions with children: n = 149

No.	Author(s) and year	Location	Research question or aim	Methodology and method(s)	Intervention and art used	Theoretical underpinnings	Setting and duration	Age of children and group size	Number of children included in analyses
			and supported their social and emotional development	Data from referral forms; fingertip temperature to measure stress; teacher questionnaires; discussions with children	VA: drawing, painting, collage and construction	education; art therapy (expressive therapies continuum)	(15–20 sessions in total)		Fingertip temperature: n = 39 Questionnaires: n = 51
4	Coholic et al. (2012)	Canada	An evaluation to assess the effectiveness of the programme in relation to children's resilience, self-concept and self-esteem	Quantitative: Comparison and control groups and standardised measures of resilience and self-concept	Holistic arts-based mindfulness programme (HAP): Using arts-based (including VA, role-play and music) mindfulness-based methods to teach the children how to pay attention; use their imaginations; identify and explore their feelings, thoughts and behaviors; and develop their strengths. VA reported: drawing and collage	Mindfulness and resilience	First author's university in a facility equipped for group work Two hours per week for 12 weeks	Aged 8-13 years Group size: 4	n = 21

No.	Author(s) and year	Location	Research question or aim	Methodology and method(s)	Intervention and art used	Theoretical underpinnings	Setting and duration	Age of children and group size	Number of children included in analyses
5	Coholic and Eys (2016)	Canada	An evaluation to assess the perceived benefits (from students and their guardians) and effectiveness of the programme in relation to children's resilience, self-concept and self-esteem	Mixed methods: Comparison and control groups and standardised measures of resilience and self-concept; semi-structured interviews with children and their guardians post-programme	HAP (see above for description) VA reported: drawing and painting	Child trauma and mindfulness	First author's university in a lab equipped for group work Two hours per week for 12 weeks	Aged 8-12 years Group size: 4	Interviews: n = 47 Quantitative measures: n = 77

2.4. Data transformation and synthesis

The chosen method for analysis and synthesis of data needed to be suitable for mixed-methods data. Critical interpretive synthesis (CIS, Dixon-Woods et al., 2006) was considered as it allows separate analyses of quantitative and qualitative data before integrating the data (convergent segregated synthesis) (Heyvaert et al., 2017; Stern et al., 2020). However, this method was not deemed suitable due to the heterogeneity of quantitative data. A convergent integrated approach to synthesis (Heyvaert et al., 2017; Stern et al., 2020) was therefore required to allow quantitative and qualitative data to be combined prior to analysis. This involved qualitating the quantitative data by transforming it into narrative descriptions (Munn et al., 2014; Stern et al., 2020). This is suggested to be 'less error-prone' than quantitating qualitative data (Pearson et al., 2015, p. 127). Narrative statements from authors' descriptions of quantitative data were used wherever possible. Where there were no descriptions, data was described as close to the original meaning as possible. Transforming data should be done with caution (Nzabonimpa, 2018), and limitations of this approach are later discussed (4.4. Limitations, p. 28).

Thematic synthesis (TS, Thomas & Harden, 2008) was chosen as a flexible approach for the diverse data set (Dixon-Woods et al., 2005). A criticism of TS is that it may provide a summary of findings rather than 'higher order thematic categories' (Dixon-Woods et al., 2005, p. 47). However, TS aims to 'go beyond' findings from the primary studies to generate new understandings which answer the research question (Thomas & Harden, 2008, p. 7). This depends on the researcher's own insights and judgements, which Thomas and Harden (2008) relate to third order interpretations in meta-ethnography (Noblit & Hare, 1988).

2.4.1. Stages one and two: coding and developing descriptive themes

In stage one, data was imported into NVivo. Line-by-line coding was conducted to translate concepts from one study to another (Thomas & Harden, 2008). Codes were reviewed and refined as data from studies were revisited.

In stage two, the research question was temporarily 'put to one side' to generate descriptive themes from all included data using inductive analysis (Thomas & Harden, 2008, p. 4). Due to the iterative theming process, I exported all codes from NVivo to theme codes by hand (Appendix C). This resulted in 16 initial descriptive themes. I then made amendments through the process of rereading codes, revising and renaming themes, and checking them against the whole data set. This two-stage process (Appendix D) generated 9 final descriptive themes as shown in Table 4.

Table 4: Descriptive themes from stage two of the thematic synthesis

Descriptive Themes
Ability to recognise, understand, express and respond to emotions
Hedonic and eudaimonic wellbeing
Relationships and connectedness
Social development and skills
Mental and physical health
Attitudes towards art
Creative space and autonomy
Cognitive outcomes and learning
Other activities

2.4.2. Stage three: Generating analytic themes

The third stage involved using the descriptive themes to directly answer my research question (Thomas & Harden, 2008), involving outcomes relating to SEW. By repeating the cycle of reviewing themes and data in relation to my research question, analytic themes were generated and refined. Eight initial analytic themes were generated by using the descriptive themes to answer the review question (Thomas & Harden, 2008, p. 7) (Appendix E). These were further refined to form six final analytic themes (Appendix E).

3. Findings

3.1. Study characteristics

As detailed in Table 3, reviewed studies were published between 2012 and 2018. All studies were from outside of the UK: Australia, USA, Canada and Spain. Children were aged between 5 and 13 years old and sessions took place in school settings, university facilities and an art exhibition space. Data from a total of 484 children were included in this review (n=484).

Interventions were programmes or workshops, designed to promote aspects of SEW using VA activities such as drawing, painting, collage, construction and photography. Most reviewed studies used pre-planned activities, whereas Ziff et al. (2016) adopted a choice-based art approach. The duration of interventions varied from 40-75 minutes per session, 1-2 times per week. The number of sessions delivered also varied, ranging between 6 and 20 in total. The majority of the reviewed studies used a mixed methods design for evaluation, with one using only quantitative measures (Coholic et al., 2012).

3.2. Analytic Themes

The final six analytic themes are presented in Figure 2 and described below, including illustrative quotes from qualitative data. An explanation of findings which did not lead to analytic themes is presented in Appendix F.

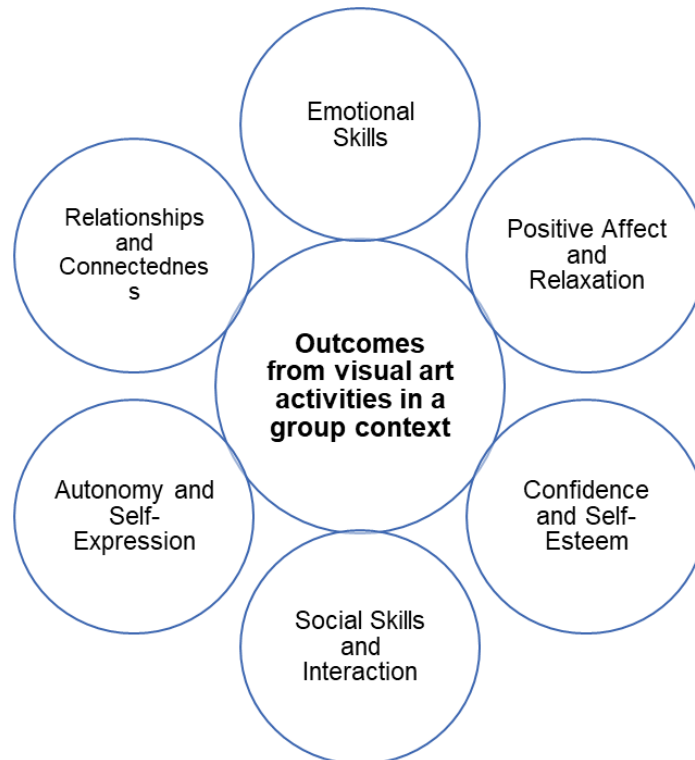


Figure 2: Final themes from the thematic synthesis

3.2.1. Autonomy and Self-Expression

Children value the space to be self-directed, explore their own ideas and express themselves:

Children were able to express their individual imaginations, thoughts and feelings through VA activities. Children were more likely to generate a range of different ideas when given the opportunity to be more self-directed. Qualitative data indicated children valued the autonomy and opportunity to explore and express their ideas through VA. They also valued the physical and emotional space which allowed them to do this.

Child: "We don't get told what to do, what to make. We have ideas." (Ziff et al., 2016, p. 86)

3.2.2. Emotional Skills

Children are more able to recognise, understand and regulate their emotions:

Children learned to recognise emotions in the artworks of others, learn emotional vocabulary and how to talk about emotions. Parents and teachers noticed improvements in children's

ability to understand and manage their feelings, and they applied these skills in social situations. Children were more able to express their feelings and seek emotional support from peers or trusted adults. Qualitative data indicated that participation in VA supported emotional regulation skills and resilience. There were mixed results with quantitative measures of emotional reactivity, with a significant reduction in one study (Coholic et al., 2012) and no significant reduction in another (Coholic & Eys, 2016).

Child: "If you're mad, you calm down" (Ziff et al., 2016, p. 86)

3.2.3. Positive Affect and Relaxation

Children experience positive affect and relaxation:

Children had fun and enjoyed participating in the VA activities. Quantitative evaluations showed their level of enjoyment and interest in art was usually high at baseline. Children experienced positive emotions during the VA activities such as joy, happiness and excitement. Children were reported to be more relaxed, calmer and less anxious after participating in VA. Quantitative measures suggested children's stress levels significantly reduced over the course of a workshop (Ziff et al., 2016).

Child: "[I feel] more relaxed...and more happy and stuff" (Coholic & Eys, 2016, p. 10)

3.2.4. Confidence and Self-Esteem

Children experience a sense of competence and gain confidence; and have a greater sense of self and increased self-esteem:

VA activities encouraged children to be more self-aware. Children used VA to represent themselves and express their values and ambitions, such as through drawing and photography. There were mixed results with quantitative measures of perceptions of self-concept, with a significant increase in one study (Coholic & Eys, 2016) and no significant change in another (Coholic et al., 2012).

Children gained confidence and improved self-esteem from participating in the VA activities. Qualitative data from teachers suggested this confidence transferred from the art workshops to school life. After completing the sessions, more children valued their own work and ideas and wanted to share these with others. Children valued learning new skills and more children were reported to take risks or try different things. However, quantitative measures of perceptions of mastery did not yield significant changes (Coholic et al., 2012; Coholic & Eys, 2016).

Child: "I'm more confident. I can talk in front of my class now." (Coholic & Eys, 2016, p. 10)

3.2.5. Relationships and Connectedness

Children experience a greater sense of connectedness with others; and develop relationships with peers and teachers:

The interventions allowed children to create art with, or alongside other children. Children reported learning about others and valued being able to talk about emotions, share ideas, help others and work in a group. Children felt heard, accepted and cared for by others.

Following the sessions, children reported getting along better with their friends and teachers. Some also reported making new friends. Teachers noticed children were more able to work and play cooperatively with their peers in the school environment. Overall, data suggested children felt more connected with their peers and teachers. However, quantitative measures showed no significant changes in perceptions of relatedness (Coholic et al., 2012; Coholic & Eys, 2016).

Teacher: “she handled recess better, she was able to join play with others more easily.” (Ziff et al., 2016, p. 86)

3.2.6. Social Skills and Interaction

Children have greater awareness and understanding of others’ feelings and how to respond, leading to more positive social interactions:

Improvements in social skills, such as helping other children and working cooperatively in a group were reported. Children were found to have a greater knowledge of how emotions can influence thinking and actions in social situations. They had a greater awareness of others’ feelings and how to respond, which had a positive impact on relationships with family and friends. They recognised and valued differences between peers and were reported to interact more positively with others.

Parent: “[She is] not as impulsive as before...she’s thinking about the other person’s side and maybe their feelings as well” (Coholic & Eys, 2016, p. 10)

4. Discussion

The aim of this review was to answer the question: *What are the outcomes of visual arts interventions for children’s social and emotional wellbeing?* Following the definition of SEW previously outlined; final themes will be discussed in relation to theory and evidence about hedonic wellbeing, eudemonic wellbeing, and social and emotional skills. Possible limitations and implications of this review will be considered.

4.1. Hedonic wellbeing

Hedonic wellbeing is concerned with positive emotions, enjoyment and life satisfaction (Keyes, 2014). Findings from this review indicated children generally find VA activities enjoyable, which is associated with positive emotions such as happiness and excitement (Coholic & Eys, 2016; McKay & McKenzie, 2018; Ziff et al., 2016). For many children, having the opportunity to express themselves through VA can be a playful, fun and enjoyable experience (Ziff, 2016) and therefore intrinsically motivating (Jaquith, 2011; Ryan & Deci, 2020).

Findings also suggested participation in VA activities may reduce stress and promote relaxation for children (Coholic & Eys, 2016; Ziff et al., 2016). This is supported by research into the impact of VA making on stress and anxiety (Kaimal et al., 2016; Martin et al., 2018; Stuckey & Nobel, 2010). However, there is a lack of research with children in comparison to adults, and in comparison to other forms of art such as music (Menzer, 2015). There are some studies which support the suggestion that participation in VA may promote relaxation and positive feelings for children (Carsley & Heath, 2018; Losinski et al., 2016; Menzer, 2015). Findings from this review suggested VA activities in group contexts may be therapeutic for children and therefore contribute to SEW (Coholic & Eys, 2016; Ziff et al., 2016).

4.2. Eudaimonic wellbeing

Eudaimonic wellbeing is defined as having a sense of purpose in life, personal growth, autonomy and positive relations with others (Keyes, 2014). Humanistic theorists propose humans have basic psychological and emotional needs which must be met to experience a sense of eudaimonic wellbeing (Griffin & Tyrrell, 2013; Maslow, 1943; Ryan & Deci, 2000). Findings from this review suggest VA activities within a group context may contribute towards these needs, including a sense of autonomy, competence and emotional connection or relatedness with others (Griffin & Tyrrell, 2013; Ryan & Deci, 2000).

Findings from this review suggested children value the space to be self-directed and express themselves (Ebert et al., 2015; McKay & McKenzie, 2018; Ziff et al., 2016). VA activities used in the studies provided children with varying degrees of autonomy, allowing them to explore and express their individual ideas. Allowing children the autonomy and freedom to express themselves through VA (Dewey, 2005) may therefore be beneficial for their wellbeing (Griffin & Tyrrell, 2013; Ryan & Deci, 2000). However, at the universal level, children in England are given decreasing amounts of autonomy in art as they move from the EYFS framework to the primary curriculum (DfE, 2013, 2017a). Reggio Emilia philosophy suggests that VA can provide a tool for children's individual exploration and expression of

thoughts, feelings and ideas in schools alongside the art curriculum (Cutcher, 2013; Edwards et al., 1998).

A sense of competence is proposed as another important need for wellbeing (Griffin & Tyrrell, 2013; Ryan & Deci, 2000), not to be confused with adult perceptions of a child's competence (Barblett & Maloney, 2010; Schonert-Reichl & Lawlor, 2010; Webster-Stratton & Reid, 2003). Findings from this review suggested when VA activities are used to promote SEW, children experience a sense of achievement and gain confidence (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016), which can lead to improved self-esteem (Harter, 2006). This may be due to there being less emphasis on artistic skills and knowledge overall, where each child's art is respected and appreciated as a product of unique experience (Dewey, 2005).

Findings suggested VA activities in a group context may promote positive relationships and a greater sense of connectedness with others (Coholic & Eys, 2016; McKay & McKenzie, 2018; Ziff et al., 2016), which is also considered important for wellbeing (Griffin & Tyrrell, 2013; Ryan & Deci, 2000). The role of the facilitators was a fundamental part of creating a safe space and climate which promoted positive interactions and relationship building. Positive peer relationships and teacher-student relationships in school are suggested to promote wellbeing in children of all ages (Graham et al., 2016; Roffey, 2010, 2012). However, there was no indication of relationship building in the method or findings in one of the included studies (Ebert et al., 2015), which placed more emphasis on skill development. Nevertheless, creating a space where children can openly express themselves through VA alongside their peers is likely to contribute to the building of relationships and SEW (Nixon, 2016).

4.3. Social and Emotional Skills

Findings from this review suggested VA activities can support children to recognise, understand and regulate their emotions (Coholic et al., 2012; Coholic & Eys, 2016; Ebert et al., 2015). VA activities may also promote a greater awareness and understanding of others' feelings and how to respond, leading to more positive social interactions (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). Developing children's social and emotional skills are suggested to be important for their SEW (Brackett, 2019; Burton, 2008; Krause et al., 2020). Two programmes involved more direct teaching of social and emotional skills through VA (Coholic et al., 2012; Coholic & Eys, 2016; Ebert et al., 2015). Alternatively, a choice-based approach such as ArtBreak (Ziff, 2016; Ziff et al., 2016) may develop these skills through promoting interactions between children in a group context (Menzer, 2015; Nixon, 2016).

Theories of art offer some insight into how VA activities may promote the development of social and emotional skills. Dewey's theory of art as experience (Dewey, 2005) suggests art reflects the emotions and ideas of everyday life. VA activities such as drawing, painting or collage can provide a helpful tool for children to express their experiences and emotions as visual metaphors (Feinstein, 1985), given less emphasis on language skills such as talking or writing (Morgan, 2000; Riley & Malchiodi, 2003; Vetere & Dowling, 2017). In a group context, sharing art with peers may promote children's awareness of others' feelings and empathy, by interpreting the artwork of others (Dewey, 2005).

4.4. Limitations

Studies reviewed were judged to be of low-moderate quality overall using the MMAT (Hong et al., 2018), reflecting findings from other literature reviews in the field of art and wellbeing (Bungay & Vella-Burrows, 2013; Menzer, 2015; Zarobe & Bungay, 2017). Potential issues with reliability, validity and generalisability of findings in this review will be discussed.

All studies were from outside of the UK and most included small group interventions in non-school settings. There are therefore issues with generalisability of findings to UK primary school contexts (Cohen et al., 2018). In addition, two of the art programmes included performing arts alongside the VA (Coholic et al., 2012; Coholic & Eys, 2016; McKay & McKenzie, 2018). It is therefore not feasible to distinguish possible influences from other modes of art in those studies. This challenges the validity of the SLR, as the extent to which the VA participation specifically promoted aspects of SEW cannot be reliably concluded. There appears to be a need for more research into the discrete use of VA to promote wellbeing in primary school contexts.

Due to heterogeneity of quantitative outcomes measures and analyses, it was not appropriate to conduct a quantitative analysis on that data. Quantitative data was therefore transformed into narrative form, or qualitised (Stern et al., 2020) prior to analysis. This relies on subjective interpretations from the researcher (Nzabonimpa, 2018). Therefore data may have been interpreted differently by different researchers, which challenges the reliability of this review. Personal biases should be recognised and set aside (Pearson et al., 2014; Tufford & Newman, 2010) during transformation of data. However, it is argued that the researcher can never completely separate themselves from the data, and their unique experiences and perspectives on the world (LeVasseur, 2003; Tufford & Newman, 2010).

Only studies published in peer-reviewed journals were included in the review in an attempt to maximise the quality of papers (Kelly et al., 2014). However, by not including grey literature in the review, this discounted possibly relevant and valuable literature such as theses or unpublished studies. Including such literature could have yielded additional evidence in

answer to the research question and reduced the risk of publication bias (Boland et al., 2017).

4.5. Implications

Heterogeneity and quality of studies in this area may be associated with the subjectivity and flexibility of art, and the expression of unique experiences (Dewey, 2005). Overall, findings suggested many children enjoy VA making, contributing to a sense of hedonic wellbeing; and supports the view that VA can provide a tool for children to express their thoughts and feelings (Dewey, 2005; Edwards et al., 1998; Rubin, 1984). In a group context, VA activities may promote development of social and emotional skills by sharing experiences with each other. Enhancing Emotional Literacy through VAs (ELVA) has a strong focus on teacher-student relationships within a class setting (Nixon, 2016), although there is very limited research into the impact of ELVA (Astbury & Aston, 2013). Nevertheless, the approach offers a potentially helpful framework when considering how VA activities may be applied to promote SEW universally, in a primary school classroom (Figure 3).

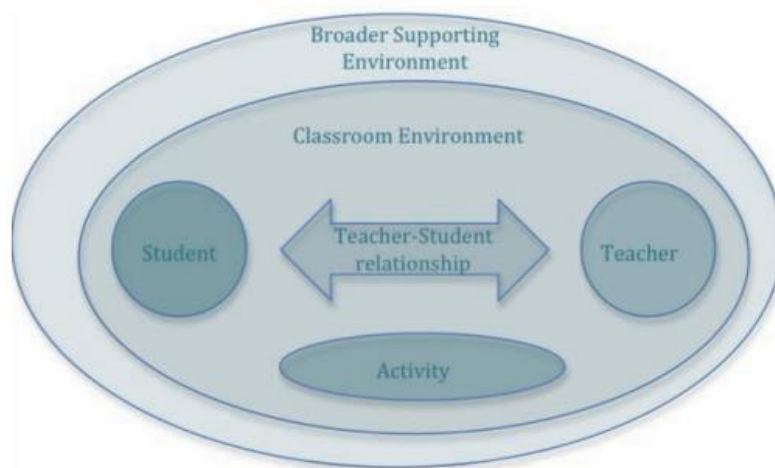


Figure 3: Framework for ELVA (Nixon, 2016)

Whilst EPs Gersch and Goncalves (2006) suggest there is opportunity for EPs to explore creative art therapies in schools, review findings highlight the potential of everyday creative activities which are accessible for all. It is hoped that findings from this review may provide a starting point for further thinking and collaboration between EPs and school staff, to make use of available resources and creative activities to promote SEW for all children. There is a clear need for further research into the impact of VA participation on children's SEW, particularly at the universal level.

5. Conclusion

Review findings suggested in a group context, participation in VA activities may contribute to children's hedonic wellbeing by promoting positive affect and relaxation. It may also contribute to children's eudaimonic wellbeing by promoting autonomy, connectedness and positive relationships, and developing their confidence and self-esteem. Findings also suggest VA activities in a group context may develop children's social and emotional skills. However, evidence was limited and there were mixed results from quantitative data. There is also need for research into universal art-based approaches which promote SEW for all children.

Chapter 2: Bridging Document

1. Introduction

The aims of this chapter are to outline the rationale for my thesis and explain how the main findings from the SLR led to my empirical research questions. This will include the development and implications of my philosophical position on the methodology of my research. Validity and ethical considerations will be also be addressed.

1.1. Background

Whilst on placement at an Educational Psychology Service (EPS), the local authority (LA) was in the process of developing mental health (MH) support for schools and families, including participation in the Mental Health Services and Schools and Colleges Link Programme, and a government trailblazer of the Mental Health Support Teams initiative (Department of Education, DfE, & Department for Health and Social Care, DHSC, 2018). This encouraged critical reflection on the understanding of and support for children and young people's (CYP's) MH and wellbeing.

Research into the MH of CYP reports the increasing prevalence and diagnoses of mental illnesses, particularly as children move through secondary school (Kessler et al., 2005; Sadler et al., 2018). The young age at which mental health issues can arise for children and the increased risk as they get older (Kessler et al., 2005; Sadler et al., 2018), highlighted the importance of preventative work long before they reach secondary school. However, research into CYP's MH is commonly conducted and presented from a medical stance, drawing more attention to the diagnosis and treatment of mental illnesses rather than the promotion of wellbeing for all.

1.2. Rationale for the thesis

From my experiences as a teacher and TEP, as well as wider reading for my SLR, there appeared to be a potential role for visual arts (VA) participation to promote children's social and emotional wellbeing (SEW). I came across psychological approaches during my EP training which used VA both therapeutically and to aid communication, such as narrative therapy (Morgan, 2000; Vetere & Dowling, 2017) and personal construct psychology (Moran, 2001). I wondered if there was a role for EPs to support teachers to use creative resources and skills they already have to promote wellbeing, which could be applied in any primary school setting. From my initial reading, there appeared to be a need to bridge the gap between art therapy and art education. Not all children require art therapy, but all children should have opportunity to access art for their SEW, rather than just to meet a learning objective.

2. From the systematic literature review to empirical research

Findings from my SLR provided some evidence to suggest VA participation in a group context may promote children's SEW. However, a need was identified for research into universal VA approaches which could be applied in a whole class context. Only five studies were included and all were published from 2012 onwards, suggesting this may be a relatively new area of interest. As a TEP, I am well placed to contribute to this research area due to the relationships I have with schools and my practical experiences and understanding of relevant psychological theory. This section will outline how findings from the SLR informed the research questions and methodology for my empirical research.

Studies included in the SLR tended to use programmes where the VA activities were prescribed by the facilitator (Coholic et al., 2012; Coholic & Eys, 2016; Ebert et al., 2015; McKay & McKenzie, 2018). In contrast, Ziff et al. (2016) used a more child-led, choice-based art approach (ArtBreak) to promote aspects of SEW. ArtBreak focused more on the experience of VA participation, and less on skills development than some of the other studies. This aligned more with the subjectivity of art and SEW (Dewey, 2005; Noble et al., 2008; Weare, 2015), outlined in Chapter 1. Ziff et al. (2016) recruited children through a referral process, which could be viewed as a reactive rather than proactive approach to wellbeing. Ziff (2016) does suggest the ArtBreak approach can be used in whole class contexts, but there appears to be no evidence yet to support that claim.

Quantitative data from the SLR were mixed and provided limited insight into the potential outcomes of VA for children's SEW. All but one study used qualitative methods to supplement the quantitative data in a mixed methods design (Coholic & Eys, 2016; Ebert et al., 2015; McKay & McKenzie, 2018; Ziff et al., 2016). The qualitative data provided a more detailed understanding of how VA participation may promote SEW, from the experiences and views of children themselves. As I will discuss in the following section, this also aligned more with my values as a TEP and my evolving stance as a researcher. Evidence from the SLR appeared to lack rigorous qualitative methods which recognised children's own experiences and views as valid in their own right, without the need for quantitative measures.

3. Philosophical position

I strongly value CYP's unique experiences and perspectives on their own lives, and how this can influence positive change. I appreciate wellbeing as a subjective experience, therefore believe CYP's views should be at the centre of wellbeing research for CYP. It is important to recognise these values and how they influence my work as a researcher (Darlaston-Jones, 2007; Lederman & Lederman, 2015). As philosophical positions can be interpreted

differently by different individuals (Willig, 2012, 2013), I aim to describe my interpretation of my position taken as a researcher, within this thesis.

3.1. Ontology and epistemology

Ontology can be defined as one's assumptions about the world or, 'What is there to know?' (Willig, 2013, p. 12). The planning and conducting of my SLR was underpinned by a pragmatic stance as a researcher. There have been debates about the meaning of and application of pragmatism in research and educational psychology (Biesta, 2010; Briggs, 2019). However, for my thesis, pragmatism is defined as the view that 'there may be both singular and multiple versions of the truth and reality, sometimes subjective and sometimes objective, sometimes scientific and sometimes humanistic' (Cohen et al., 2011, p. 23).

Ontological assumptions underpin one's epistemology, which can be defined as what can be known about the world, or 'How can we know?' (Willig, 2013, p. 12). As previously discussed, there are different conceptualisations of MH and wellbeing depending on the field, individual stance and experiences. Whilst wellbeing can be a particularly subjective concept, there are also some objective measures of wellbeing for children, such as the extent to which a child has adequate care, shelter and nutrition (Adamson, 2013; Statham & Chase, 2010). I therefore did not want to rule any research out of my SLR based on a specific world view, which led to the inclusion of mixed methods studies. Mixed methods research comes from a view that 'the world is not exclusively quantitative or qualitative; it is not an either/or world, but a mixed world' (Cohen et al., 2011, p. 22). It therefore perceives reality as both objective and socially constructed, which aligns with my definition of wellbeing.

After data analysis for the SLR, I critically reflected on the value of the quantitative data in answering the research question. Any significant differences in the quantitative data only told me there had been a change in a specific measure, rather than wider and more detailed aspects of SEW. From a positivist stance, any differences which were not significant would suggest the approach did not have sufficient impact on SEW. From a subjective stance, how do we know the children had not experienced changes which were not measured? I found the qualitative data to provide more insight into how the approaches promoted aspects of children's SEW, which took into account the unique experiences of those involved. Reflecting on my values, I therefore wanted to learn more about children's experiences of VAs participation in relation to SEW.

A pragmatist epistemology is practice-driven (Denscombe, 2008) and oriented towards action and solutions for change (Cohen et al., 2018; Goldkuhl, 2012). Research is therefore not only about knowledge building, but creating change. I wanted my research to benefit

those who participated in it and the wider school; as well as contributing to discussion about how we promote SEW for all children. Further, I wanted to do this by hearing about children's subjective experiences of participating in a VA approach. Goldkuhl (2012) suggests that interpretivism can sit alongside pragmatism in research. My empirical data collection method therefore had phenomenological underpinnings, looking at how a VA approach was experienced by a group of children in a particular school (Willig, 2008).

3.2. Methodology

My empirical study was informed by action research (AR), which followed the pragmatist stance that research should involve action and change (Baskerville & Myers, 2004; Goldkuhl, 2012). To my knowledge, at the time of my study there were no VA approaches already being implemented to promote SEW in my placement primary schools. I therefore wanted to work collaboratively with a school to implement an approach from my SLR, to gather data about children's experiences of such an approach.

As well as the children's experiences, I also wanted to hear about the teacher's experiences of implementing the art approach. My data collection was therefore informed by a qualitative methodology. I considered using interpretive phenomenological analysis (IPA) for the evaluation of the VA approach, due to its aim of interpreting the subjective experiences of individuals (Larkin & Thompson, 2012; Smith & Shinebourne, 2012; Willig, 2008). However, IPA research usually involves understanding individual's perceptions of an everyday phenomena, whereas I needed to evaluate the outcomes of the AR. IPA often involves detailed analysis of a small number of individual transcripts, arising from in depth interviews (Howitt, 2016; Smith & Shinebourne, 2012), whereas I wanted to understand the experiences of the class community's participation in the chosen VA approach.

I selected thematic analysis (TA) to analyse data from interviews with the teacher and children in a class. TA was chosen due to its flexibility to analyse different sets of data (Braun & Clarke, 2006), including group interviews with children and semi-structured interview with the teacher. Unlike IPA, TA it is not bound by a particular theoretical framework (Braun & Clarke, 2006), aligning more with a pragmatist stance. TA seeks to identify patterns across qualitative data (Braun & Clarke, 2006), and was used in my empirical study to understand the experiences of a class participating in a VA approach, in relation to children's SEW.

4. Methodological considerations

Recognising the values of AR, I had an active role in both the research and change process. For example, I helped to deliver the first art session in my empirical study alongside the teacher and was involved in a collaborative reflective process with them throughout. I

therefore acknowledge the influence of my own experiences, knowledge, values and biases in the research, which is an important aspect of AR (McNiff, 2017).

I also recognise the potential influences as a researcher on the collection and analysis of qualitative data (Braun & Clarke, 2006; Willig, 2008). For example, the findings from my SLR influenced the questions asked in the interviews, which may have influenced the types of responses given by both children and the teacher. Although an inductive approach was taken in the TA, prior experiences including outcomes of the SLR may have influenced my interpretation of themes. As Braun and Clarke (2006) explain, 'researchers cannot free themselves of their theoretical and epistemological commitments, and data are not coded in an epistemological vacuum' (p. 84). This is also a necessary feature of qualitative research (Willig, 2013).

Focus groups were considered as a method for collecting data about the children's experiences of a VA approach, as part of a class community. Focus groups usually involve specific topics for discussion through interaction between the participants, with the researcher as the facilitator (Cohen et al., 2018; Morgan, 1996). However, my research question involved SEW specifically, which may not have been covered through more open discussion with young children. Group interviews were therefore selected to allow opportunity for children to both share individual responses to questions and discuss responses with each other. Group interviews are also suggested to replicate small group contexts which children are likely to be familiar with in their day-to-day school experiences, and may therefore feel more comfortable for children than individual interviews (Cohen et al., 2018; Greene & Hogan, 2004; Mauthner, 1997).

A criticism of group interviews is they may risk social desirability bias and encourage group think, which may result in some children not feeling able to offer different opinions to those in the rest of the group (Cohen et al., 2018; Janis, 2008). To minimise this risk, it was explained to the children that they may have similar or different views to each other; and all children who participated in the interviews were given the opportunity to answer every question if they wanted to. In addition, one of the advantages to group interviews is that individual children may feel less pressure to answer every question (Greene & Hogan, 2004), which was the case for some of the children who participated.

Due to a recent COVID-19 lockdown, all interviews were conducted virtually using Zoom from a laptop. Research into virtual focus groups suggests many of the usual methodological, practical, and ethical considerations are similar to those in face-to-face studies, such as building rapport and ensuring informed consent (Daniels et al., 2019). There are some distinguishable differences however, such as the need to manage any technical

difficulties (Daniels et al., 2019). For example, it was important to agree in advance the school staff who would be responsible for supporting children with any practical, emotional, or technological issues during group interviews for my research. However, the children were already familiar with virtual learning and video conferencing with school staff from the prior lockdown and isolation of bubbles. The children, school staff and I were therefore more comfortable and competent with the use of video conferencing than we would have been prior to the pandemic.

4.1. Rigour and validity

Rigour and validity in qualitative research are debated and defined in different ways by different researchers (Cypress, 2017; Davies & Dodd, 2002; Sandelowski, 1993; Thomas & Magilvy, 2011). For my empirical research, validity is defined as the extent to which the interpretations and conclusions drawn from the data represent the children's and teacher's experiences or realities (Braun & Clarke, 2006; Creswell & Miller, 2000). Due to time constraints, a pilot study was not conducted. This would have enabled interview schedules to be tested and amended if necessary, and may have increased the validity of my research (Cohen et al., 2018; Guest et al., 2012). To enhance the validity of my empirical study, I therefore sought feedback on my interview questions from my research supervisors and revised the questions as agreed (Guest et al., 2012).

Davies and Dodd (2002) proposed rigour in qualitative research should concern factors including attentiveness, sensitivity, respect, honesty and reflection. This view has strong ethical underpinnings and informed how I translated and interpreted the data. For example, Poland (1995) emphasised the need for interviews to be transcribed verbatim as accurately as possible, to ensure rigour. Automatic transcription software can provide a relatively accurate and more time effective way to transcribe interview data (Bokhove & Downey, 2018). However, I conducted transcriptions manually to both familiarise myself with the data (Braun & Clarke, 2006) and reduce automatic errors which could arise from different speakers in group interviews, accents and the quality of audio recording over video-conferencing (Bokhove & Downey, 2018). Transcriptions were reread and checked against the audio recordings for accuracy to ensure rigour in the analysis (Braun & Clarke, 2006).

Braune and Clarke's 15-point checklist of criteria for 'good TA' also supported the validity and rigour of my research (Braun & Clarke, 2006, p. 96). For example, I repeatedly reviewed and revised themes against the coded extracts of data and against the whole data set. I also aimed to be explicit about what I did in the AR and TA processes, which is discussed in Chapter 3.

5. Ethical considerations

Guillemin and Gillam (2004) distinguished two types of ethics: procedural ethics, involving approval from an ethics committee; and ethics in practice, referring to the everyday ethical dilemmas which arise when conducting research. Under procedural ethics, I planned a research project which complied with relevant professional bodies including the British Psychological Society (BPS) and Health and Care Professions Council (HCPC) (BPS, 2014; 2018, 2021; HCPC, 2015; 2016) and which was approved by the appropriate university ethical committee (see Chapter 3, 2.1. Ethics). In this section, I will focus on the ethics in practice by discussing the ethical considerations which stood out most to me as a researcher.

Consent was sought from both children and their parents for this research (Cohen et al., 2018; Dockett & Perry, 2011). However, Renold et al. (2008) highlight that fully informed consent for children should be a continuous process throughout the research. I first delivered a face-to-face introduction to the research for the class to ensure they were fully informed. An information sheet was provided in child-friendly language alongside picture cues (Appendix L) to be read and signed with their parents (Appendix M). At the beginning of the children's interviews, I reminded them about their right to withdraw at any point. Throughout the interviews, I looked for any verbal or non-verbal cues that suggested the children could be uncomfortable and checked in with how they were feeling, as well as reminding them about their right to withdraw. At the end of the interviews I also checked the children were happy for their responses to be used in the research.

Prior to the interviews, I had met with the class twice, face-to-face, to introduce the research. Consequently, I had begun to build rapport with them. It was considered that the ethical benefits of children's comfort outweighed the risk of response bias (Cohen et al., 2018). I considered it an essential part of my role as a researcher and TEP to build relationships with the children, including trust and respect (BPS, 2014, 2018, 2021). Building rapport, putting children at ease and making the interviews as positive an experience as possible were important to manage issues of power (Cohen et al., 2018; Morrison, 2013). Attempts to minimise the risk of response bias were also made by reminding children I was interested in their personal views and experiences, whether negative or positive.

It was recognised that my role as the researcher and TEP for the school may have impacted on perceptions of power (Brooks et al., 2014; Cohen et al., 2018). First, there was a risk the teacher could have felt obliged to participate as initial consent for the research was sought from the headteacher. Before gaining written consent, I met with the teacher individually to ensure they were fully informed and make it clear that they did not have to participate. The

second issue of power arose during the supervision sessions (outlined in Chapter 3) as my role could have influenced how able the teacher felt to express her honest thoughts and ideas. I therefore created a framework for the supervision sessions (Appendix N) which facilitated the teachers own reflections and problem-solving. Interview data from the teacher suggested this was a supportive space to express any concerns and empowered them to generate their own solutions, therefore minimising issues of power. I sought to ensure the teacher understood I wanted to hear about their genuine experience and views about the art approach, good or bad.

Chapter 3: What can child and teacher views about their experience of choice-based visual art participation tell us about promoting children's social and emotional wellbeing?

Abstract

In recent years, there has been a greater emphasis on how schools may support the development of children's social and emotional wellbeing (SEW). The need for this has increased due to the ongoing COVID-19 pandemic, and the potential challenges children have experienced throughout. Previous research suggested visual arts (VA) participation may contribute to the development of children's SEW, but there was limited evidence about universal approaches delivered in school contexts.

The aim of this study was to understand the potential role of a universal, choice-based VA approach for children's SEW, from the views and experiences of a primary school class. The study involved an action research type design to implement a choice-based VA approach with a Year 3 class, over a period of six weeks. Qualitative data was then gathered to find out about the children's and teacher's views and experiences of participating in the sessions. This involved a semi-structured interview with the teacher and three small group interviews with children. Data was analysed using Thematic Analysis.

Findings demonstrated choice-based VA participation may provide a space for playful exploration, emotional expression and regulation within a class community. In a whole class context, findings suggested the choice-based VA approach may promote aspects of SEW including a sense of autonomy, confidence, positive affect, regulation and social and emotional skills development. In addition, the approach may promote a sense of connectedness and build on already established relationships between the teacher and children. Possible implications for schools and educational psychologists are discussed.

Keywords: Social and emotional and wellbeing, children, visual art, choice, play, school, universal approach

1. Introduction

1.1. Rationale

In recent years, there has been a greater emphasis on how schools may support children's mental health (MH) and wellbeing (Department for Education, DfE, & Department for Health and Social Care, DHSC, 2017b; DfE, 2018). This has heightened since the beginning of the COVID-19 pandemic in 2020, and the potential impact of national restrictions and lockdowns. In the UK, approaches such as the Recovery Curriculum (Carpenter & Carpenter, 2020) were implemented in September 2020 to support children's return to school. There was a focus on aspects of social and emotional wellbeing (SEW), such as the importance of relationships, community and space 'to be, to rediscover self' (Carpenter & Carpenter, 2020, p. 3).

Most of the literature relating to visual arts (VA) and wellbeing for children involves small group interventions rather than universal approaches (Bungay & Vella-Burrows, 2013; Coholic et al., 2012; Coholic & Eys, 2016; Ebert et al., 2015; Zarobe & Bungay, 2017). My research focused on a universal VA approach seeking promote primary aged children's SEW in a school setting. This was particularly important given the time the study took place, as children had recently returned to school following the first lockdown in March 2020. Children were also settling into new routines and strict COVID-19 measures. The present study aimed to explore the potential role of VA participation in promoting children's SEW, from the perspectives of a class of children and their teacher.

1.2. Social and emotional wellbeing and visual art

There is an emotional part of SEW including hedonic factors such as positive affect and satisfaction; eudaimonic factors such as sense of achievement and self-esteem; and skills to recognise, understand and respond to emotions (Keyes, 2014; National Institute for Health and Care Excellence, NICE, 2020; Weare, 2015). There is also a social part of SEW including empathy for others, positive relationships and having a sense of belonging in school (NICE, 2020; Noble et al., 2008; Weare, 2015). VA is defined as art that can be experienced by visual or tactile senses.

Research suggests children often find VA activities enjoyable and fun within a group context, which is associated with positive emotions such as joy, happiness and excitement (Coholic & Eys, 2016; McKay & McKenzie, 2018; Ziff et al., 2016). Evidence suggests that engagement in VA activities may also reduce stress and promote relaxation for children (Carsley & Heath, 2018; Coholic & Eys, 2016; Ziff et al., 2016). VA programmes designed to promote aspects of SEW may also improve children's confidence and foster a sense of competence and achievement (Coholic et al., 2012; Ebert et al., 2015; McKay & McKenzie, 2018; Ziff et al.,

2016), which is important for wellbeing (Griffin & Tyrrell, 2013; Ryan & Deci, 2000; Véronneau et al., 2005).

Research suggests VA programmes designed to promote SEW may support children to recognise, understand and regulate their emotions (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). VA activities may also promote a greater awareness and understanding of others' feelings and how to respond, leading to more positive social interactions (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). John Dewey's theory of art as experience (Dewey, 2005) suggests that art is a product of human experience, reflecting the emotions and ideas of everyday life. VA activities in a group context provide a way for children to express their thoughts and feelings as visual metaphors (Feinstein, 1985). For example, drawing can be a helpful tool for children to express their experiences and emotions as there is less emphasis on language skills such as talking or writing (Morgan, 2000; Riley & Malchiodi, 2003; Vetere & Dowling, 2017).

Dewey's theory also considers how an individual's art may be interpreted by others (Dewey, 2005). Sharing art with peers in a group context may promote children's awareness of others' feelings and points of view, and empathy for others (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). Most VA based programmes designed to promote SEW are delivered at the small group level (Coholic et al., 2012; Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). This indicates a need to explore universal VA approaches which have the potential to promote SEW for all children.

1.3. Universal approaches

1.3.1. ELVA

The Dax Centre, an art gallery and education centre in Australia, created a whole-class approach for teachers called Enhancing Emotional Literacy through Visual Art (ELVA), which sought to develop and promote aspects of SEW through VA (Astbury & Aston, 2013; Nixon, 2016). There is an emphasis on the importance of teacher-child relationships and emotionally safe, supportive environments to develop emotional literacy and wellbeing, rather than the teaching of skills (Nixon, 2016). It seeks to develop emotional literacy through exploration of emotional experiences using VA, which focuses on the process rather than the product of art.

A small-scale evaluation of this approach reported ELVA was associated with greater awareness of children's own emotions as well as the emotions of others (Astbury & Aston, 2013). However, this was based on a small sample of teacher perceptions. There is a need to explore the impact of similar approaches, including children's perceptions. In addition,

ELVA requires training through the Dax Centre which makes it a potentially expensive and inaccessible resource for schools, particularly for those not in Australia.

1.3.2. Choice and play

Katherine Ziff, a counsellor and assistant professor in America, developed a group-based VA approach called ArtBreak, which seeks to promote aspects of children's SEW (Ziff et al., 2012). Artbreak is underpinned by art therapy theory, developmental stages of group counselling, play theory and child-centred education (Ziff, 2016). Drawing on the concepts of self-directed and guided play, children are invited to express themselves through choice-based VA making, in a small group or whole class context.

It has been argued that children in Western societies are not being provided with enough opportunities for play, particularly as they get older (Gray, 2013; Hirsh-Pasek & Golinkoff, 2008; Ziff, 2016) as schools prioritise academic progress. Children may also experience stress and anxiety from pressures on academic achievement and exam performance (Cowburn & Blow, 2017). Whilst understandings, values and opportunities for play can vary greatly across cultures, it is the case that children have fewer opportunities for play as they move through the national curriculum in England. It is argued that play is important for children's SEW because it should be enjoyable and pleasurable, and can contribute to the development of such things as self-regulation, social skills and expression of feelings (Belknap & Hazler, 2014; Gray, 2013; McInnes, 2012).

There is a range of theories and conceptualisations of play. 'Play' in ArtBreak is conceptualised by Peter Gray's five characteristics of play: self-chosen and self-directed; motivated by means more than ends (process-oriented); guided by 'mental rules' or structure formed by those playing; imaginative and removed from serious life; and involves an active but non-stressed state of mind (2013). Whilst this differs from some other theories of play (Burghardt, 2010; Smith, 2010), it is supported by evidence of children's perception of play. Wing (1995) found children perceived play to be self-directed, process-oriented, exploratory, fun and not evaluated by a teacher. Wing generated a work-play continuum (Wing, 1995), which is similar to Bergen's spectrum of schema for play and learning (Bergen, 2006, p. 237). ArtBreak is informed by free play and guided play (Bergen, 2006), where children are free to choose what they want to explore and create, alongside adult support to scaffold their exploration and expression (Ziff, 2016).

Opportunities for choice can provide a sense of autonomy for children, suggested to be an important need for wellbeing (King & Howard, 2016; Ryan & Deci, 2000; Véronneau et al., 2005). Research suggests providing space to be self-directed and express thoughts, ideas or feelings through VA activities may promote children's SEW (Ebert et al., 2015; McKay &

McKenzie, 2018; Ziff et al., 2016). However, in England's primary curriculum, there is currently more emphasis on the development and progression of art skills and knowledge, and less on play and the expression of thoughts and feelings, particularly in Key Stage 2 (DfE, 2013).

As with ELVA, the role of the facilitator or teacher in ArtBreak is vital in creating a supportive, encouraging space, and promoting a sense of community and belonging (Ziff, 2016). A sense of belonging and relatedness is also suggested to be important for wellbeing (Roffey, 2012; Ryan & Deci, 2000; Véronneau et al., 2005). Research suggests VA programmes targeting aspects of SEW may promote greater sense of connectedness with others and positive peer and teacher-student relationships (Coholic & Eys, 2016; Ebert et al., 2015; McKay & McKenzie, 2018; Ziff et al., 2016). Positive peer relationships and teacher-student relationships in school also seem to promote children's wellbeing (Graham et al., 2016; Pianta & Walsh, 1998; Roffey, 2012).

1.4. Application of choice-based visual art

Unlike ELVA, Ziff states Artbreak requires no training, 'only a willingness to embark on a play journey with children' (2016, p. 5) and may be used by a range of professionals who work with children, including teachers and psychologists. ArtBreak is designed to be adaptable to the time, space and resources available and responsive to needs of the children (Ziff, 2016). This makes the approach flexible and accessible to schools in a range of contexts.

An evaluation of ArtBreak with two schools and 149 children, suggested the approach may reduce stress and promote relaxation, build social skills, develop problem-solving skills and help children to express emotions (Ziff et al., 2016). However, research is limited to schools in the USA and evaluations by the author of ArtBreak, which risks confirmation bias. Given the accessibility of the approach, there is scope to contribute to the evidence in a UK context.

1.5. Research aims

The first aim was to apply the ArtBreak approach to a whole-class setting in the UK. Second, it aimed to understand the potential role of choice-based VA participation for children's SEW, from the views and experiences of a primary school class. The research question was therefore:

What can child and teacher views about their experience of choice-based VA participation tell us about promoting children's SEW?

2. Method

2.1. Ethics

University ethics approval was granted for this research by the School of Education, Communication and Language Sciences Ethics Committee at Newcastle University. Appendices G to L show information submitted as part of the ethical approval process. The research complies with British Psychological Society (BPS) ethical guidelines (BPS, 2014; 2018, 2021) and the Health and Care Professions Council (HCPC) ethical standards (HCPC, 2015).

2.2. Participants

Participants were recruited from a small, rural primary school in North East England. A Year 3 class of 24 children (aged 7-8 years) participated in weekly art sessions. The teacher facilitated the art sessions with support from a teaching assistant (TA). Following the block of art sessions, the teacher took part in a semi-structured interview. 10 children (5 girls and 5 boys) took part in group interviews, with 3-4 children in each group.

Figure 4 (p. 45) shows the steps taken to recruit participants, following agreement with the headteacher. Written consent was obtained from the teacher and parents/carers of the children in the class selected for their involvement in the art sessions. Children gave verbal consent to take part in the art sessions. For the children who were selected for group interviews, written consent was obtained from the children and their parents/carers. Verbal consent was also given by the children on the day of the interviews.

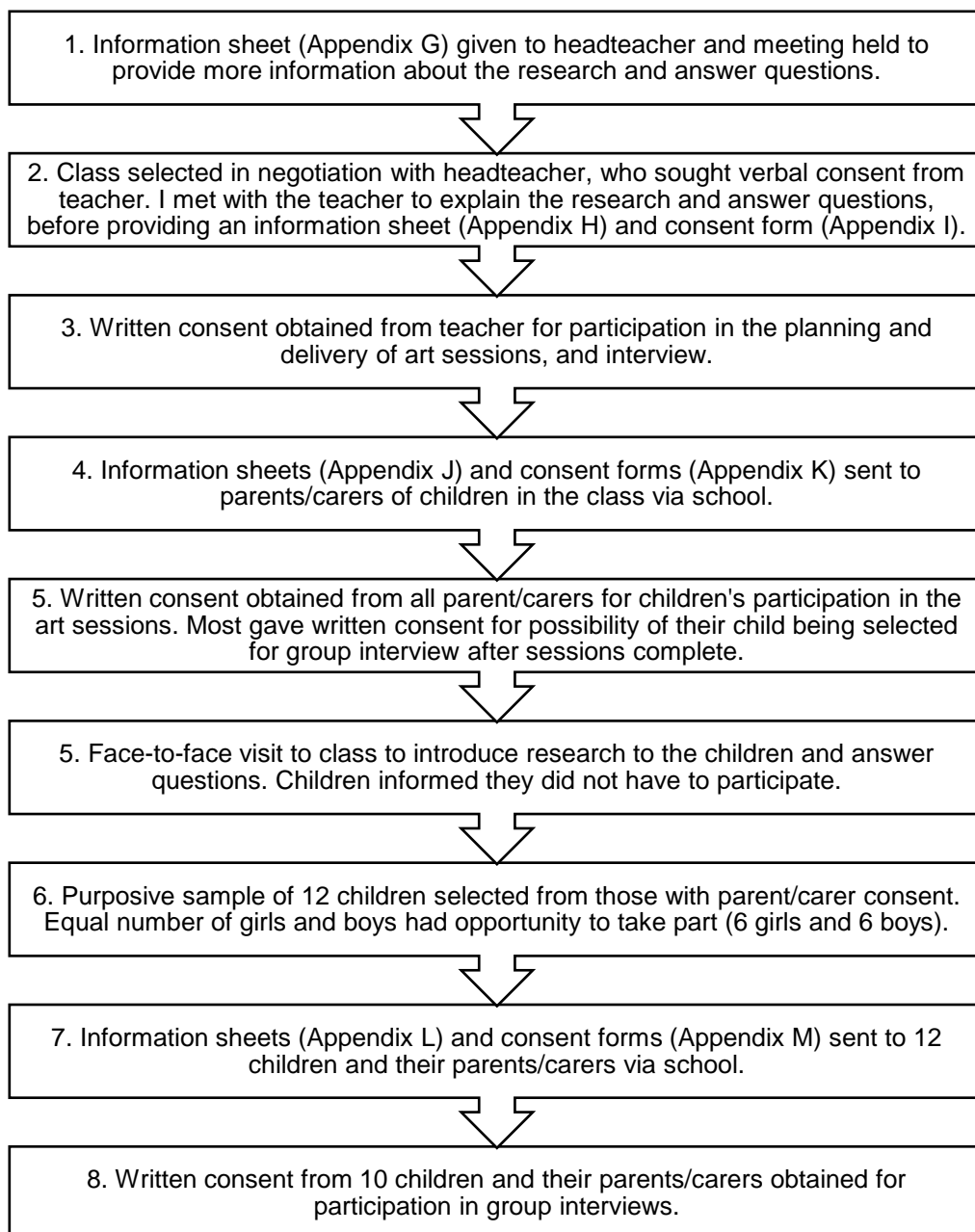


Figure 4: Graphic representation of the sampling and consent process

2.3. Design

This study was informed by an action research (AR) type design. AR is defined here as a systematic, collaborative and formative approach to research (Cohen et al., 2018). It includes reflection, evaluation and action to generate new knowledge, whilst developing skills of all involved (Cohen et al., 2018). AR is claimed to prioritise the wellbeing of others (McNiff & Whitehead, 2013), which aligns with the values underpinning this study.

Whilst the research question and choice-based VA approach arose from the outcomes of an unpublished SLR, the delivery was negotiated in collaboration with the teacher. Monitoring of and reflection on the approach were facilitated in fortnightly supervision with the teacher. The purpose of the supervision was to provide a supportive space for teacher to reflect on any observations, and to discuss any issues or concerns arising from the previous art sessions (Hawkins & Shohet, 2012). Rather than positioning myself as an expert, supervision was a ‘joint endeavour’ (Hawkins & Shohet, 2012, p. 60) to problem-solve collaboratively and agree any changes to the art sessions if needed. Figure 5 represents the cycle of AR, adapted from McNiff and Whitehead (2013), which was repeated throughout the research following the teacher’s observations and reflections.

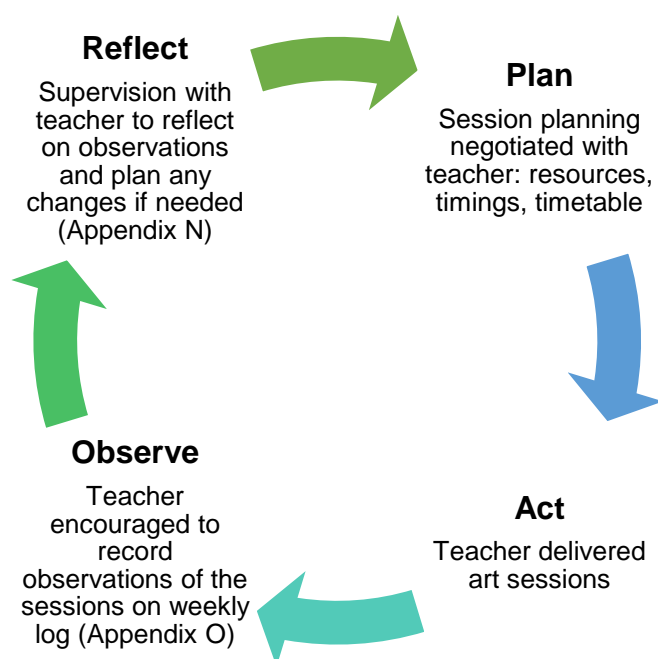


Figure 5: The AR process for this study

An evaluation of the choice-based VA approach was conducted using a qualitative methodology. Qualitative data was gathered to find out about the children’s and teacher’s subjective views and experiences of participating in the sessions. Interviews with the teacher and children were conducted shortly after the block of sessions were complete.

2.4. Materials and procedure

2.4.1. Art sessions

A weekly art session plan was informed by ArtBreak guidance (Ziff, 2016) and followed the same structure each week (Appendix P). Resources and timings were agreed in collaboration with the teacher, adapting it to their timetable and access to art materials. Table 5 gives examples of resources which were used in the art sessions. Due to the

school's COVID-19 measures, art resources were shared out in baskets, allocated to individual tables by the teacher. Children shared resources with their table only (2-4 children). Children were also provided with a folder to store their artwork for the duration of the study.

Table 5: Resources provided by the teacher in the art sessions

Drawing, painting, or collage materials	Tools
<ul style="list-style-type: none"> • Plain paper • Coloured paper • Coloured card • Crepe paper • Tissue paper • Coloured string • Paint • Pencils • Coloured pencils • Felt tip pens 	<ul style="list-style-type: none"> • Scissors • Glue stick • Paint brushes • Pencil sharpeners • Rulers

I met with the teacher virtually using video conferencing to provide further information about the ArtBreak approach, supervision and to finalise the weekly session plan. I also introduced the research to the children in their classroom. In agreement with the teacher, children were informed which member of staff they could go to for emotional support if they were upset or distressed during or after an art session or interview. The first art session was facilitated by me, with support from the teacher. This was so they could observe the structure of the session, as well as the types of prompts and mediation given to the children. The teacher facilitated the remaining sessions.

Art sessions lasted 40 minutes to fit in with the school timetable. They took place once a week on the same day and time, for six weeks. This is approximately the length of a half term in England, and the same number of sessions as some other VA-based approaches (Ebert et al., 2015; McKay & McKenzie, 2018). The overall session structure and timings are represented in Figure 6 (p. 48). A more detailed description of each step, including types of facilitation is presented in Appendix Q.

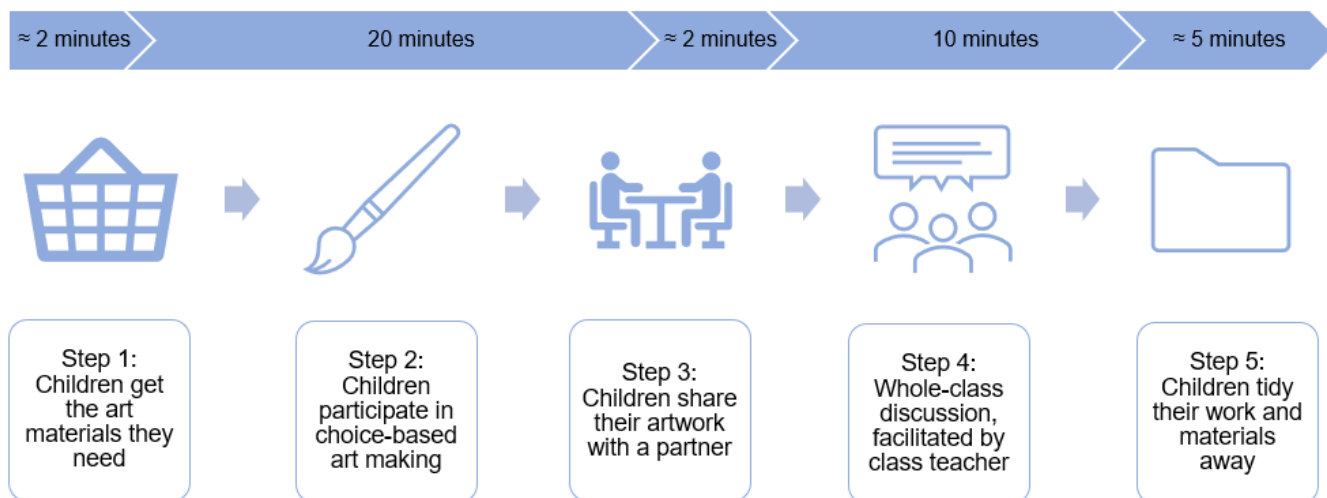


Figure 6: Art session structure

2.4.2. Supervision

The teacher was provided with a weekly log (Appendix O) to record any reflections following each art session. Reflections were guided by prompt questions which were informed by the CLEAR model of supervision (Hawkins & Shohet, 2012, pp. 67-68). The weekly log was not collected for research purposes, but rather used by the teacher as a tool to guide reflections and record any questions or concerns to bring to supervision.

Supervision sessions took place via video conferencing (Zoom), usually after school hours. Discussions were also guided by prompt questions informed by the CLEAR model of supervision (Hawkins & Shohet, 2012, pp. 67-68). Notes from supervision were recorded in writing on a supervision log (Appendix N). No identifiable information (for example, names) was recorded. All supervision notes were shared with the teacher via email and stored securely as password protected files.

2.4.3. Interviews

Interview schedules were created for the group interviews with children (Appendix R) and the individual interview with the teacher (Appendix S). Questions were semi-structured and open-ended to allow the teacher and children to answer 'in their own way and in their own words' (Cohen et al., 2018, p. 510). Questions were informed by findings from the SLR in order to gather data which would answer the research question. All interviews lasted approximately one hour.

Group interviews were selected to promote group interaction about the children's experiences (Cohen et al., 2018). This also reflected small group contexts which children are

likely to be familiar with in their day-to-day school experiences (Greene & Hogan, 2004; Mauthner, 1997). The choice of language in the children's questions aimed to be simple and clear enough for them to understand, and word meanings were clarified if needed.

Children were invited to bring examples of their artwork to the interview if they wanted to. Interviews began with a familiar Show and Tell style activity to create a relaxed atmosphere for the children and put them at ease (Cohen et al., 2018). Positive feedback and thanks were given to the children for sharing their work to build rapport and trust. The artwork was also used as a stimulus for children to refer to and support their thinking when answering interview questions.

Due to a recent COVID-19 lockdown, all interviews were conducted virtually using Zoom from a laptop. Links to all interviews were sent to the teacher via email. Interviews took place from a quiet room in school to minimise background noise, which could affect the quality of the recording. All interviews were recorded using a Dictaphone and stored as password protected files, in accordance with GDPR guidelines. Children and the teacher were debriefed following the art sessions (Appendix T) and interviews (Appendix U and V).

2.4.4. Data analysis

Interview data were analysed using thematic analysis (TA) (Braun & Clarke, 2006). Group interview data were coded and themed separately from teacher data, so that children's views did not lose emphasis. Both data sets were viewed as equally valid and important. Child and teacher themes were then synthesised by comparing any similarities and discrepancies, to form overall themes as a class community. Table 6 (p. 50) outlines the phases of analysis, which were informed by Braun and Clarke (2006, p. 87). Data has been anonymised to protect participant identity.

An inductive approach to TA was used due to emphasis on the children's and teacher's personal experiences of the VA sessions. However, it is acknowledged that as a researcher, I bring my own experiences, knowledge, values and biases, which may unintentionally influence the formation of codes and themes (Braun & Clarke, 2006). Data was coded at the semantic level, which identifies and describes the explicit meanings of what was said (Braun & Clarke, 2006). This was to ensure the analysis remained as true to the children's and teacher's views and experiences as possible. Codes were then themed at a latent level by exploring the underlying ideas and assumptions, attempting to theorise the broader meanings and implications of the data (Braun & Clarke, 2006).

Table 6: The TA process

Phase	Description of the process
1. Familiarizing yourself with your data	Audio data from the group interviews and the teacher interview were transcribed verbatim. Transcriptions were recorded manually on NVivo. Transcriptions were reread, and initial ideas were noted.
2. Generating initial codes	Data from the group interviews and the teacher interview were coded separately in NVivo. Data were coded line-by-line using an inductive approach. Parts of the data which were irrelevant to the interview questions and research were not coded. For example, given the nature of a group interview with young children, there were questions or short conversations between themselves about everyday school practicalities. Once all relevant data were coded, they were then reread and codes were refined.
3. Searching for themes	Codes from the group interviews and the teacher interview were themed separately. Codes from NVivo were exported and printed so they could be themed manually. Manual theming was chosen to support fluidity of the organising process. Relationships between codes and themes were explored to produce initial themes.
4. Reviewing themes	Level 1: Themes were refined by first reviewing them against the coded extracts of the data. A thematic map was produced for both child and teacher data, which presented the themes and subthemes of the data. Level 2: The thematic maps were then refined by reviewing them against the whole data set. This was to ensure the validity of the themes, that is to ensure the themes accurately represented the meaning of the whole data set.
5a. Defining and naming themes	Themes were then finalised by further reviewing the data extracts within them. Braun and Clarke (2006) describe the purpose of this phase as telling the story of the theme, and how it relates to the overall data and research question.
5b. Synthesis of child and teacher themes	This phase was added to understand the data as a class community, by synthesising the themes from the children's and teacher's data. Phases 4-5a were repeated during this process to create a thematic map for the overall class community.
6. Producing the report	Braun and Clarke (2006) describe this part of the process as the 'final opportunity for analysis' (p. 93). The themes were presented in relation to the research question and supported by extracts from the data. Findings were then discussed in relation to wider literature and theory.

3. Findings

This section will first outline the themes generated from the children's and teacher data. The synthesis of themes from the overall class community will then be presented and supported by illustrative quotes.

3.1. Child and teacher views

Analysis of the children’s data generated seven main themes (Table 7). A thematic map containing subthemes can be found in Appendix W. Analysis of the teacher’s data generated 13 main themes, organised into three groups: teacher factors, child factors, and shared factors (Table 7). A thematic map containing these themes can be found in Appendix X.

Table 7: Child and teacher themes

Child themes	Teacher themes
<ul style="list-style-type: none"> • Freedom to be autonomous • Sense of competence • Positive affect • Expression of thoughts, feelings and values • Social and emotional skills • Sense of belonging • Perceived differences to usual art lessons 	<p><u>Child factors:</u></p> <ul style="list-style-type: none"> • Fun and enjoyment • Regulation • Social skills development • Emotional development • Autonomy • Self-esteem and confidence <p><u>Shared factors:</u></p> <ul style="list-style-type: none"> • Teacher-child connectedness • Art as a facilitator of communication <p><u>Teacher factors:</u></p> <ul style="list-style-type: none"> • Professional development • Barriers to session delivery • Facilitators of session delivery • Teacher wellbeing

3.2. Synthesis of views

Synthesis of the children’s and teacher’s themes (Appendix Y) generated 11 final themes, which were again organised into three groups: teacher factors, child factors, and shared factors (Figure 7, p. 52).

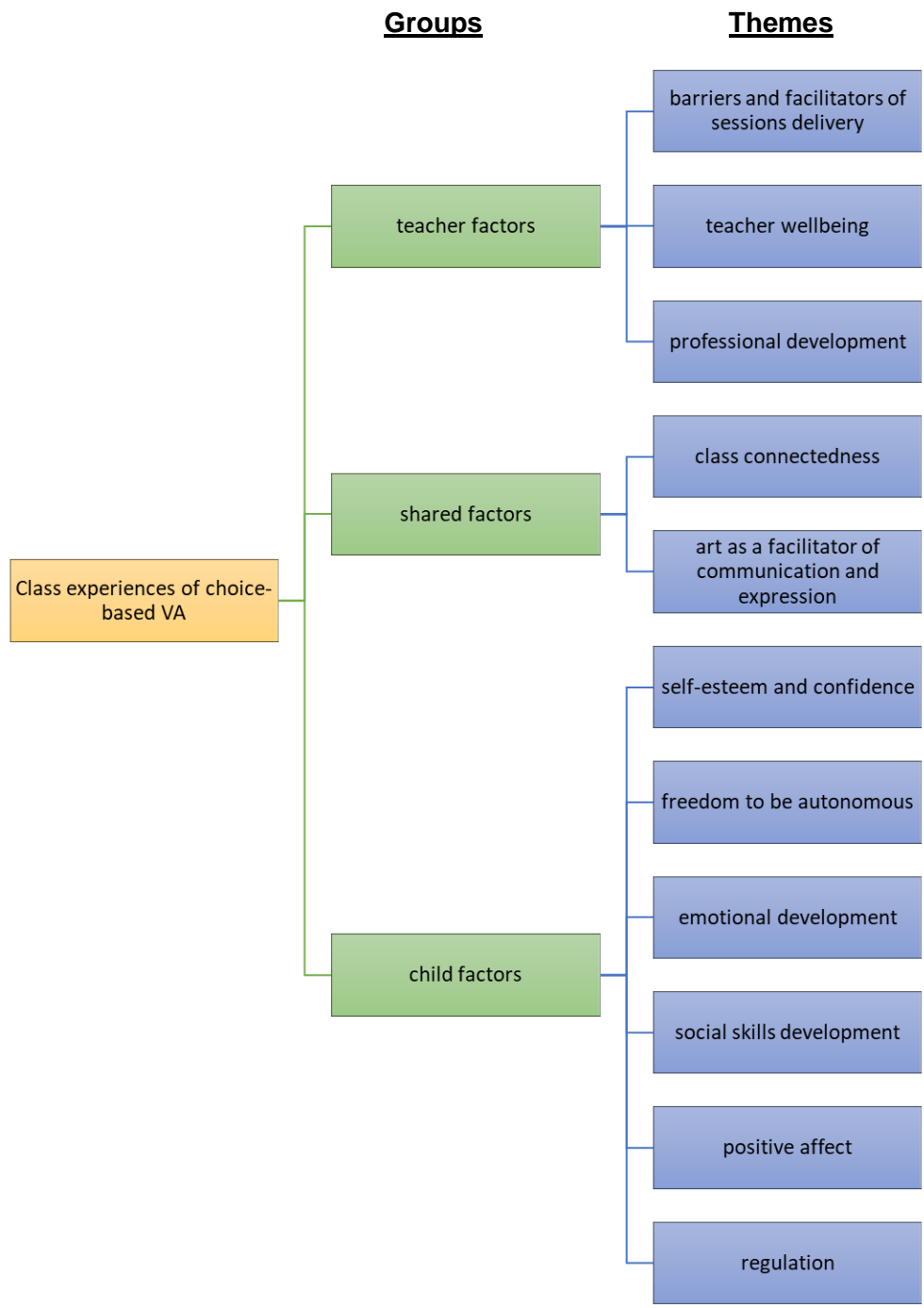


Figure 7: Thematic map of final themes

3.2.1. Child factors

Self-esteem and confidence

The teacher noticed improvements in the self-esteem and confidence of the children overall. Most children expressed a sense of achievement with the art they produced, which arose from their own ideas. Many children spoke about coming to the realisation that it did not

matter what anyone else thought of their work, demonstrating increased confidence in the process.

Child: "I learned that your pictures don't have to be perfect y- you can you can do whatever you want and if people don't like it you don't have to listen to them, as long as you like it"

Teacher: "I think for all of them it's developed their self-esteem and being able to believe in themselves a little bit more"

Nevertheless, some children spoke about their work being "good" or "bad", suggesting that some remained concerned with the quality of their work. Children gave and received positive feedback from each other, and some children spoke about receiving positive feedback from family members whom they had shown their work to.

Freedom to be autonomous

Data suggested the children enjoyed a sense of freedom which they had not experienced in their usual lessons. Children valued the opportunity to have choice with their art, to generate and express their own ideas. They also valued having dedicated time and space to do so, and some children wanted more time.

Child: "the other art lessons we have in school Miss tells us what to do, but I like just doing my own thing out of my brain"

Child: "I just felt, like I was on a spaceship whizzing about in my own world"

The teacher observed the children to develop their independence, creativity and decision-making skills. The teacher also suggested the children became more confident with exploring different art materials over the course of the sessions.

Teacher: "I think it was just a space where they thought d'you know what I can just let myself be free and I can just express how I'm feeling"

Emotional development

The teacher perceived children to make progress in their emotional development and thought some appeared more "mature". Children used VA to think about, recognise and understand emotions in themselves and others. The art supported sharing of and discussion about emotions, and the teacher noticed an increase in children expressing their emotions.

Teacher: "they've become a lot more, open with how they're feeling"

This was also generalised to other times in the school day. In the interviews, children demonstrated being able to name emotions, although these were usually limited to happy, excited, sad, angry and calm. However, the teacher believed the children's emotional vocabulary had improved over the course of the art sessions.

Teacher: “if they’re getting upset and you’re just having like a conversation with them they’re able to explain more why they’re feeling like that”

Social skills development

The teacher did not perceive there to be any changes in peer interactions or social skills, as they are described as usually “quite positive with each other”. However, changes observed implied that there was some development in these areas. The teacher noticed children showed increased empathy and consideration for others over the course of the sessions.

Teacher: “they seem a lot more considerate towards each other and how people are feeling, erm which is a massive, massive step for them”

Children spoke about inferring how others might be feeling from observing their artwork. The teacher also observed an improvement in the children's listening skills, particularly when sharing their feelings. Children helped and supported each other in the art sessions and spoke about acts of kindness between peers, such as making art for each other.

Child: “everyone was not being mean or anything everyone was just being like kind and the teach- the teachers were impressed, everybody was impressed”

Positive affect

Most children expressed having an interest in art activities, both prior to and during the research. Many related their experience in school to creating art at home or in their spare time. All children interviewed claimed to enjoy the weekly art sessions and many described them as “fun”. Most children expressed a sense of joy about participating in the art sessions. This was noticed by the teacher, who described the children as enthusiastic and excited. The children looked forward to the art sessions each week and many wanted the sessions to continue.

Child: “it was really fun and it made me happy!”

Teacher: “they were just looking forward every week ... they were just dead excited about it!”

Regulation

Data suggested children found the art sessions relaxing. This was supported by the teacher's observations, who noticed some children appeared more relaxed and less anxious after the sessions. The teacher also observed the children to remain regulated and focused in other lessons. Some children indicated the art sessions supported their emotional regulation in class. For example, explaining that the sessions helped them to calm down when feeling angry, or made them feel "better".

Child: "I learned that you could just let all your anger out or something just by scribbling everywhere"

The teacher observed some children to appear happier after expressing emotions such as sadness or anger in their artwork. Children discussed and shared strategies to use when they were feeling sad, angry, stressed or anxious. However, the teacher reported one child found it difficult to self-regulate during the art sessions.

Teacher: "it's releasing that tension and that volcano that's building and building, she's able to get rid of that so then she's able to concentrate on her work more"

3.2.2. Shared factors

Class connectedness

Most children reported positive interactions with peers during the art sessions, and positive relationships with others. Some children spoke about negative interactions between some peers, such as arguments, but were usually able to manage these independently or with support from the teacher. Children implied they enjoyed observing what their peers were doing during the art sessions or viewing their finished work. Children shared appreciation for each other's work using positive feedback and "noticing", which was recommended language from the ArtBreak structure (Ziff, 2016). Children liked being able to talk with their peers during the art making and in the whole class discussions.

Child: "I'm happy to see what other people can do as well as me"

The teacher also valued having the dedicated time to talk with the children about their ideas, thoughts and feelings, in a relaxed and less structured space. The teacher also experienced a sense of fun with the children and felt their relationships with the children had developed. They described an increase in checking in with the children about their feelings, and consequently supporting children with their emotions outside the art sessions.

Teacher: “I think it's having that time to talk to me or [TA] or or just as a class about how we're feeling, is really helping them to open up”

Art as a facilitator of communication and expression

There appeared to be a strong connection between children's artwork and emotions. Sometimes children spoke about their art evoking memories, thoughts or feelings; whereas sometimes they created the art to express the thoughts or feelings. Children valued being able to express their ideas or how they felt, and the teacher thought the sessions allowed children to speak more “openly” in school.

Teacher: “some of them struggle sometimes to maybe say how they're feeling, erm, so being able to draw a picture to express that, and actually have it pictorially in front of them, they're able to then explain it a little bit better about how they're feeling”

Some children used the art sessions to express bereavement and missing family members, which helped them to talk about their feelings with the teacher. Some children expressed what is important to them in their artwork including family, home, or cultural events.

Child: “I decided to draw the dog that died and the dog that's still alive... [I felt] happy because I could draw, draw it and then I could be happy since I'm seeing it”

3.2.3. Teacher factors

The teacher reported a range of facilitators and barriers to session delivery. For example, pandemic impacted the delivery of the art sessions and therefore the overall experience. However, they felt the flexibility of the approach made it relatively easy to deliver and could see it being adapted across the whole school. Participation in the research and art sessions with the children also appeared to contribute to professional development and teacher wellbeing. Though an important part of the research findings, teacher factors did not directly answer the research question. A more detailed description of teacher factors can therefore be found in Appendix Z.

4. Discussion

The present study aimed to answer the research question:

What can child and teacher views about their experience of choice-based VA participation tell us about promoting children's SEW?

This section will explore the main findings in relation to previous literature and theory, to consider how choice-based VA may promote children's SEW in school (Figure 8, p. 57). The

potential role for educational psychologists will also be considered, and implications discussed.



Figure 8: How choice-based VA participation in a whole class context may promote children's social and emotional wellbeing

4.1. The role of play

Children experienced a sense of freedom to explore and create what they wanted. They appeared to value having the opportunity for autonomy, which is suggested to be beneficial for wellbeing (King & Howard, 2016; Ryan & Deci, 2000; Véronneau et al., 2005) and is a key feature of play (Bergen, 2006; Gray, 2013; Wing, 1995). Although children were not asked about whether they considered the art sessions to be play, findings suggested the approach promoted a playful environment, characterised by self-directed exploration, positive affect, and being primarily focused on the means rather than ends (Bergen, 2006; Gray, 2013; Wing, 1995). Most children experienced sense of achievement and pride in their art, supporting previous research that VA approaches may improve children's confidence and foster a sense of competence (Coholic et al., 2012; Ebert et al., 2015; McKay & McKenzie, 2018; Ziff et al., 2016).

Nevertheless, findings suggested that some children remained concerned about the end product of their art, and how it may be judged by others. In contrast to a previous study of ArtBreak (Ziff et al., 2016) which involved 15-20 sessions, it could be argued six sessions were insufficient to move children's focus away from objective led, outcome focused art, to playful, process-oriented art. A Reggio Emilia approach to art education would promote

greater opportunities for play experiences, including through the use of self-directed art (Cutcher, 2013; Edwards et al., 1998).

Overall, children experienced enjoyment and a sense of fun, which was also shared with the teacher. Some children also expressed wanting more time for art making. Findings suggested this was associated with the freedom of choice, and playful exploration with the art. This supports previous literature which suggests play should be a pleasurable experience (Belknap & Hazler, 2014; Burghardt, 2010; McInnes, 2012). Findings also support previous research suggesting exploratory VA activities are associated with positive emotions (Coholic & Eys, 2016; McKay & McKenzie, 2018; Ziff et al., 2016).

4.2. Supporting regulation

Findings supported those from Ziff et al. (2016), that the approach aided children's emotional regulation and promoted relaxation. The teacher also suggested this improved their focus in other lessons. Some children used the art to help express and talk about feelings of anger, sadness or stress, resulting in them feeling "better", "calmer" or "happier". The sessions also provided a space for children to share self-regulation strategies with each other. Overall, findings support evidence that engagement in VA activities may support children's emotional regulation (Carsley & Heath, 2018; Coholic & Eys, 2016; Ziff et al., 2016).

The teacher did observe one child to experience difficulty with emotional regulation during the art sessions, suggesting it did not support regulation for every child, depending on their individual needs. This highlighted the importance of an inclusive approach, adapting the sessions and providing additional support for children to meet individual needs in the class. The teacher described using supervision to explore and plan ways to adapt the sessions for children who needed additional support.

4.3. Visual art as communication

Findings suggested children valued being able to express their thoughts, feelings and values through VA, supporting evidence from Ziff et al. (2016). Children also expressed cultural and significant life events, such as loss of a pet or grandparent. It has been suggested that art may help children to express as well as process their bereavement (Balk, 2010; Le Count, 2000). Findings therefore support Dewey's theory of art as a product of human experience (Dewey, 2005), reflecting the unique thoughts and feelings from an individual's everyday life. Findings also support the idea that VA can be a helpful and accessible tool for children to express their emotions, with less emphasis on language skills such as talking or writing (Morgan, 2000; Riley & Malchiodi, 2003; Vetere & Dowling, 2017).

The art appeared to be both a tool for expression through visual metaphors (Feinstein, 1985), and a facilitator of dialogue between children, and between the teacher and children.

The children observed, commented and asked questions about each other's work. They also compared similarities and differences between their use of media, such as how different colours may represent different emotions. This supports the aspect of Dewey's theory which considers how an individual's art may be interpreted by others (Dewey, 2005).

4.4. The value of class community

The term community is used here to describe the school class, made up of a group of children and their teacher. Community is characterised by relationships and shared feelings of membership, safety and emotional connection in the group (McMillan & Chavis, 1986; Roffey, 2013; Solomon et al., 1996); or a shared sense of belonging (Osterman, 2000). This shared sense of belonging in a community is suggested to be important for emotional wellbeing (Noble & McGrath, 2012; Roffey, 2015; Schmidt et al., 2019).

Findings suggested most children experienced positive interactions with peers during the art sessions. Children and the teacher valued having the space and time to talk and have fun with each other. They showed an interest in each other's art and feelings which promoted a sense of emotional connection, characterised by beliefs that others in the class cared about them (Libbey, 2004; Roffey, 2013). Findings therefore supported prior evidence suggesting VA approaches promote greater sense of connectedness and positive relationships with others (Coholic & Eys, 2016; Ebert et al., 2015; McKay & McKenzie, 2018; Ziff et al., 2016). This is important for both children's wellbeing (Graham et al., 2016; Roffey, 2010; Véronneau et al., 2005) and teacher wellbeing (Roffey, 2012; Spilt et al., 2011).

Despite reporting positive social interactions, most children did not form any new friendships, perhaps because they already knew each other well. This was in contrast to other studies using arts-based approaches, where the children in the group could be from different classes or schools (Coholic et al., 2012; Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). Seating arrangements during the pandemic may have also impacted children's opportunity to make new friends. It may be that more children could have experienced getting to know different peers in their class had they been able to sit in groups and move around the classroom freely. For example, another study using a whole class arts approach prior to the pandemic found some children reported making new friends over six weeks (McKay & McKenzie, 2018).

4.5. Social and emotional skills development

The approach used in this research emphasised the importance of teacher-child relationships and emotionally supportive environments to develop SEW, rather than the direct teaching of skills (Astbury & Aston, 2013; Nixon, 2016; Ziff, 2016). However, the teacher perceived children to make progress in their emotional development, such as using

a greater range of emotional vocabulary. Findings support previous evidence that VA approaches may support children to recognise, understand and regulate their emotions (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016).

Findings suggested children also considered how others may be feeling by observing their artwork. This supports previous evidence that VA activities may promote a greater awareness and understanding of others' feelings and how to respond, leading to more positive social interactions (Coholic & Eys, 2016; Ebert et al., 2015; Ziff et al., 2016). Findings also appear to support the aspect of Dewey's theory considering how art may be interpreted by others (Dewey, 2005), developing children's awareness of others' feelings and points of view.

Previous research also suggests arts-based approaches may help children to develop social skills (Coholic & Eys, 2016; Ziff et al., 2016). However, findings from this study only partially support that claim. Although the teacher did not perceive changes in peer interactions or children's social skills; they did report observations of increased empathy, consideration for others and improved listening, implying some development in social skills. Opportunity for interaction and social development was likely to have been impacted by the restricted seating arrangements occasioned by the pandemic.

4.6. Implications

Overall, findings from this study suggested choice-based VA participation in a whole class context may promote children's SEW. There appeared to be more support for emotional than social aspects of wellbeing, though this is likely to have been impacted by school restrictions arising from the pandemic. As with any approach, not all children will have the same experiences and it may benefit some children more than others; depending on their individual circumstances, needs and interests. Although findings suggested the approach may promote aspects of children's SEW overall, it requires flexibility and differentiation to meet the needs of all children in a whole class context.

4.6.1. Education

This research demonstrated how a choice-based VA approach could be applied in a primary classroom to promote children's SEW. Although this study involved children in a Year 3 class, the approach is easily transferable to other year groups within the primary age due to its flexibility and adaptability. It highlights the importance of school relationships in a child's life and building on these in playful and creative contexts, beyond the Early Years Foundation Stage (EYFS) curriculum. This study emphasises the potential benefit of providing equal opportunities for SEW promotion in school, by providing all children with the time and space to express themselves in their class community.

Whilst the class involved in this study had a positive experience overall, teachers may find such approaches difficult to fit into their already busy timetables. Prior to the pandemic, schools were already under statutory pressures to ensure children made sufficient academic progress. There is now the added pressure on schools to accelerate children's progress, including the introduction of the catch-up premium by the UK government, with more of a focus on learning rather than wellbeing (DfE, 2021). This research argues children's SEW should be prioritised as part of school life, particularly following the ongoing effects of pandemic on all aspects of children's development and wellbeing (Green et al., 2021). It supports the view that incorporating more opportunities for play and creativity into the curriculum may help to promote children's SEW (Reynolds et al., 2011; Tidmand, 2021; Walsh et al., 2010).

4.6.2. Educational Psychologists

It is recognised that SEW promotion in schools is only one part of a child's ecological system (Bronfenbrenner, 1979). There are of course many other influences on children's SEW such as socioeconomic, environmental, cultural and political factors. This research therefore acknowledges the vital role of multi-agency professional working and wider systemic practices to support families and communities, alongside SEW promotion in schools.

EPs can contribute to SEW promotion in a range of ways such as through consultation with key adults, staff training, intervention and research (Scottish Executive Education Department, 2002). This study demonstrates how EPs can be well placed to collaborate with teachers to develop universal school wellbeing approaches through AR. Findings suggest that EPs should promote planned time and space for playful and creative activities in whole class contexts, to build on already established relationships and enable children to express themselves in their class community. Whilst EPs can deliver whole class interventions, this research supports EP facilitation rather delivery of SEW approaches. This may involve the facilitation of AR in schools to support the monitoring and evaluation of a SEW approach in their specific context, to inform school wellbeing practices.

Findings also highlight the value of supervision for teachers, delivered by EPs, to build school capacity for promoting children's SEW. Supervision can support and facilitate teachers' professional reflections and problem-solving to develop their own practices and wider school wellbeing approaches.

4.7. Limitations

The pandemic undoubtedly had an impact on this research. As previously noted, children were unable to interact within and across groups as intended, due to restricted seating arrangements. This was likely to impact opportunities for social interactions and therefore

aspects of social wellbeing. The range of art resources available to the children were also reported to be impacted by delayed deliveries due to the pandemic. The teacher thought a greater range of resources would be required to maintain the children's interest over time. For example, Ziff (2016) recommends encouraging donations of reusable or recyclable items to share during the sessions. However, this was not possible whilst COVID-19 restrictions were in place.

Conducting interviews virtually did impact the group dynamic with the children. For example, children needed to show their work one at a time on screen, rather than being able to share their work with the group more flexibly. Conducting the interview face-to-face may have enabled me to make greater use of the children's artwork as a stimulus, to support their responses to interview questions. Nevertheless, I believe children were still able to express their experiences and views about the sessions. This was helped by the fact they were already familiar with virtual learning and video conferencing with school staff.

Unlike a previous evaluation of ArtBreak (Ziff et al., 2016), this study did not use pre and post measures of the approach. It could therefore be argued it is not possible to understand the extent to which the approach had an impact on children's SEW over time. However, the aim of this research was to find out about a class's experiences of the approach, rather than to measure impact. In future studies, pre and post measures could be used to supplement qualitative data about their experiences.

As a result of my epistemological position and the qualitative methodology of this research, extraneous variables which may have contributed to the children's SEW were not controlled for. For example, all staff had recently received training on an emotional regulation approach, and were in the process of adopting this as a whole school approach. This may have contributed to the teacher's perception of having greater awareness of children's emotional regulation needs. Some children spoke about a film they had watched as part of the emotional regulation approach, which may have interfered with the emotional vocabulary used around that time. This may impact the claims that can be made from the research findings. However, the choice-based VA approach was implemented in a way which could sit alongside or complement other approaches. It is also recognised that many other factors in a child's life may affect how they respond to such approaches, which cannot be controlled for.

It could be argued that the findings are not generalisable to the wider population due to the philosophical position of this research, which is concerned with the subjective experiences of individuals in a particular context. However, qualitative findings may be theoretically generalisable, whereby readers can assess the evidence in relation to their own knowledge and experience (Smith et al., 2009) to understand and develop concepts which are relevant

to other individuals and settings (Draper, 2004; Swift & Tischler, 2010). Education professionals may therefore consider how this research could be applied to promote SEW for the children they work with. This may encourage schools and EPs to collaboratively consider accessible, creative and playful ways of promoting SEW at the universal level.

5. Conclusion

This study demonstrated how choice-based VA can provide a space for playful exploration, emotional expression and regulation within a class community. Findings suggested that in a whole class context, children's participation in choice-based VA may promote aspects of SEW including a sense of autonomy, confidence, positive affect, regulation and social and emotional skills development. Findings also suggested the approach may promote a sense of connectedness and build on already established relationships between the teacher and children, promoting wellbeing for both. Whilst there is evidence to support the view that choice-based VA may promote SEW; there is a need for further research in the area of universal, VA approaches.

References

- Adamson, P. (2013). *Child Well-Being in Rich Countries: A Comparative Overview: Innocenti Report Card 11*. UNICEF Office of Research. https://www.unicef-irc.org/publications/pdf/rc11_eng.pdf
- Astbury, B., & Aston, R. (2013). *Evaluation of 'enhancing emotional literacy through visual arts'*. The University of Melbourne.
- Balk, D. (2010). *Children's encounters with death, bereavement, and coping*. Springer Publishing Company.
- Barblett, L., & Maloney, C. (2010). Complexities of assessing social and emotional competence and wellbeing in young children. *Australasian Journal of Early Childhood*, 35(2), 13-18.
- Barry, M. M., Clarke, A. M., & Dowling, K. (2017). Promoting social and emotional well-being in schools. *Health Education*, 117(5), 434-451.
- Baskerville, R., & Myers, M. D. (2004). Special issue on action research in information systems: Making IS research relevant to practice: Foreword. *MIS quarterly*, 28(3), 329-335.
- Belknap, E., & Hazler, R. (2014). Empty playgrounds and anxious children. *Journal of Creativity in Mental Health*, 9(2), 210-231.
- Bergen, D. (2006). Reconciling play and assessment standards: How to leave no child behind. In D. P. Fromberg & D. Bergen (Eds.), *Play from birth to twelve: Contexts, perspectives, and meanings* (2nd ed., pp. 233-240). Routledge.
- Biesta, G. (2010). Pragmatism and the Philosophical Foundations of Mixed Methods Research. In *Sage handbook of mixed methods in social & behavioral research* (2nd ed.). SAGE Publications, Inc. <https://doi.org/10.4135/9781506335193>
- Bokhove, C., & Downey, C. (2018). Automated generation of 'good enough' transcripts as a first step to transcription of audio-recorded data. *Methodological Innovations*, 11(2), 1-14.
- Boland, A., Cherry, G., & Dickson, R. (2017). *Doing a systematic review: A student's guide* (2nd ed.). SAGE Publications Ltd.
- Brackett, M. (2019). *Permission to feel: Unlocking the power of emotions to help our kids, ourselves, and our society thrive*. Celadon Books.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative research in psychology*, 3(2), 77-101.
- Briggs, C. (2019). Pragmatic vs. Pragmatist: Have we misunderstood what it means to adopt a Pragmatist stance to Educational Psychology practice. *DECP debate*, 170, 11-16.
- British Association of Art Therapists. (2019). *Code of Ethics and the supporting Principles of Professional Practice and Guidelines*. British Association of Art Therapists. <https://www.baat.org/Assets/Docs/BAAT%20CODE%20OF%20ETHICS%20019.pdf>
- British Psychological Society. (2014). *Code of Human Research Ethics*. <https://www.bps.org.uk/sites/bps.org.uk/files/Policy/Policy%20-%20Files/BPS%20Code%20of%20Human%20Research%20Ethics.pdf>
- British Psychological Society. (2018). *Code of Ethics and Conduct*. <https://www.bps.org.uk/sites/bps.org.uk/files/Policy/Policy%20->

- [%20Files/BPS%20Code%20of%20Ethics%20and%20Conduct%20%28Updat
ed%20July%202018%29.pdf](#)
- British Psychological Society. (2021). *Code of Human Research Ethics*.
[https://www.bps.org.uk/sites/www.bps.org.uk/files/Policy/Policy%20-
%20Files/BPS%20Code%20of%20Human%20Research%20Ethics.pdf](https://www.bps.org.uk/sites/www.bps.org.uk/files/Policy/Policy%20-%20Files/BPS%20Code%20of%20Human%20Research%20Ethics.pdf)
- Bronfenbrenner, U. (1979). *The ecology of human development*. Harvard University Press.
- Brooks, R., Te Riele, K., & Maguire, M. (2014). *Ethics and education research*. SAGE Publications Ltd.
- Bungay, H., & Vella-Burrows, T. (2013). The effects of participating in creative activities on the health and well-being of children and young people: a rapid review of the literature. *Perspectives in Public Health*, 133(1), 44-52.
<https://doi.org/10.1177/1757913912466946>
- Burghardt, G. M. (2010). The Comparative Reach of Play and Brain: Perspective, Evidence, and Implications. *American Journal of Play*, 2(3), 338-356.
- Burton, S. (2008). Empowering learning support assistants to enhance the emotional wellbeing of children in school. *Educational and Child Psychology*, 25(2), 40-56.
- Carpenter, B., & Carpenter, M. (2020). *A Recovery Curriculum: Loss and Life for our children and schools post pandemic*. Barry Carpenter Education. Retrieved 13.08.21 from
[https://barrycarpentereducation.files.wordpress.com/2020/04/recovery-
curriculum-loss-and-life-for-our-children-and-schools-post-pandemic.pdf](https://barrycarpentereducation.files.wordpress.com/2020/04/recovery-curriculum-loss-and-life-for-our-children-and-schools-post-pandemic.pdf)
- Carsley, D., & Heath, N. L. (2018). Effectiveness of mindfulness-based colouring for test anxiety in adolescents. *School Psychology International*, 39(3), 251-272.
- Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education* (7th ed.). Routledge.
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research Methods in Education* (8th ed.). Routledge.
- Coholic, D., Eys, M., & Lougheed, S. (2012). Investigating the Effectiveness of an Arts-Based and Mindfulness-Based Group Program for the Improvement of Resilience in Children in Need. *Journal of Child and Family Studies*, 21(5), 833-844.
- Coholic, D. A., & Eys, M. (2016). Benefits of an arts-based mindfulness group intervention for vulnerable children. *Child and adolescent social work journal*, 33(1), 1-13.
- Cowburn, A., & Blow, M. (2017). *Wise Up: Prioritising wellbeing in schools*. YoungMinds.
<https://www.evidence.nhs.uk/document?id=1610000&returnUrl=Search%3Fpa%3D3%26ps%3D40%26q%3DUK%2Bsystem&q=UK+system>
- Creswell, J. W., & Miller, D. L. (2000). Determining Validity in Qualitative Inquiry. *Theory into practice*, 39(3), 124-130.
- Cutcher, A. (2013). Art spoken here: Reggio Emilia for the big kids. *International Journal of Art & Design Education*, 32(3), 318-330.
- Cypress, B. S. (2017). Rigor or reliability and validity in qualitative research: Perspectives, strategies, reconceptualization, and recommendations. *Dimensions of critical care nursing*, 36(4), 253-263.
- Daniels, N., Gillen, P., Casson, K., & Wilson, I. (2019). STEER: Factors to consider when designing online focus groups using audiovisual technology in health research. *International Journal of Qualitative Methods*, 18, 1-11.

- Darlaston-Jones, D. (2007). Making connections: The relationship between epistemology and research methods. *The Australian Community Psychologist*, 19(1), 19-27.
- Davies, D., & Dodd, J. (2002). Qualitative research and the question of rigor. *Qualitative health research*, 12(2), 279-289.
- Denscombe, M. (2008). Communities of practice: A research paradigm for the mixed methods approach. *Journal of mixed methods research*, 2(3), 270-283.
- Department for Education. (2013). *The national curriculum in England: Key stages 1 and 2 framework document*.
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf
- Department for Education. (2017a). *Statutory framework for the early years foundation stage: Setting the standards for learning, development and care for children from birth to five*.
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/596629/EYFS_STATUTORY_FRAMEWORK_2017.pdf
- Department for Education. (2017b). *Transforming children and young people's mental health provision: a green paper*.
[https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/664855/Transforming children and young people s mental health provision.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/664855/Transforming_children_and_young_people_s_mental_health_provision.pdf)
- Department for Education. (2021). *Guidance: Catch-up premium*. Retrieved 5th August from <https://www.gov.uk/government/publications/catch-up-premium-coronavirus-covid-19/catch-up-premium>
- Department of Education, & Department for Health and Social Care. (2018). *Government Response to the Consultation on Transforming Children and Young People's Mental Health Provision: a Green Paper and Next Steps*
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/728892/government-response-to-consultation-on-transforming-children-and-young-peoples-mental-health.pdf
- Department of Health. (2015). *Future in mind Promoting, protecting and improving our children and young people's mental health and wellbeing*.
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/414024/Childrens_Mental_Health.pdf
- Dewey, J. (1998). *The Essential Dewey, Volume 1: Pragmatism, Education, Democracy*. Indiana University Press.
- Dewey, J. (2005). *Art as Experience*. Penguin Group.
- Dixon-Woods, M., Agarwal, S., Jones, D., Young, B., & Sutton, A. (2005). Synthesising qualitative and quantitative evidence: a review of possible methods. *Journal of health services research & policy*, 10(1), 45-53.
- Dixon-Woods, M., Cavers, D., Agarwal, S., Annandale, E., Arthur, A., Harvey, J., Hsu, R., Katbamna, S., Olsen, R., & Smith, L. (2006). Conducting a critical interpretive synthesis of the literature on access to healthcare by vulnerable groups. *BMC medical research methodology*, 6(35), 1-13.
- Dockett, S., & Perry, B. (2011). Researching with young children: Seeking assent. *Child Indicators Research*, 4(2), 231-247.
- Dodge, R., Daly, A. P., Huyton, J., & Sanders, L. D. (2012). The challenge of defining wellbeing. *International journal of wellbeing*, 2(3), 222-235.
- Draper, A. K. (2004). The principles and application of qualitative research. *Proceedings of the nutrition society*, 63(4), 641-646.

- Durlak, J. A., Weissberg, R. P., Dymnicki, A. B., Taylor, R. D., & Schellinger, K. B. (2011). The impact of enhancing students' social and emotional learning: A meta-analysis of school-based universal interventions. *Child Development, 82*(1), 405-432.
- Ebert, M., Hoffmann, J. D., Ivcevic, Z., Phan, C., & Brackett, M. A. (2015). Teaching emotion and creativity skills through art: A workshop for children. *The International Journal of Creativity & Problem Solving, 25*(2), 23-35.
- Edwards, C. P., Gandini, L., & Forman, G. E. (1998). *The hundred languages of children: The Reggio Emilia approach - advanced reflections*. Ablex Publishing Corporation.
- Edwards, D. (2014). *Art Therapy* (2nd ed.). SAGE Publications Ltd.
- Feinstein, H. (1985). Art as visual metaphor. *Art Education, 38*(4), 26-29.
- Galderisi, S., Heinz, A., Kastrup, M., Beezhold, J., & Sartorius, N. (2015). Toward a new definition of mental health. *World Psychiatry, 14*(2), 231-233.
- Gersch, I., & Goncalves, S. S. J. (2006). Creative arts therapies and educational psychology: Let's get together. *International Journal of Art Therapy, 11*(1), 22-32.
- Goldberg, J. M., Sklad, M., Elfrink, T. R., Schreurs, K. M., Bohlmeijer, E. T., & Clarke, A. M. (2019). Effectiveness of interventions adopting a whole school approach to enhancing social and emotional development: a meta-analysis. *European journal of psychology of education, 34*(4), 755-782.
- Goldkuhl, G. (2012). Pragmatism vs interpretivism in qualitative information systems research. *European journal of information systems, 21*(2), 135-146.
- Gordon-Nesbitt, R. (2017). *Creative health: the arts for health and wellbeing* (2nd ed.). All-Party Parliamentary Group on Arts, Health and Wellbeing. https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf
- Graham, A., Powell, M. A., & Truscott, J. (2016). Facilitating student well-being: relationships do matter. *Educational Research, 58*(4), 366-383.
- Gray, P. (2013). *Free to learn: Why unleashing the instinct to play will make our children happier, more self-reliant, and better students for life*. Basic Books.
- Green, S., Leach, C., & Falecki, D. (2021). Approaches to Positive Education. In M. L. Kern & M. L. Wehmeyer (Eds.), *The Palgrave Handbook of Positive Education* (pp. 21-48). Palgrave Macmillan. <https://doi.org/https://doi.org/10.1007/978-3-030-64537-3>
- Greene, S., & Hogan, D. (2004). *Researching Children's Experience: Approaches and Methods*. SAGE Publications Ltd.
- Griffin, J., & Tyrrell, I. (2013). *Human Givens: The new approach to emotional health and clear thinking*. HG Publishing.
- Guest, G., MacQueen, K. M., & Namey, E. E. (2012). *Applied thematic analysis*. SAGE Publications Ltd.
- Guillemin, M., & Gillam, L. (2004). Ethics, reflexivity, and "ethically important moments" in research. *Qualitative Inquiry, 10*(2), 261-280.
- Gutman, L. M., & Vorhaus, J. (2012). The impact of pupil behaviour and wellbeing on educational outcomes.
- Harden, A., & Thomas, J. (2010). Mixed methods and systematic reviews: Examples and emerging issues. In A. Tashakkori & C. Teddlie (Eds.), *Sage handbook of mixed methods in social & behavioral research* (2nd ed., pp. 749-774). SAGE Publications Inc.

- Harter, S. (2006). The development of self-esteem. In *Self-esteem issues and answers: A sourcebook of current perspectives* (pp. 144-150). Psychology Press.
- Hawkins, P., & Shohet, R. (2012). *Supervision in the helping professions* (R. Shohet, Ed. 4th ed.). Open University Press.
- Health and Care Professions Council. (2015). *Standards of proficiency for practitioner psychologists* <https://www.hcpc-uk.org/globalassets/resources/standards/standards-of-proficiency---practitioner-psychologists.pdf>
- Health and Care Professions Council. (2016). *Standards of conduct, performance and ethics* https://blackboard.ncl.ac.uk/bbcswebdav/pid-3741033-dt-content-rid-13008648_1/orgs/COMMUN1225/10004EDFStandardsofconduct%2Cperformanceandethics.pdf
- Heyvaert, M., Hannes, K., & Onghena, P. (2017). *Using Mixed Methods Research Synthesis for Literature Reviews*. SAGE Publications, Inc.
- Hirsh-Pasek, K., & Golinkoff, R. M. (2008). Why play = learning. *Encyclopedia on Early Childhood Development* 1-7.
- Hong, Q. N., Pluye, P., Fàbregues, S., Bartlett, G., Boardman, F., Cargo, M., Dagenais, P., Gagnon, M.-P., Griffiths, F., & Nicolau, B. (2018). *Mixed Methods Appraisal Tool (MMAT): User Guide*. Canadian Intellectual Property Office. http://mixedmethodsappraisaltoolpublic.pbworks.com/w/file/attach/127916259/MMAT_2018_criteria%C3%A2%E2%82%AC%20manual_2018%C3%A2%E2%82%AC%2008%C3%A2%E2%82%AC%2001_ENG.pdf
- Howitt, D. (2016). *Introduction to Qualitative Research Methods in Psychology* (3rd ed.). Pearson Education Limited
- Janis, I. L. (2008). Groupthink. In E. Griffin (Ed.), *A First Look at Communication Theory* (pp. 235-246). McGrawHill.
- Jaquith, D. B. (2011). When is creativity? Intrinsic motivation and autonomy in children's artmaking. *Art Education*, 64(1), 14-19.
- Jayman, M. (2017). *Evaluating the impact of a school-based intervention on the socio-emotional well-being and school performance of pupils in early secondary education*. University of West London.
- Jesson, J., Matheson, L., & Lacey, F. M. (2011). *Doing your literature review: Traditional and systematic techniques*. SAGE Publications Ltd.
- Kaimal, G., Ray, K., & Muniz, J. (2016). Reduction of cortisol levels and participants' responses following art making. *Art Therapy: Journal of the American Art Therapy Association*, 33(2), 74-80.
- Karkou, V., & Glasman, J. (2004). Arts, education and society: the role of the arts in promoting the emotional wellbeing and social inclusion of young people. *Support for learning*, 19(2), 57-65.
- Kelly, J., Sadeghieh, T., & Adeli, K. (2014). Peer Review in Scientific Publications: Benefits, Critiques, & A Survival Guide. *Ejifcc*, 25(3), 227-243.
- Kessler, R. C., Berglund, P., Demler, O., Jin, R., Merikangas, K. R., & Walters, E. E. (2005). Lifetime prevalence and age-of-onset distributions of DSM-IV disorders in the National Comorbidity Survey Replication. *Archives of general psychiatry*, 62(6), 593-602.
- Keyes, C. L. (2002). The mental health continuum: From languishing to flourishing in life. *Journal of health and social behavior*, 207-222.

- Keyes, C. L. (2005). Mental illness and/or mental health? Investigating axioms of the complete state model of health. *Journal of consulting and clinical psychology*, 73(3), 539.
- Keyes, C. L. (2006). The subjective well-being of America's youth: Toward a comprehensive assessment. *Adolescent & Family Health*, 4(1), 3-11.
- Keyes, C. L. (2014). Mental Health as a Complete State: How the Salutogenic Perspective Completes the Picture In G. F. Bauer & O. Hämmig (Eds.), *Bridging occupational, organizational and public health: A transdisciplinary approach* (pp. 179-192). Springer.
- King, P., & Howard, J. (2016). Free Choice or Adaptable Choice: Self-Determination Theory and Play. *American Journal of Play*, 9(1), 56-70.
- King, R. B. (2015). Sense of relatedness boosts engagement, achievement, and well-being: A latent growth model study. *Contemporary Educational Psychology*, 42, 26-38.
<https://doi.org/https://doi.org/10.1016/j.cedpsych.2015.04.002>
- Krause, N., Blackwell, L., & Claridge, S. (2020). An exploration of the impact of the Emotional Literacy Support Assistant (ELSA) programme on wellbeing from the perspective of pupils. *Educational Psychology in Practice*, 36(1), 17-31.
- Larkin, M., & Thompson, A. (2012). Interpretative phenomenological analysis. In A. Thompson & D. Harper (Eds.), *Qualitative research methods in mental health and psychotherapy: A guide for students and practitioners* (pp. 99-116). John Wiley & Sons.
- Le Count, D. (2000). Working with 'difficult' children from the inside out: Loss and bereavement and how the creative arts can help. *Pastoral Care in Education*, 18(2), 17-27.
- Leckey, J. (2011). The therapeutic effectiveness of creative activities on mental well-being: a systematic review of the literature. *Journal of psychiatric and mental health nursing*, 18(6), 501-509.
- Lederman, N. G., & Lederman, J. S. (2015). What is a theoretical framework? A practical answer. *Journal of Science Teacher Education*, 26(7), 593-597.
- LeVasseur, J. J. (2003). The problem of bracketing in phenomenology. *Qualitative health research*, 13(3), 408-420.
- Lexico. (2021). *Visual art*. Retrieved 13.08.21 from https://www.lexico.com/definition/visual_art
- Libbey, H. P. (2004). Measuring student relationships to school: Attachment, bonding, connectedness, and engagement. *The Journal of school health*, 74(7), 274.
- Losinski, M., Hughey, J., & Maag, J. W. (2016). Therapeutic art: integrating the visual arts into programming for students with emotional and behavioral disorders. *Beyond Behavior*, 25(1), 27-34.
- Martin, L., Oepen, R., Bauer, K., Nottensteiner, A., Mergheim, K., Gruber, H., & Koch, S. C. (2018). Creative arts interventions for stress management and prevention - A systematic review. *Behavioral Sciences*, 8(28), 1-18.
- Maslow, A. H. (1943). A theory of human motivation. *Psychological Review*, 50(4), 370-396.
- Mattil, E. L. (1972). The Self in Art Education: Research Monograph 5. *National Art Education Association*.
- Mauthner, M. (1997). Methodological aspects of collecting data from children: Lessons from three research projects. *Children & society*, 11(1), 16-28.

- McInnes, K. (2012). Opportunities for playful expressions of wellbeing. In D. Watson & C. Emery (Eds.), *Children's social and emotional wellbeing in schools: A critical perspective* (pp. 143-156). The Policy Press.
- McKay, F. H., & McKenzie, H. (2018). Using Art for Health Promotion: Evaluating an In-School Program Through Student Perspectives. *Health Promotion Practice*, 19(4), 522-530. <https://doi.org/10.1177/1524839917735076>
- McMillan, D. W., & Chavis, D. M. (1986). Sense of community: A definition and theory. *Journal of community psychology*, 14(1), 6-23.
- McNiff, J. (2017). *Action research: All you need to know*. SAGE Publications Ltd.
- McNiff, J., & Whitehead, J. (2013). *Action research: Principles and practice* (3rd ed.). Routledge.
- Menzer, M. (2015). *The Arts in Early Childhood: Social and Emotional Benefits of Arts Participation*. National Endowment for the Arts. <https://www.arts.gov/sites/default/files/arts-in-early-childhood-dec2015-rev.pdf>
- Moran, H. (2001). Who do you think you are? Drawing the ideal self: a technique to explore a child's sense of self. *Clinical child psychology and psychiatry*, 6(4), 599-604.
- Morgan, A. (2000). *What is Narrative Therapy? An Easy-to-Read Introduction*. Dulwich Centre Publications
- Morgan, D. L. (1996). *Focus groups as qualitative research* (2nd ed., Vol. 16). SAGE Publications, Inc. .
- Morrison, K. (2013). Interviewing children in uncomfortable settings: 10 lessons for effective practice. *Educational Studies*, 39(3), 320-337.
- Munn, Z., Tufanaru, C., & Aromataris, E. (2014). Data extraction and synthesis: The steps following study selection in a systematic review. *Systematic Reviews*, Step by Step, 114(7).
- National Institute for Health and Care Excellence. (2020). *Social and emotional wellbeing in primary education*. Retrieved 14/5/20 from <https://pathways.nice.org.uk/pathways/social-and-emotional-wellbeing-for-children-and-young-people>
- Nixon, M. (2016). Knowing me knowing you: Enhancing emotional literacy through visual arts. *International Journal of Education through Art*, 12(2), 181-193. https://doi.org/10.1386/eta.12.2.181_1
- Noble, T., & McGrath, H. (2012). Wellbeing and Resilience in Young People and the Role of Positive Relationships. In S. Roffey (Ed.), *Positive Relationships: Evidence Based Practice across the World* (pp. 17-33). Springer https://doi.org/10.1007/978-94-007-2147-0_2
- Noble, T., Wyatt, T., McGrath, H., Roffey, S., & Rowling, L. (2008). *Scoping study into approaches to student wellbeing*. Australian Catholic University and Erebus International.
- Noblit, G. W., & Hare, R. D. (1988). *Meta-ethnography: Synthesizing qualitative studies* (Vol. 11). Sage Publications, Inc. .
- Nzabonimpa, J. P. (2018). Quantitizing and qualitzing (im-) possibilities in mixed methods research. *Methodological Innovations*, 11(2), 1-16.
- Osterman, K. F. (2000). Students' need for belonging in the school community. *Review of educational research*, 70(3), 323-367.
- Pearson, A., White, H., Bath-Hextall, F., Apostolo, J., Salmond, S., & Kirkpatrick, P. (2014). The Joanna Briggs Institute Reviewers' Manual 2014: Methodology for JBI Mixed Methods Systematic Reviews. *The Joanna Briggs Institute*.

- Pearson, A., White, H., Bath-Hextall, F., Salmond, S., Apostolo, J., & Kirkpatrick, P. (2015). A mixed-methods approach to systematic reviews. *International journal of evidence-based healthcare*, 13(3), 121-131.
- Pianta, R. C., & Walsh, D. J. (1998). Applying the construct of resilience in schools: Cautions from a developmental systems perspective. *School Psychology Review*, 27(3), 407-417.
- Poland, B. D. (1995). Transcription quality as an aspect of rigor in qualitative research. *Qualitative Inquiry*, 1(3), 290-310.
- Renold, E., Holland, S., Ross, N. J., & Hillman, A. (2008). 'Becoming Participant': Problematizing Informed Consent in Participatory Research with Young People in Care. *Qualitative Social Work*, 7(4), 427-447.
- Reynolds, E., Stagnitti, K., & Kidd, E. (2011). Play, language and social skills of children attending a play-based curriculum school and a traditionally structured classroom curriculum school in low socioeconomic areas. *Australasian Journal of Early Childhood*, 36(4), 120-130.
- Riley, S., & Malchiodi, C. A. (2003). Solution-focused and narrative approaches. In C. A. Malchiodi (Ed.), *Handbook of art therapy* (pp. 82-92). The Guilford Press.
- Roffey, S. (2010). *Changing behaviour in schools: Promoting positive relationships and wellbeing*. Sage.
- Roffey, S. (2012). Pupil wellbeing—teacher wellbeing: Two sides of the same coin? *Educational and Child Psychology*, 29(4), 8.
- Roffey, S. (2013). Inclusive and exclusive belonging: The impact on individual and community wellbeing. *Educational and Child Psychology*, 30(1), 38-49.
- Roffey, S. (2015). Becoming an agent of change for school and student well-being. *Educational & Child Psychology*, 32(1), 21-30.
- Rubin, J. A. (1984). *Child art therapy: Understanding and helping children grow through art* (2nd ed.). Van Nostrand Reinhold.
- Ryan, R. M., & Deci, E. L. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 68.
- Ryan, R. M., & Deci, E. L. (2001). On happiness and human potentials: A review of research on hedonic and eudaimonic well-being. *Annual review of psychology*, 52(1), 141-166.
- Ryan, R. M., & Deci, E. L. (2020). Intrinsic and extrinsic motivation from a self-determination theory perspective: Definitions, theory, practices, and future directions. *Contemporary Educational Psychology*, 61, 1-11.
- Sadler, K., Vizard, T., Ford, T., Marcheselli, F., Pearce, N., Mandalia, D., Davis, J., Brodie, E., Forbes, N., Goodman, A., Goodman, R., & McManus, S. (2018). *Mental Health of Children and Young People in England, 2017: A Summary of Key Findings*. NHS Digital.
<https://files.digital.nhs.uk/A6/EA7D58/MHCYP%202017%20Summary.pdf>
- Sandelowski, M. (1993). Rigor or rigor mortis: the problem of rigor in qualitative research. *Advances in nursing science*, 16(2), 1-8.
- Schmidt, A., Dirk, J., & Schmiedek, F. (2019). The importance of peer relatedness at school for affective well-being in children: Between-and within-person associations. *Social Development*, 28(4), 873-892.
- Schonert-Reichl, K. A., & Lawlor, M. S. (2010). The effects of a mindfulness-based education program on pre-and early adolescents' well-being and social and emotional competence. *Mindfulness*, 1(3), 137-151.

- Scottish Executive Education Department. (2002). *Review of provision of educational psychology services in Scotland*
- Smith, J. A., Larkin, M. H., & Flowers, P. (2009). *Interpretative phenomenological analysis: Theory, method and research*. SAGE.
- Smith, J. A., & Shinebourne, P. (2012). Interpretative phenomenological analysis. In H. Cooper, P. M. Camic, D. L. Long, A. T. Panter, D. Rindskopf, & K. J. Sher (Eds.), *APA handbook of research methods in psychology* (Vol. 2, pp. 73-82). American Psychological Association.
- Smith, P. K. (2010). *Children and play: Understanding children's worlds*. Wiley-Blackwell.
- Solomon, D., Watson, M., Battistich, V., Schaps, E., & Delucchi, K. (1996). Creating classrooms that students experience as communities. *American Journal of Community Psychology*, 24(6), 719-748.
- Spilt, J. L., Koomen, H. M., & Thijs, J. T. (2011). Teacher wellbeing: The importance of teacher–student relationships. *Educational Psychology Review*, 23(4), 457-477.
- Statham, J., & Chase, E. (2010). *Childhood wellbeing: A brief overview*. Childhood Wellbeing Research Centre.
<https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.453.9199&rep=rep1&type=pdf>
- Stern, C., Lizarondo, L., Carrier, J., Godfrey, C., Rieger, K., Salmond, S., Apóstolo, J., Kirkpatrick, P., & Loveday, H. (2020). Methodological guidance for the conduct of mixed methods systematic reviews. *JBI evidence synthesis*, 18(10), 2108-2118.
- Stuckey, H. L., & Nobel, J. (2010). The connection between art, healing, and public health: A review of current literature. *American Journal of Public Health*, 100(2), 254-263.
- Swift, J., & Tischler, V. (2010). Qualitative research in nutrition and dietetics: getting started. *Journal of human nutrition and dietetics*, 23(6), 559-566.
- Taylor, R. D., Oberle, E., Durlak, J. A., & Weissberg, R. P. (2017). Promoting positive youth development through school-based social and emotional learning interventions: A meta-analysis of follow-up effects. *Child Development*, 88(4), 1156-1171.
- Thomas, E., & Magilvy, J. K. (2011). Qualitative rigor or research validity in qualitative research. *Journal for specialists in pediatric nursing*, 16, 151-155.
- Thomas, J., & Harden, A. (2008). Methods for the thematic synthesis of qualitative research in systematic reviews. *BMC medical research methodology*, 8(1), 1-10.
- Thompson, I., & Tawell, A. (2017). Becoming other: social and emotional development through the creative arts for young people with behavioural difficulties. *Emotional and Behavioural Difficulties*, 22(1), 18-34.
<https://doi.org/10.1080/13632752.2017.1287342>
- Tidmand, L. (2021). Building Positive Emotions and Playfulness. In M. L. Kern & M. L. Wehmeyer (Eds.), *The Palgrave Handbook of Positive Education* (pp. 421-440). Palgrave Macmillan. <https://doi.org/https://doi.org/10.1007/978-3-030-64537-3>
- Tufford, L., & Newman, P. (2010). Bracketing in qualitative social work. *Qualitative Social Work*, 11, 80-96.
- UNICEF. (2012). *Progress for children: A report card on adolescents*. UNICEF.

- Véronneau, M. H., Koestner, R. F., & Abela, J. R. (2005). Intrinsic need satisfaction and well-being in children and adolescents: An application of the self-determination theory. *Journal of Social and Clinical Psychology, 24*(2), 280-292.
- Vetere, A., & Dowling, E. (2017). *Narrative therapies with children and their families: A practitioner's guide to concepts and approaches*. Routledge.
- Walsh, G. M., McGuinness, C., Sproule, L., & Trew, K. (2010). Implementing a play-based and developmentally appropriate curriculum in Northern Ireland primary schools: What lessons have we learned? *Early Years, 30*(1), 53-66.
- Weare, K. (2015). *What works in promoting social and emotional well-being and responding to mental health problems in schools? Advice for Schools and Framework Document*. National Children's Bureau.
<https://www.mentalhealth.org.nz/assets/ResourceFinder/What-works-in-promoting-social-and-emotional-wellbeing-in-schools-2015.pdf>
- Webster-Stratton, C., & Reid, M. J. (2003). Treating conduct problems and strengthening social and emotional competence in young children: The Dina Dinosaur treatment program. *Journal of emotional and behavioral disorders, 11*(3), 130-143.
- Willig, C. (2008). *Introducing qualitative research in psychology adventures in theory and method* (2nd ed.). Open University Press.
- Willig, C. (2012). *Qualitative interpretation and analysis in psychology*. Open University Press.
- Willig, C. (2013). *Introducing qualitative research in psychology*. Open University Press.
- Wing, L. A. (1995). Play is not the work of the child: Young children's perceptions of work and play. *Early Childhood Research Quarterly, 10*(2), 223-247.
- Winnicott, D. W. (1989). The Squiggle Game. In D. W. Winnicott, C. Winnicott, & R. Shepherd (Eds.), *Psycho-Analytic Explorations*. Harvard University Press.
- World Health Organization. (2004). *Promoting mental health: concepts, emerging evidence, practice: Summary report*. World Health Organization.
- World Health Organization. (2013). *Mental Health Action Plan 2013-2020*. World Health Organization.
https://apps.who.int/iris/bitstream/handle/10665/89966/9789241506021_eng.pdf;jsessionid=438F29C39EF91392CF7AF0C5CC1A965B?sequence=1
- World Health Organization. (2018). *Mental health: strengthening our response*. World Health Organisation. <https://www.who.int/news-room/fact-sheets/detail/mental-health-strengthening-our-response>
- Zarobe, L., & Bungay, H. (2017). The role of arts activities in developing resilience and mental wellbeing in children and young people a rapid review of the literature. *Perspectives in Public Health, 137*(6), 337-347.
- Ziff, K. (2016). *Artbreak: A creative guide to joyful and productive classrooms*. Ohio University Press.
- Ziff, K., Ivers, N. N., & Shaw, E. G. (2016). ArtBreak group counseling for children: Framework, practice points, and results. *Journal for Specialists in Group Work, 41*(1), 71-92.
<https://doi.org/http://dx.doi.org/10.1080/01933922.2015.1111487>
- Ziff, K., Pierce, L., Johanson, S., & King, M. (2012). ArtBreak: A creative group counseling program for children. *Journal of Creativity in Mental Health, 7*(1), 107-121.

Systematic Literature Review Appendices

Appendix A: Quality assessment

Mixed Methods Appraisal Tool (MMAT), version 2018

Paper 1: McKay, F. H. and H. McKenzie (2018). "Using Art for Health Promotion: Evaluating an In-School Program Through Student Perspectives." *Health Promotion Practice* 19(4): 522-530.

Category of study designs	Methodological quality criteria	Responses			
		Yes	No	Can't tell	Comments
Screening questions (for all types)	S1. Are there clear research questions?			X	The aim of the research is an evaluation of the program (arts-based mental health promotion programme), including student perceptions
	S2. Do the collected data allow to address the research questions?	X			Pre/post questions around mental health and social/emotional wellbeing
	<i>Further appraisal may not be feasible or appropriate when the answer is 'No' or 'Can't tell' to one or both screening questions.</i>				
1. Qualitative	1.1. Is the qualitative approach appropriate to answer the research question?	X			Student experiences
	1.2. Are the qualitative data collection methods adequate to address the research question?	X			Photovoice
	1.3. Are the findings adequately derived from the data?			X	Data analysis not fully explained and not clear how themes were derived (only stated) Very short description of findings
	1.4. Is the interpretation of results sufficiently substantiated by data?			X	Quotes supported themes but not all themes justified
	1.5. Is there coherence between qualitative data sources, collection, analysis and interpretation?	X			Themes were created by students (in line with student voice/participation) before being analysed thematically

					by authors (grouping and comparing themes)
2. Quantitative randomized controlled trials	2.1. Is randomization appropriately performed?				
	2.2. Are the groups comparable at baseline?				
	2.3. Are there complete outcome data?				
	2.4. Are outcome assessors blinded to the intervention provided?				
	2.5 Did the participants adhere to the assigned intervention?				
3. Quantitative non-randomized	3.1. Are the participants representative of the target population?			X	Sample chosen from schools taking part 'based on their year level and depending on their school timetable' (p. 524)
	3.2. Are measurements appropriate regarding both the outcome and intervention (or exposure)?			X	Survey designed by the authors and many questions focusing on 'liking' aspects of school rather than mental health
	3.3. Are there complete outcome data?	X			80/80
	3.4. Are the confounders accounted for in the design and analysis?			X	
	3.5. During the study period, is the intervention administered (or exposure occurred) as intended?		X		Each school was able to design their own strategies for implementation of the program (p. 524) so may not be consistent or comparable
4. Quantitative descriptive	4.1. Is the sampling strategy relevant to address the research question?				
	4.2. Is the sample representative of the target population?				
	4.3. Are the measurements appropriate?				
	4.4. Is the risk of nonresponse bias low?				
	4.5. Is the statistical analysis appropriate to answer the research question?				
5. Mixed methods	5.1. Is there an adequate rationale for using a mixed methods design to address the research question?	X			Pre and post measures (quant) and richer student experiences through Photovoice

5.2. Are the different components of the study effectively integrated to answer the research question?		X	Results from each part presented separately and only explained together briefly in the discussion (p. 528)
5.3. Are the outputs of the integration of qualitative and quantitative components adequately interpreted?		X	Meta-inference not clear, main source of conclusions come from the pre and post data
5.4. Are divergences and inconsistencies between quantitative and qualitative results adequately addressed?		X	Not mentioned
5.5. Do the different components of the study adhere to the quality criteria of each tradition of the methods involved?		X	Mixed (see notes below the table)

- Emphasis on student voice and experience – qualitative method appropriate
- Quantitative measure didn't give much information about the main aim of the program, reported more about student's preferred subjects
- Program could be adapted in each school so not comparable – but that was the nature of the program so maybe evaluations need to occur within each school context
- Low-medium quality as discussed and agreed with research supervisor

Paper 2: Ebert, M., et al. (2015). Teaching emotion and creativity skills through art: A workshop for children, *The International Journal of Creativity & Problem Solving*, 25(2), 23-35

Category of study designs	Methodological quality criteria	Responses			
		Yes	No	Can't tell	Comments
Screening questions (for all types)	S1. Are there clear research questions?			X	The aim of the research is an evaluation of the workshop (creativity, emotion and art) Hypothesis: The workshop would be a 'feasible and 'effective' way to improve children's emotion and creativity skills

	S2. Do the collected data allow to address the research questions?	X			Used pre/post measures and Cohen's d to measure effect size
<i>Further appraisal may not be feasible or appropriate when the answer is 'No' or 'Can't tell' to one or both screening questions.</i>					
1. Qualitative	1.1. Is the qualitative approach appropriate to answer the research question?	X			Children's views on their learning experience from the workshops
	1.2. Are the qualitative data collection methods adequate to address the research question?	X			Questions were kept very open and given 1:1 by facilitator Only 3 questions given: 1 to describe learning 2 about the workshop content No questions given about emotions or transferring to school/home context
	1.3. Are the findings adequately derived from the data?			X	Answers coded by two coders independently, with 88.42% agreement, no other analysis detail given (e.g. TA) Codes organized into 4 pre-constructed themes, unclear how themes were derived Percentages and N were given for each theme and example quotes given
	1.4. Is the interpretation of results sufficiently substantiated by data?	X			Example quotes given although used to support hypothesized themes
	1.5. Is there coherence between qualitative data sources, collection, analysis and interpretation?			X	Difficult to tell how authors came to interpretations – seemed to find examples that fit into their pre-determined themes Analysis method not clear

2. Quantitative randomized controlled trials	2.1. Is randomization appropriately performed?				
	2.2. Are the groups comparable at baseline?				
	2.3. Are there complete outcome data?				
	2.4. Are outcome assessors blinded to the intervention provided?				
	2.5 Did the participants adhere to the assigned intervention?				
3. Quantitative non-randomized	3.1. Are the participants representative of the target population?	X			<p>Primary age but more boys (14:6) and range of ages 6-12 within small sample size, chosen because they expressed interested in the art workshops</p> <p>Children 'randomly selected' by teachers among those who had expressed interest</p> <ul style="list-style-type: none"> - If chosen by teacher then bias possible (e.g. choosing those who they think may benefit most) <p>However ethically more appropriate for real life context due to group dynamics, child circumstances etc.</p>
	3.2. Are measurements appropriate regarding both the outcome and intervention (or exposure)?			X	<p>Vignettes justified with evidence however open-ended questions not. Small number (6) of self-report questions about attitude to art/creativity. Paired sampled t-tests.</p>
	3.3. Are there complete outcome data?	X			20/20
	3.4. Are the confounders accounted for in the design and analysis?			X	
	3.5. During the study period, is the intervention administered (or exposure occurred) as intended?	X			Children taken to an external art gallery twice a week for 3 weeks for the workshop

					Delivered by trained facilitators following training and workshop manual (session objectives and plans including step-by-step procedures)
4. Quantitative descriptive	4.1. Is the sampling strategy relevant to address the research question?				
	4.2. Is the sample representative of the target population?				
	4.3. Are the measurements appropriate?				
	4.4. Is the risk of nonresponse bias low?				
	4.5. Is the statistical analysis appropriate to answer the research question?				
5. Mixed methods	5.1. Is there an adequate rationale for using a mixed methods design to address the research question?			X	Primarily quant but no explanation as to why 'three exploratory, open-ended questions' were used
	5.2. Are the different components of the study effectively integrated to answer the research question?	X			p. 31 – one direct example p. 32 – summary
	5.3. Are the outputs of the integration of qualitative and quantitative components adequately interpreted?			X	Interpretations linked to literature/evidence around creativity/problem solving and knowledge of emotion skills However conclusions drawn from small amount of evidence (e.g. 4 vignettes, one child describing 'social skills' on p. 30)
	5.4. Are divergences and inconsistencies between quantitative and qualitative results adequately addressed?	X			No differences for some survey items – suggested 'ceiling effect' (p. 29)
	5.5. Do the different components of the study adhere to the quality criteria of each tradition of the methods involved?	X			On the whole yes but lacking detail and explanation, particularly for qual. analysis

- Low-medium quality as discussed and agreed with research supervisor

Paper 3: Ziff, K., Ivers, N. N., & Shaw, E. G. (2016). ArtBreak group counselling for children: Framework, practice points, and results, *Journal for Specialists in Group Work*, 41(1), 71-92

Category of study designs	Methodological quality criteria	Responses			
		Yes	No	Can't tell	Comments
Screening questions (for all types)	S1. Are there clear research questions?	X			The aim of the research is an evaluation of the program (ArtBreak – choice-based studio art to help children relax and develop social/emotional skills) Questions (p. 83): a) whether the program supported social/emotional developmental goals (from referral form) b) whether it mitigated stress
	S2. Do the collected data allow to address the research questions?	X			Fingertip temperature (linked to stress) Teacher questionnaires Student interviews
	<i>Further appraisal may not be feasible or appropriate when the answer is 'No' or 'Can't tell' to one or both screening questions.</i>				
1. Qualitative	1.1. Is the qualitative approach appropriate to answer the research question?	X			Teacher perceptions – social/emotional development Student perceptions – stress, social/emotional factors
	1.2. Are the qualitative data collection methods adequate to address the research question?		X		Facilitator held discussions with students at the end of the year about what they had learned. Facilitator wrote 'responses and ideas' on chalkboard including topics generated by the students and some quotes. Meaning from their responses could have been altered

					from facilitator's immediate interpretation/bias. 'Open-ended written comments' from teachers – not clear if these were directed or not
	1.3. Are the findings adequately derived from the data?		X		No formal analysis reported or explained
	1.4. Is the interpretation of results sufficiently substantiated by data?	X			Quotes given to support points/themes (p. 86)
	1.5. Is there coherence between qualitative data sources, collection, analysis and interpretation?			X	No formal analysis reported or explained – not clear how interpretations were made
2. Quantitative randomized controlled trials	2.1. Is randomization appropriately performed?				
	2.2. Are the groups comparable at baseline?				
	2.3. Are there complete outcome data?				
	2.4. Are outcome assessors blinded to the intervention provided?				
	2.5. Did the participants adhere to the assigned intervention?				
3. Quantitative non-randomized	3.1. Are the participants representative of the target population?	X			Aged 5-12, mainly 7-11 Race/ethnicity reported to reflect school district Groups reported to have 'many more' than district average living in poverty
	3.2. Are measurements appropriate regarding both the outcome and intervention (or exposure)?			X	Fingertip temperature rationale with evidence given Teacher perceptions based on limited response options (p. 85) and not statistically analysed ('about 7/10 students were seen as making progress' – not clear to what extent)
	3.3. Are there complete outcome data?			X	39/42 (2010-2012) fingertip 51 (2010-2012) teacher perceptions Not clear why different numbers

	3.4. Are the confounders accounted for in the design and analysis?		X		
	3.5. During the study period, is the intervention administered (or exposure occurred) as intended?	X			Primary facilitator same throughout the program and sessions structures but choice-based as intended (p. 79-83)
4. Quantitative descriptive	4.1. Is the sampling strategy relevant to address the research question?				
	4.2. Is the sample representative of the target population?				
	4.3. Are the measurements appropriate?				
	4.4. Is the risk of nonresponse bias low?				
	4.5. Is the statistical analysis appropriate to answer the research question?				
5. Mixed methods	5.1. Is there an adequate rationale for using a mixed methods design to address the research question?			X	Rationale for each part explained separately but not explained why all (mixed) were needed
	5.2. Are the different components of the study effectively integrated to answer the research question?			X	Each part described and reported separately. Mitigation of stress was discussed solely in the context of the fingertip results, whereas social/emotional development was discussed in the context of student and teacher responses. However did link (e.g. learning to relax, emotional regulation)
	5.3. Are the outputs of the integration of qualitative and quantitative components adequately interpreted?			X	Conclusions drawn but not clear if findings have been thoroughly integrated (see above)
	5.4. Are divergences and inconsistencies between quantitative and qualitative results adequately addressed?		X		Mixed results reported (p. 86) but not explained
	5.5. Do the different components of the study adhere to the quality criteria of each tradition of the methods involved?			X	

- Intervention is choice-based so may be difficult to replicate within an ‘experimental design’
- Fingertip justified with evidence but teacher perceptions of progress limited
- Formal/thorough qualitative data analysis not explained
- Low-medium quality as discussed and agreed with research supervisor

Paper 4: Coholic, D., et al. (2012). Investigating the Effectiveness of an Arts-Based and Mindfulness-Based Group Program for the Improvement of Resilience in Children in Need. *Journal of Child and Family Studies*, 21, 833–844

Category of study designs	Methodological quality criteria	Responses			
		Yes	No	Can't tell	Comments
Screening questions (for all types)	S1. Are there clear research questions?			X	The aim of the research is to assess the effectiveness of HAP Hypotheses: Children who participated in HAP would have better resilience and self-concept/esteem in comparison to children who took part in an Arts and Crafts group and control group.
	S2. Do the collected data allow to address the research questions?	X			
	<i>Further appraisal may not be feasible or appropriate when the answer is 'No' or 'Can't tell' to one or both screening questions.</i>				
1. Qualitative	1.1. Is the qualitative approach appropriate to answer the research question?				
	1.2. Are the qualitative data collection methods adequate to address the research question?				
	1.3. Are the findings adequately derived from the data?				
	1.4. Is the interpretation of results sufficiently substantiated by data?				
	1.5. Is there coherence between qualitative data sources, collection, analysis and interpretation?				
2. Quantitative randomized	2.1. Is randomization appropriately performed?				
	2.2. Are the groups comparable at baseline?				

controlled trials	2.3. Are there complete outcome data?				
	2.4. Are outcome assessors blinded to the intervention provided?				
	2.5 Did the participants adhere to the assigned intervention?				
3. Quantitative non- randomized	3.1. Are the participants representative of the target population?	X			Referrals from local child protection agency (15) and children's mental health centre (21) both (6/36) – 'children in need'
	3.2. Are measurements appropriate regarding both the outcome and intervention (or exposure)?	X			Self-concept: Piers-Harris Scale (2 nd) reliability and validity reported with evidence Resilience: RSCA and reliability and validity is reported with evidence Measured pre-intervention then week 19, 31 and 42
	3.3. Are there complete outcome data?		X		21/36 due to some children being referred late and 6 discontinued, 2 were removed due to behaviour
	3.4. Are the confounders accounted for in the design and analysis?	X			Children matched into groups (HAP, Art, Control) according to age and gender Standardised measures confounding variables discussed (p. 841)
	3.5. During the study period, is the intervention administered (or exposure occurred) as intended?	X			Group facilitators were 6 'helping practitioners' (social workers, child and youth-care workers and psychology graduates) who were trained in HAP and followed HAP manual (weekly structured plans to ensure consistency across facilitators)

					The first author observed through two-way mirror to provide ongoing training/support for facilitators
4. Quantitative descriptive	4.1. Is the sampling strategy relevant to address the research question?				
	4.2. Is the sample representative of the target population?				
	4.3. Are the measurements appropriate?				
	4.4. Is the risk of nonresponse bias low?				
	4.5. Is the statistical analysis appropriate to answer the research question?				
5. Mixed methods	5.1. Is there an adequate rationale for using a mixed methods design to address the research question?				
	5.2. Are the different components of the study effectively integrated to answer the research question?				
	5.3. Are the outputs of the integration of qualitative and quantitative components adequately interpreted?				
	5.4. Are divergences and inconsistencies between quantitative and qualitative results adequately addressed?				
	5.5. Do the different components of the study adhere to the quality criteria of each tradition of the methods involved?				

- HAP, Art and Craft and Control group
- Pre-measure and 3 points after
- Measures well evidenced and good reliability/validity
- Small sample size
- Incomplete data but authors explained this may be due to challenges faced by families and children
- Medium quality as discussed and agreed with research supervisor

Paper 5: Coholic, D. A. and M. Eys (2016). Benefits of an arts-based mindfulness group intervention for vulnerable children. Journal of child and adolescent social work, 33, 1–13

Category of study designs	Methodological quality criteria	Responses			
		Yes	No	Can't tell	Comments
Screening questions (for all types)	S1. Are there clear research questions?			X	The aim of the research is to assess the effectiveness of HAP Hypotheses: Children who participated in HAP would have better resilience and self-concept/esteem in comparison to children who took part in an Arts and Crafts group and control group.
	S2. Do the collected data allow to address the research questions?	X			
	<i>Further appraisal may not be feasible or appropriate when the answer is 'No' or 'Can't tell' to one or both screening questions.</i>				
1. Qualitative	1.1. Is the qualitative approach appropriate to answer the research question?	X			Experiences of the program
	1.2. Are the qualitative data collection methods adequate to address the research question?	X			Semi-structured interviews (Qs p.6) with children and guardians to gain viewpoints and experiences 'that were difficult to capture in standardized measures' Children encouraged to draw pictures of their experience and describe
	1.3. Are the findings adequately derived from the data?	X			Interpretive thematic analysis including first author and 3 students, process explained (pp. 6-7)
	1.4. Is the interpretation of results sufficiently substantiated by data?	X			Detailed quotes provided and explanations given (p. 8)
	1.5. Is there coherence between qualitative data sources, collection, analysis and interpretation?	X			
	2.1. Is randomization appropriately performed?				

2. Quantitative randomized controlled trials	2.2. Are the groups comparable at baseline?				
	2.3. Are there complete outcome data?				
	2.4. Are outcome assessors blinded to the intervention provided?				
	2.5 Did the participants adhere to the assigned intervention?				
3. Quantitative non-randomized	3.1. Are the participants representative of the target population?	X			Referrals from local child protection agency (39) and children's mental health centre (36) and other mental health practitioners (2) – 'vulnerable children'
	3.2. Are measurements appropriate regarding both the outcome and intervention (or exposure)?	X			Self-concept: Piers-Harris Scale (2 nd) reliability and validity reported with evidence Resilience: RSCA and reliability and validity is reported with evidence Measured pre and post intervention (collapsed week 19, 31 and 42)
	3.3. Are there complete outcome data?		X		77/90 due to discontinuing etc.
	3.4. Are the confounders accounted for in the design and analysis?	X			Children matched into groups (HAP, Art, Control) according to age and gender Standardised measures confounding variables discussed
	3.5. During the study period, is the intervention administered (or exposure occurred) as intended?	X			Group facilitators were 11 'helping professionals' (social workers, child and youth-care workers and psychology graduates) who were trained in HAP and followed HAP manual (weekly structured plans to ensure consistency across facilitators) The first author supervised facilitators

4. Quantitative descriptive	4.1. Is the sampling strategy relevant to address the research question?				
	4.2. Is the sample representative of the target population?				
	4.3. Are the measurements appropriate?				
	4.4. Is the risk of nonresponse bias low?				
	4.5. Is the statistical analysis appropriate to answer the research question?				
5. Mixed methods	5.1. Is there an adequate rationale for using a mixed methods design to address the research question?	X			See above sections (e.g. Semi-structured interviews with children and guardians to gain viewpoints and experiences ‘that were difficult to capture in standardized measures’)
	5.2. Are the different components of the study effectively integrated to answer the research question?	X			Flow chart p. 5
	5.3. Are the outputs of the integration of qualitative and quantitative components adequately interpreted?	X			Quant. Supplements qual. (p. 10) however may be biased because of quant. Not supporting hypothesis
	5.4. Are divergences and inconsistencies between quantitative and qualitative results adequately addressed?	X			Discussion – hypothesis not supported by quant. And discussion given around why that might be (whereas qual. supported)
	5.5. Do the different components of the study adhere to the quality criteria of each tradition of the methods involved?	X			

- HAP, Art and Craft and Control group
- Pre-measure and 3 points after, however ended up combining these final 3 to make 1 post-measure
- Measures well evidenced and good reliability/validity
- Addition of qualitative data to find out about personal experiences
- Larger sample size than 2012
- Incomplete data but authors reported this was likely due to challenges faced by families and children
- Medium quality as discussed and agreed with research supervisor

Paper 6: Mynaříková, L. (2012). Art-Based Program for Social and Emotional Development of Children, US-China Education Review A, 8, 720-726

Category of study designs	Methodological quality criteria	Responses			
		Yes	No	Can't tell	Comments
Screening questions (for all types)	S1. Are there clear research questions?			X	The aim of the research is an evaluation of the program (social/emotional development)
	S2. Do the collected data allow to address the research questions?			X	Measures 'class climate' – to what extent does this measure children's social/emotional development? CES measures teacher's classroom management (https://www.statisticssolutions.com/classroom-environment-scale-ces/): 'the instrument evaluates the effects of course content, teaching methods, teacher personality, class composition and characteristics of the overall classroom environment'
	<i>Further appraisal may not be feasible or appropriate when the answer is 'No' or 'Can't tell' to one or both screening questions.</i>				
1. Qualitative	1.1. Is the qualitative approach appropriate to answer the research question?		X		'Qualitative assessment of paintings' – 'self-advertisement' (pre/post) – how? Few findings from this.
	1.2. Are the qualitative data collection methods adequate to address the research question?		X		See above
	1.3. Are the findings adequately derived from the data?		X		See above
	1.4. Is the interpretation of results sufficiently substantiated by data?		X		See above and no examples of raw data given to support points
	1.5. Is there coherence between qualitative data sources, collection, analysis and interpretation?		X		
	2.1. Is randomization appropriately performed?				

2. Quantitative randomized controlled trials	2.2. Are the groups comparable at baseline?				
	2.3. Are there complete outcome data?				
	2.4. Are outcome assessors blinded to the intervention provided?				
	2.5 Did the participants adhere to the assigned intervention?				
3. Quantitative non-randomized	3.1. Are the participants representative of the target population?	X			25 children aged 11-12 (a class)
	3.2. Are measurements appropriate regarding both the outcome and intervention (or exposure)?			X	CES measures teaching ability/ classroom management etc. rather than children's social/emotional development B-3 measuring relationships and children's characteristics / climate Reliability/validity not reported (need to find out) and evidence for rationale not given (searched and can't find source)
	3.3. Are there complete outcome data?	X			
	3.4. Are the confounders accounted for in the design and analysis?		X		Not addressed
	3.5. During the study period, is the intervention administered (or exposure occurred) as intended?	X			Delivered by school psychologist and followed plan (p. 723), some sessions co-delivered with teacher
4. Quantitative descriptive	4.1. Is the sampling strategy relevant to address the research question?				
	4.2. Is the sample representative of the target population?				
	4.3. Are the measurements appropriate?				
	4.4. Is the risk of nonresponse bias low?				
	4.5. Is the statistical analysis appropriate to answer the research question?				
	5.1. Is there an adequate rationale for using a mixed methods design to address the research question?		X		Not clear why qual. was used or how it was done

5. Mixed methods	5.2. Are the different components of the study effectively integrated to answer the research question?		X		Qual. very limited detail (p. 723)
	5.3. Are the outputs of the integration of qualitative and quantitative components adequately interpreted?		X		Not clearly linked
	5.4. Are divergences and inconsistencies between quantitative and qualitative results adequately addressed?		X		Inconsistencies and limitations not discussed
	5.5. Do the different components of the study adhere to the quality criteria of each tradition of the methods involved?		X		

- Measuring teacher ability/classroom management etc. more than children's emotional and social development – not answering my research question
- B-3 – unable to find source
- Low quality as discussed and agreed with research supervisor
- Remove from review

Appendix B: Data extraction form

Data Extraction Form

Paper

Field	Data
Author(s)	
Date	
Title	
Journal	
Linked publications	
Aim(s) and/or research question(s)	

Background

Field	Data
Theoretical	
Empirical	
Discipline	

Study characteristics

Field	Data
Methodology	
Study design	
Location	
Date conducted	
Setting	
Intervention	
Duration	
Group size	
Delivered/ facilitated by	

Art used	
Control group and/or comparator	

Participants

Field	Data
Sampling method	
Inclusion criteria	
Exclusion criteria	
Number of participants	
Age	
Sex	
Ethnicity	
Additional information	

Data collection methods

Field	Data
Quantitative	
Qualitative	

Quantitative analysis

Field	Data
Analysis method	
Participants included in analysis	

Quantitative data	
Authors' commentary of data	
My translation of data to narrative form	

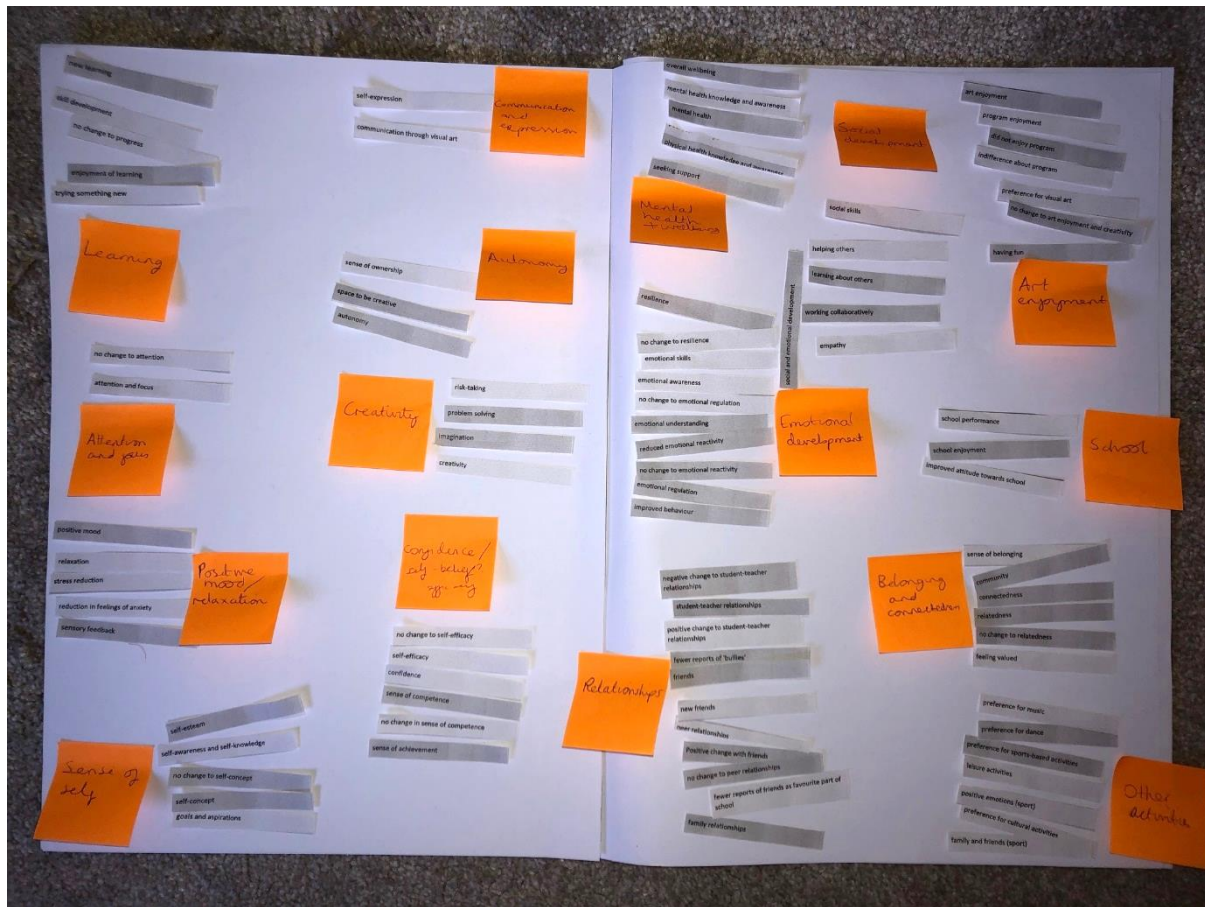
Qualitative analysis

Field	Data
Analysis method	
Participants included in analysis	
Qualitative data	

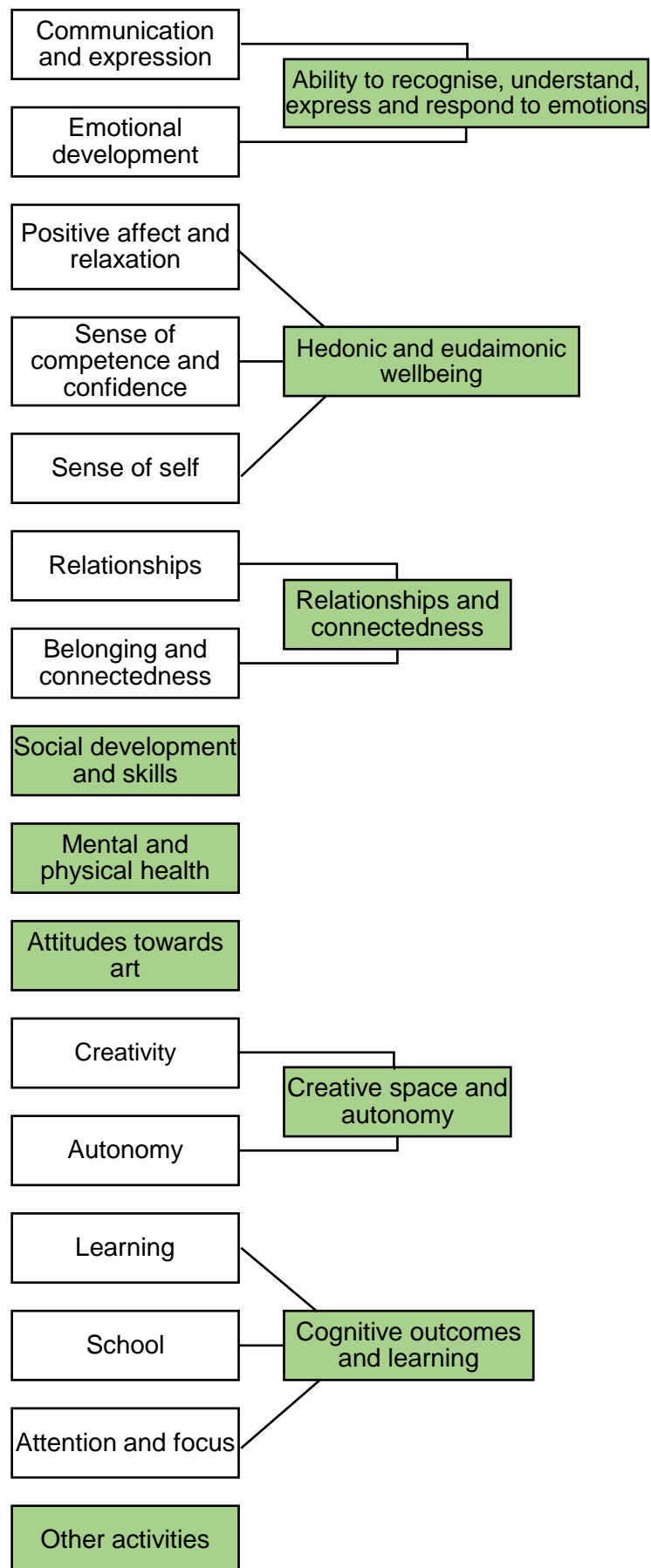
Outcomes

Field	Data
Author's interpretation of outcomes	

Appendix C: Example of theming process

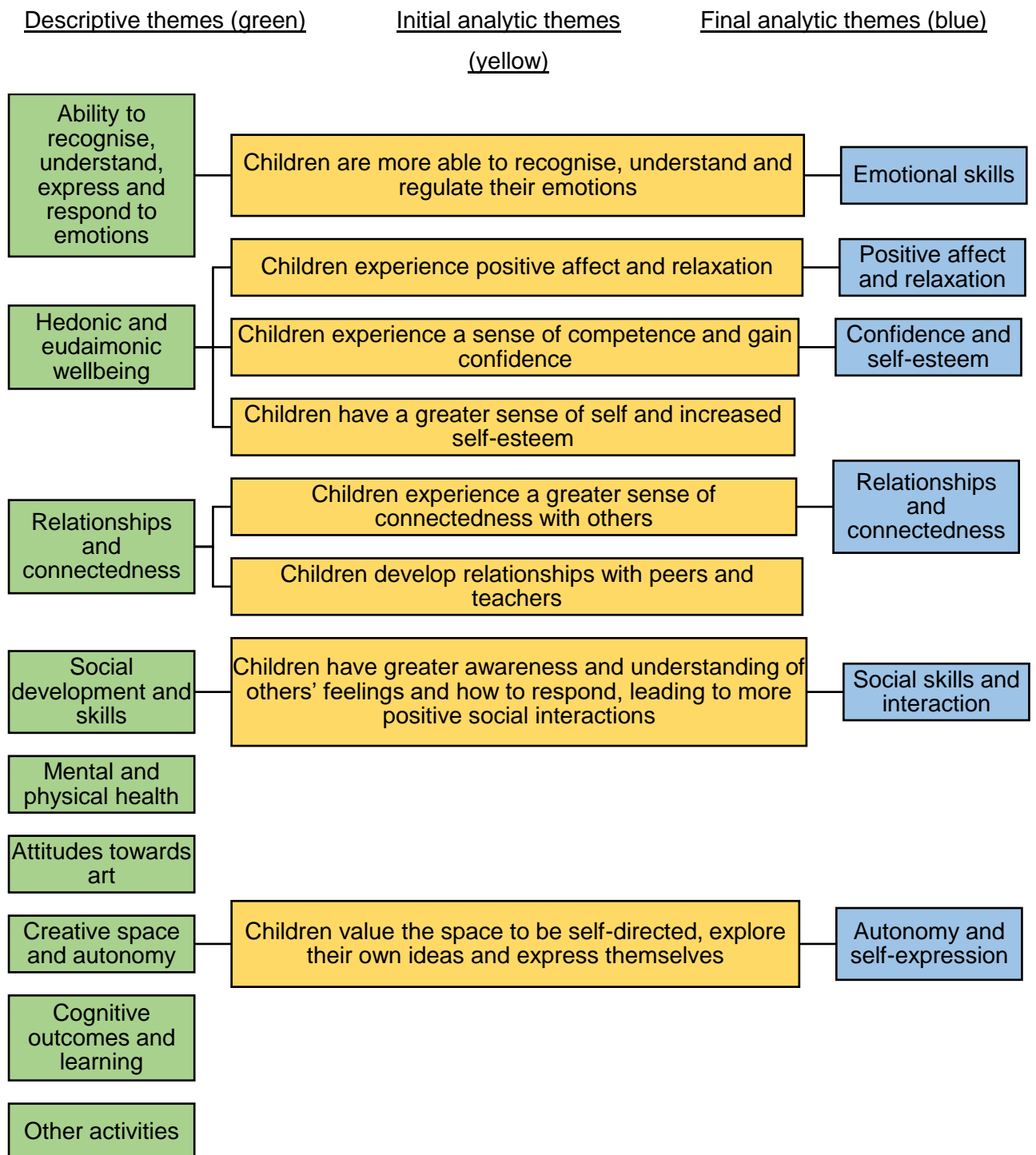


Appendix D: Descriptive themes development



I amended some of my initial descriptive themes (first column) to produce my final descriptive themes (coloured green). I did this through the process of rereading codes and coded text and to group and rename some themes. My descriptive theming was therefore a two-stage process which generated 9 final descriptive themes. These final descriptive themes helped me to generate analytic themes which related to my research question.

Appendix E: Analytic themes development



Appendix F: Irrelevant themes

The theme 'attitudes towards art' included findings about interest and preference for visual art activities, which was not directly linked to my research question as I was not investigating how much children 'like' doing art. However, enjoyment was communicated through positive affect in the theme 'hedonic and eudaimonic wellbeing'. The theme 'cognitive outcomes and learning' included findings related to attitudes towards school and learning, focus and acquisition of skills. Whilst there is evidence that cognitive outcomes such as academic performance is associated with children's wellbeing (Gutman & Vorhaus, 2012) it was not considered to answer my research question in relation to my definition of SEW. Finally, the theme 'mental and physical health' primarily related to limited findings from part of one particular study, which aimed to teach children about mental and physical health (McKay & McKenzie, 2018). As this concerned specific mental and physical health knowledge, rather than impact on SEW, it did not contribute to the development of analytic themes.

Empirical Research Appendices

Appendix G: Information sheet for headteacher

Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

ADDRESS

DATE

Dear (Headteacher),

Following our initial discussions regarding the research for my Doctorate in Educational Psychology, I am writing to provide you with some background information and details of my research proposal. I hope you and your staff can see the benefits the research may provide for your school and that I will be able to work with one of your classes.

Research aims

Research question: What can child and teacher views about their experience of choice-based visual arts participation tell us about promoting children's social and emotional wellbeing?

The aim of this research is to explore how usually readily available art resources in a primary school classroom (e.g. paper, pencils, scissors, glue, etc.) may be used in a whole-class approach to promote children's emotional wellbeing. I am interested in the process of free expression through visual art sessions, rather than an 'end product' of art. I hope to gain insight into children's experiences this relating to their subjective emotional wellbeing. I am also interested in their class teacher's perceptions of children's emotional wellbeing, in addition to logistical factors such as how well the sessions fit into a school timetable.

Benefits of taking part

- It is hoped that through participation in the art sessions, children may feel more able to identify and express their emotions, develop empathy for others and have greater sense of connectedness with their class.
- It is also hoped that by exploring the impact of children's participation in emotional expression through visual art, this will encourage educational psychologists and teachers to collaborate and consider cost-effective, accessible and creative approaches to promote positive emotional wellbeing for all children.
- With the focus on emotional wellbeing, it is hoped that the art sessions will help to support children's transition back to school after the Public Health Crisis (COVID-19).

Possible risks and risk management

- Due to the focus on emotions, children may feel a negative emotional response when engaging with the art or data collection. Should any child become distressed during or after an art session or interview, a member of staff (in agreement with you and the class teacher) will be identified as the key person for emotional support.

- I will offer fortnightly supervision for the class teacher in order to offer support and signposting where necessary. I will provide the class teacher with a weekly log for them to record any issues if they arise, to bring to supervision.
- During group interviews, the children will be informed that their responses will remain confidential, however they will be reminded that they should only share what they are happy to share in front of the other members of the group. They will be made aware that they do not have to answer any question they choose not to.
- I have received safeguarding training from the Newcastle University, [Local Authority] and throughout my previous career as a teacher. As such I am fully aware of safeguarding procedures and will implement these should the need arise.

Art sessions

I hope to negotiate a plan of whole-class visual art sessions with the class teacher involved, to be delivered by the class teacher once a week over a 6-week block. These sessions will follow the same structure each week to minimise planning and resourcing. I will offer fortnightly supervision for the class teacher to offer support and signposting where necessary. This will be an opportunity to discuss any issues arising and to monitor how the sessions are going.

Data collection

To gather data about the children's experiences of the art sessions and how this relates to emotional wellbeing, I intend to conduct semi-structured group interviews with 2-3 groups of children (3-4 children per group) shortly after the 6-week block. Children will be chosen at random from those who have written parental consent. I also intend to conduct a semi-structured interview with the class teacher at the end of the 6-week block.

Informed consent

As well as signed consent from the class teacher, I would be very grateful for your support in obtaining parental consent. Children will require signed Parental Consent Forms to participate in the art sessions for the purpose of this research. Parents/carers will also be asked if they consent to the possibility of their child being selected to take part in small group interviews. Children will be asked for verbal consent and have the right to withdraw at any point up to when the data is analysed.

Data protection

All interviews will be audio-recorded, transcribed and securely stored in a password protected document. All data will be treated confidentially and will be anonymised. Audio recordings and transcriptions will be deleted once analysis is complete.

Pupil responses to the interview questions will remain anonymous and will only be shared with staff if necessary, in line with the safeguarding policy. The research paper can be presented to school should staff wish to be informed of the findings once this is complete.

COVID-19

I intend to carry out this research by visiting the school and carrying out face-to-face interviews. However, this is dependent on the most recent government, local authority, school and university information and guidance. This will be closely monitored and discussed in agreement with you.

There is a possibility that I may not be able to visit the school and/or conduct the interviews face-to-face due to COVID-19 and guidance. If this is the case, then I intend to carry out discussions and fortnightly supervision with the class teacher and group interviews with the children using virtual methods (i.e. video conferencing).

If using virtual methods, further consent for this would be sought. The following would also be required:

- A quiet room in school for the interviews to take place
- A computer or laptop with access to the internet and video conferencing (i.e. Microsoft Teams)
- For safeguarding purposes, children would need to be supervised by a member of staff during virtual interviews. They may also require support from an adult to set up the computer software and to assist if any technical issues occur.

If you still wish to take part in my research project, I will send copies of the information and consent forms to school which will need to be sent to all parents of children in the participating class. Parental Consent Forms will then need to be sent and returned as soon as possible so that the project can commence before autumn half term.

I would be very grateful if you could contact me to confirm your involvement and do not hesitate to contact me or my supervisors if you have any questions.

Yours sincerely

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Supervisors

Billy Peters: billy.peters@newcastle.ac.uk

Emma Miller: Emma.Miller@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Appendix H: Information sheet for teacher

Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

ADDRESS

DATE

Information Sheet

Dear Class Teacher,

Following an initial discussion with [Headteacher] regarding the research for my Doctorate in Educational Psychology, I am writing to provide you with information about my research and a consent form.

Research aims

Research question: What can child and teacher views about their experience of choice-based visual arts participation tell us about promoting children's social and emotional wellbeing?

The aim of this research is to explore how usually readily available art resources in a primary school classroom (e.g. paper, pencils, scissors, glue, etc.) may be used in a whole-class approach to promote children's emotional wellbeing. I am interested in the process self-directed art making, rather than the 'end product' of art. I hope to gain insight into children's experiences of this in relation to their subjective emotional wellbeing. I am also interested in the your perceptions of whether these sessions may develop children's emotional wellbeing, in addition to logistical factors such as how well the sessions fit into a school timetable.

Benefits of taking part

- It is hoped that through participation in the art sessions, children may feel more able to identify and express their emotions, develop empathy for others and have greater sense of connectedness with their class.
- It is also hoped that exploring the impact of an approach like this will encourage educational psychologists and teachers to collaborate and consider cost-effective, accessible and creative approaches to promote positive emotional wellbeing for all children.
- With the focus on emotional wellbeing, it is hoped that the art sessions will help to support children's transition back to school after the Public Health Crisis (COVID-19).

Possible risks and risk management

- Due to the focus on emotions, children may feel a negative emotional response when engaging with the art or data collection. Should any child become distressed during or after an art session or interview, a member of staff (in agreement with you and the head teacher) will be identified as the key person for emotional support.

- I will offer fortnightly supervision with you in order to offer support and signposting where necessary. A weekly log will be provided for you to record how the sessions are going and any issues if they arise, to bring to supervision.
- During group interviews, the children will be informed that their responses will remain confidential, however they will be reminded that they should only share what they are happy to share in front of the other members of the group. They will be made aware that they do not have to answer any question they choose not to.
- I have received safeguarding training from the Newcastle University, [Local Authority] and throughout my previous career as a teacher. As such I am fully aware of safeguarding procedures and will implement these should the need arise.

Art sessions

I hope to negotiate a plan of whole-class visual art sessions with you, to be delivered by you once a week over a 6-week block (6 sessions in total). These sessions will follow the same structure each week to minimise planning and resourcing. Prior to the block of sessions starting, I will introduce the research to the class (either in person or virtually) so that the children are fully informed about the research, so I can answer any of their questions, and so we can agree 'ground rules' for the sessions. If possible, I will also attend the first art session to support with the structure and delivery.

The amount of time for each session will be negotiated with you. However, I anticipate the sessions will last for at least 30-40 minutes and take place in school during school hours. The structure of the sessions will also be discussed and agreed with you, but will roughly follow:

1. The children to get out the resources they need, ready for the session.
2. A period of self-directed art making from a choice of resources/materials made available. Children may wish to work alone, or they may wish to discuss their art with others around them. Some children may require support (e.g. modelling / scaffolding) if they are unfamiliar or uncomfortable with this level of choice!
3. A brief period to share their art with a partner, including any thoughts or feelings they had whilst making it. This would be their choice and it is ok if they do not want to share their art with anyone.
4. Finally, returning together as a whole class where a few examples of art may be shared. The class teacher will facilitate discussion around labelling emotions, understanding emotions and emotional regulation. Similarities and differences may be shared (e.g. similar or different ways of expressing happiness, anger, sadness, etc.). It would be helpful to create a 'working wall' to record key points from these discussions.
5. Children to tidy up their workspaces, ready for their next lesson/activity.

Pupil interviews

To gather data about the children's experiences of the art sessions and how this relates to emotional wellbeing, I intend to conduct semi-structured group interviews with 2-3 groups of children (3-4 children per group) shortly after the 6-week block. These children will be chosen at random from those in your class who have written parental consent. Interviews will last approximately one hour in school, either virtually or in person in line with social distancing guidelines.

Teacher interview

To gather data about your own experience of the art sessions in relation to logistical factors and the children's emotional wellbeing, I intend to conduct a semi-structured interview with you shortly after the 6-week block. The interview will last approximately one hour in school, either virtually or in person in line with social distancing guidelines.

The interview will be audio-recorded, transcribed and securely stored in a password protected document. **All data will be treated confidentially and will be anonymised.** Audio recordings and transcriptions will be deleted once analysis is complete.

You have the right to withdraw from the research at any time. Following the interview, you have the right to withdraw your data up to when the data is analysed. The research paper can be presented to school should staff wish to be informed of the findings once this is complete.

COVID-19

I intend to carry out this research by visiting the school and carrying out face-to-face interviews, in line with social distancing and following the school's policies. However, this is dependent on the most recent government, local authority, school and university information and guidance. This will be closely monitored and discussed in agreement with the headteacher.

There is a possibility that I may not be able to visit the school and/or conduct the interviews face-to-face due to COVID-19 guidance. If this is the case, then I intend to carry out discussions and interviews using virtual methods (i.e. video conferencing).

If you would like to take part, please fill in the consent form attached by **Wednesday 30th September** and return it electronically via email (r.sawyer2@newcastle.ac.uk).

If you have any questions, please don't hesitate to contact me or my supervisors.

Thank you

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Supervisors

Billy Peters: billy.peters@newcastle.ac.uk

Emma Miller: Emma.Miller@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road

Newcastle upon Tyne
NE1 7RU

Appendix I: Consent form for teacher

Consent Form

Title of Study: What can child and teacher views about their experience of choice-based visual arts participation tell us about promoting children’s social and emotional wellbeing?

Thank you for your interest in taking part in this research. Please complete this form after you have read the Information Sheet and/or listened to an explanation about the research study. Please keep a copy of this Consent Form for your records.

Please initial box to confirm consent:		
1.	I confirm that I have read the information sheet dated 17/09/20 for the above study, I have had the opportunity to consider the information, ask questions and I have had any questions answered satisfactorily.	
2.	I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. I understand that if I decide to withdraw, any data that I have provided up to that point will be omitted, up to the point of analysis.	
3.	I consent to the processing of my personal information (name and school) for the purposes of this research study, as described in the information sheet dated 17/09/20.	
4.	I consent to my anonymised research data being securely stored until analysis is complete.	
5.	I understand that my research data may be published as a report.	
6.	I consent to being audio recorded and understand that the recordings will be stored anonymously on password-protected software and destroyed immediately after transcription.	
7.	I agree to take part in this research project including the delivery of art sessions and follow-up interview.	
<p>Participant</p> <p>_____</p> <p><i>Name of class teacher Signature Date</i></p> <hr/> <p>Headteacher</p> <p>_____</p> <p><i>Name of headteacher Signature Date</i></p> <hr/> <p>Researcher</p> <p>Rachel Sawyer</p> <p><i>Name of researcher Signature Date</i></p>		

Appendix J: Initial information sheet for parents/carers

Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

DATE

Information sheet

Dear Parent/Carer,

I am a Trainee Educational Psychologist from Newcastle University who works in your child's school. As part of my training I am doing some research into children's participation in visual art (e.g. drawing, painting, collage) and emotional wellbeing. Mental health and wellbeing of children is a key focus across many schools, and there is scope to explore different ways to promote positive wellbeing for all children.

Research aims

Research question: What can child and teacher views about their experience of choice-based visual arts participation tell us about promoting children's social and emotional wellbeing?

The aim of this research is to explore how usually readily available art resources in a primary school classroom (e.g. paper, pencils, scissors, glue, etc.) may be used in a whole-class approach to promote children's emotional wellbeing. I am interested in the process of self-directed art making (i.e. where children have choice about the art they want to make), rather than the 'end product' of art. I hope to gain insight into children's experiences of this in relation to emotional wellbeing. I am also interested in the class teacher's perceptions of whether these sessions may develop children's emotional wellbeing, in addition to logistical factors such as how well the sessions fit into a school timetable.

Benefits of taking part

- It is hoped that through participation in the art sessions, children may feel more able to identify and express their emotions, develop empathy for others and have greater sense of connectedness with their class.
- It is also hoped that exploring the impact of an approach like this will encourage educational psychologists and teachers to collaborate and consider cost-effective, accessible and creative approaches to promote positive emotional wellbeing for all children.
- With the focus on emotional wellbeing, it is hoped that the art sessions will help to support children's transition back to school after the Public Health Crisis (COVID-19).

Possible risks and risk management

- Due to the focus on emotions, children may feel a negative emotional response when engaging with the art or data collection. Should any child become distressed during or after an art session or interview, a member of school staff will be identified by the class teacher as the key person for emotional support.

- During group interviews, the children will be informed that their responses will remain confidential, however they will be reminded that they should only share what they are happy to share in front of the other members of the group. They will be made aware that they do not have to answer any question they choose not to.
- I have received safeguarding training from the Newcastle University, [Local Authority] and throughout my previous career as a teacher. As such I am fully aware of safeguarding procedures and will implement these should the need arise.

Art sessions

The class teacher will deliver short art sessions to the whole class for my research, which will be separate to the curriculum art lessons. Prior to the block of sessions starting, I will introduce the research to the class (either in person or virtually) so that the children are fully informed about the research, so I can answer any of their questions, and so we can agree 'ground rules' for the sessions.

Sessions are expected to last for approximately 30-40 minutes and take place in school during school hours, once a week for 6 weeks (6 sessions in total). During these sessions, the children will be invited to take part in self-directed art making from a choice of art materials provided. They will be invited to think how they feel and how they might express this through art. There will be opportunity for the children to discuss their art with each other and their teacher, only if they are happy to do so.

Group interviews

To gather data about the children's experiences of the art sessions and how this relates to emotional wellbeing, I intend to conduct semi-structured group interviews with 2-3 groups of children (3-4 children per group) shortly after the 6-week block. These children will be chosen at random from those who have written parental consent. This means that not all children will be asked to take part in the interviews. Interviews will last approximately one hour in school, either virtually or in person in line with social distancing guidelines.

So I don't miss any of what the children say I will use a voice recorder so I can listen back and type everything they said. This interview data will be stored on a computer and password protected, and it will be deleted after it has been analysed.

No one will know who said what and no names will be given to anyone. The only people who will see this will be those who need to because of my research (i.e. me or my research supervisors). You or your child can withdraw from the research at any time.

If you give your consent for the interviews and your child is selected to take part in the interviews, an additional information sheet and consent form will be sent to you.

COVID-19

I intend to carry out this research by visiting the school and carrying out face-to-face interviews, in line with social distancing and following the school's policies. However, this is dependent on the most recent government, local authority, school and university information and guidance. This will be closely monitored and discussed in agreement with the headteacher.

There is a possibility that I may not be able to visit the school and/or conduct the interviews face-to-face due to COVID-19 guidance. If this is the case, then I intend to carry out discussions and group interviews with the children using virtual methods (i.e. video conferencing).

If you have any questions, please don't hesitate to contact me or my supervisors.

Please fill in the form on the following page and return it to school by **Wednesday 30th September**.

Thank you

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Supervisors

Billy Peters: billy.peters@newcastle.ac.uk

Emma Miller: Emma.Miller@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Appendix K: Initial consent form for parents/carers

Consent Form

Title of Study: What can child and teacher views about their experience of choice-based visual arts participation tell us about promoting children's social and emotional wellbeing?

Please complete this form after you have read the Information Sheet dated 17/09/20. Please return this form to the school by **Wednesday 30th September**.

A) Do you give consent for your child to take part in the **weekly art sessions** with their class? Please tick yes/no.

Yes (please tick to show you have understood the information provided and give your consent)

No

B) Would you like your child to be considered to take part in **small group interviews** after the sessions are complete? Please tick yes/no. (Please note that children with consent will be randomly selected therefore not all children will be asked to take part)

Yes (please tick to show you have understood the information provided and give your consent)

No

Child's name..... Male/Female

Parent/carer name.....

Parent/carer signature..... Date.....

Appendix L: Information sheet for parents/carers and children who were selected for group interviews

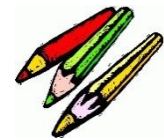
Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

DATE

Information sheet for pupils selected for interview

Please note: To be read with parent/carer

My name is Rachel and I am a Trainee Educational Psychologist who works in your school. Recently you have been taking part in some art sessions for my research.



I explained that some children in your class would be invited to take part in a group interview, and I am writing to see if you would like to take part. Before you decide, please read the information below carefully with your parent/carer.

1. Why is this project being done?

I would like to find out what the art sessions were like for you and your class.

2. Why me?

I have randomly selected a group of pupils in your class to be invited to take part in the group interviews. That means everyone had the same chance of being selected!

3. Do I have to take part?

No, it is your choice. If after reading this information sheet you agree to take part, I would like you to write your name on the consent form. I will also ask your parent/carer to write their name on the form and give it in to school. You can still change your mind later. If you do not want to take part, just say no!



4. What is an interview?

In research, an interview involves being asked some questions and answering them. In this interview, I will ask your group some questions about what the art sessions were like, how you felt and what you thought.

5. What will happen?



The group interview will involve you and 3 other pupils in your class. This will be done by video call on a computer/laptop at school. You don't have to answer any question that you don't want to, and you can leave the interview at any time. You will be invited to bring some of your artwork with you if you want to.

I won't write anyone's name on anything so no one else except me and others in the group will know what you have said. This is only unless it is something important that we need to tell your teacher to make sure you are safe.

Because I want to remember all the important things you say, I will be recording our voices on a voice recorder, but no one else will know it is you talking on it. The recording will be deleted once I have finished my research project.



6. What if I don't want to do the research anymore?

Just tell me, your teacher or parent/carer at any time if you change your mind. I can remove your answers from the study if you don't want me to include them anymore, if you ask your teacher or parent/carer to tell me before Friday 18th December.

7. Will anyone else know I'm doing this?

Your teacher and the other pupils in your interview group will know you are taking part. No one else will know because I will not write your name on anything.

8. What happens to the information from the interviews?

I will make sure all the information is stored in a safe place and only the people doing the research study can look at it. I will then write about your class's experiences of the art sessions.

Thank you for taking the time to read this - please ask any questions if you need to.



If you would like to take part, please read and sign the attached consent form with your parent/carer and return it to school by **Friday 27th November**.

Thank you

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk (Supervisors: Billy Peters - billy.peters@newcastle.ac.uk and Emma Miller - Emma.Miller@newcastle.ac.uk)

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Appendix M: Consent form for group interviews

Pupil and parent/carer consent form

Please note: To be read and signed with parent/carer

Please make sure you have read the information sheet 16/11/20. You have been invited to take part in a small group interview with 3 other pupils in your class. **Please tick every box that you agree with.**

1. During the interview I will ask some questions about the art sessions, what you thought and how you felt. No one else will know what you said unless we need to tell your teacher something you tell me to make sure you are safe.

Please tick the box if you understand

2. You may choose not to answer a question. You can change your mind about taking part or leave the interview at any time. I can remove your answers from the study if you don't want me to include them anymore, by Friday 18th December.

Please tick the box if you understand

3. Because I want to remember all the important things you say, I will be recording our voices on a voice recorder, but no one will know it is you talking on it. The recording will be deleted once I have finished my research project.

Please tick the box if you understand

4. After reading and understanding points 1-3, do you wish to take part in the group interview?

Please tick the box to give your consent

5. I would like to take some photographs of examples of artwork to include in my writing about the study. No names will be used so no one will know who did the artwork. Do you consent to me taking photographs of your artwork to be included in my writing?

Yes **No**

Child's signature (please write your own name):.....

Parent/carer name.....

Parent/carer signature..... Date.....

Thank you

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk (Supervisors: Billy Peters - billy.peters@newcastle.ac.uk and
Emma Miller - Emma.Miller@newcastle.ac.uk)

School of Education, Communication and Language Sciences

Newcastle University

King George VI Building

Queen Victoria Road

Newcastle upon Tyne

NE1 7RU

Appendix N: Supervision log

Record of Supervision

Notes taken by the researcher.

Sessions completed: ___ / 6	Supervision date:
1. What has stood out to you about the art sessions over the last 1-2 weeks?	
2. Did you notice any positive moments? (e.g. something a child said, how a child behaved, interactions with/between children, etc.)	
3. Were there any issues over the past 1-2 weeks? How were those addressed/resolved? Any safeguarding concerns? Has appropriate action been taken and followed up?	
4. What did you do that worked well in the sessions?	
5. Is there anything you would change or do differently? What would you hope the outcome of this would be?	
6. Do you have any concerns? Do you have any questions?	

Appendix O: Teacher's weekly log

Art Sessions – Weekly Log

Please complete this log after each art session. The questions below are prompts to guide your reflections. You may choose to focus on one, a few or all of the questions. We will look through this together and discuss any issues/questions when we meet for supervision.

Session number: ___ / 6	Session date:
Number of children (with consent) present: ___ / ___	
1. What stood out to you during the session this week?	
2. Did you notice any positive moments? (e.g. something a child said, how a child behaved, interactions with/between children, etc.)	
3. Were there any issues this week? How were those addressed/resolved?	
4. What did you do that worked well in the session this week?	
5. Is there anything you would change or do differently next week? What would you hope the outcome of this would be?	
6. Are there any other points you wish to add?	
7. Is there a particular point you would like to focus on during supervision? Do you have any questions?	

Appendix P: Art session plan

Art Session Plan

Informed by the ArtBreak approach (Ziff, 2016) as part of a doctoral research project.

Suggested resources (select a range which will be available and appropriate for the class):

Drawing	Painting	Collage	Tools	Paper/card
<ul style="list-style-type: none"> • Broad/fine tip pens • Coloured pencils • Crayons • Chalk pastels • Oil pastels 	<ul style="list-style-type: none"> • Watercolour paint/sets • Watercolour pencils • Fingerpaint • Ready mixed washable paint 	<ul style="list-style-type: none"> • Magazines • Newspapers • Scrap paper • Embellishments (e.g. sequins) 	<ul style="list-style-type: none"> • Pencil sharpeners • Rulers • Glue sticks • Scissors • Cello tape • Paint brushes and water pots (if painting) 	<ul style="list-style-type: none"> • Plain paper • Sugar paper • Coloured paper/card • Mindfulness colouring sheets available if any children are distressed by the level of choice • Individual folders to keep the artwork in
<p>All resources need to be prepared and easily accessible for each session (e.g. shared out in table trays) to ensure a quick transition and so children can start their work straight away.</p> <p>To minimise preparation time, it would be helpful if these resources remain in the same place for the whole 6-week block.</p>				

Session structure:

Please ensure that the art sessions are not involved as part of any reward or sanction.

	Child Activity	Teacher Prompts
Setting up (Up to 5 minutes, depending on the year group and familiarity with the routine)	<ul style="list-style-type: none"> • Children to get what they need from their smaller group trays • Children to put on aprons if needed 	<ul style="list-style-type: none"> • Remind children to only take resources from their trays – make sure they are clear about which is theirs (during pandemic restrictions) • The children can return to the tray for resources as much as they need throughout the session • Remind children about the 2 main rules: <ol style="list-style-type: none"> 1. Take care of each other 2. Take care of the stuff
Choice-based art	Children may choose whatever they like from their selection.	<ul style="list-style-type: none"> • Try to notice how the children are engaging with the art and each other (this is more important than the end product of art). Be available for any children who find this challenging but also encourage them to support/help each other. Take any notes for your weekly log if necessary. • Always make a note if there are any safeguarding concerns and follow the school safeguarding policy.

<p>(20mins)</p>	<p>Their art may arise from thoughts, feelings or even dreams! Their art may be motivated by the simple enjoyment of self-directed art, sensory feedback from materials or feeling relaxed by certain processes.</p> <p>Alternatively, some children may choose to copy (or work with) a peer. All of this is fine!</p>	<ul style="list-style-type: none"> • Rather than using phrases such as 'I like your picture because...' use phrases like: <ul style="list-style-type: none"> ➤ 'I noticed that you used lots of different colours in your picture' ➤ 'That look a lot of attention to detail' ➤ 'I see that...' ➤ 'I am feeling...' • Reassure any children who are 'stuck' or don't know what to do. This is to be expected, especially in the first few sessions. If this happens, you could try: <ul style="list-style-type: none"> ➤ Remind the children they have permission to share ideas/take ideas from others ➤ Emphasise that there is no 'right way' and this is their time to relax and enjoy the art ➤ The 'squiggle game' ➤ Encourage them to do anything which feels satisfying or relaxing, without worrying what it looks like (e.g. scribbling, doodling, trying different colours) ➤ Model this process yourself if possible ➤ Remind children they may use the mindfulness colouring sheets (if needed/provided)
<p>Share work with partner</p> <p>(2 mins)</p>	<p>Children share something they notice about their partner's art (e.g. colours/materials used)</p> <p>Children may choose not to share their work with a partner, this is ok.</p>	<p>Children without a partner may wish to share their work with another pair or a member of instead.</p>

	Ensure every child who wants to share their work with someone has the chance to.	
Class discussion (10 mins)	If possible, children should return to a carpet area. They may bring their artwork if they want to share it.	<ul style="list-style-type: none"> • Ask for 2-3 examples of art, only from children who wish to share it with the class • Use these examples to facilitate a discussion about what they did, what they used to make it, and what it makes them think about. The child who created the art may wish to offer an explanation first before welcoming thoughts from others. <ul style="list-style-type: none"> ➤ What did you make? What materials did you use? ➤ What were you thinking/feeling? • Try to be guided by the children in this discussion. Facilitate the labelling and understanding of emotions as they arise. Each week you might focus on one or multiple emotions. Prompts such as these may help: <ul style="list-style-type: none"> ➤ How does this make you feel? / Is there a 'feeling word' that describes that? ➤ What does this make you think about? ➤ What colours/shapes/materials would you use to show you were feeling? Is that the same for everyone? What are the similarities/differences? (e.g. one child may use red to show anger whereas another may use it to show love) ➤ What do you like to do to make yourself feel better? (share ideas) • If possible, record any key vocabulary (e.g. emotion/feeling words) and ideas on a working wall. Some children may want their artwork to go up on the working wall if it links with these ideas.
Tidy up and get ready for next session/activity	Each child is responsible for their own workspace.	<p>Remind children that they must tidy away everything they used.</p> <p>They may put their art in a folder, take it home or put it on a drying rack if needed.</p>

(Up to 5 minutes, depending on the year group and familiarity with the routine)		
--	--	--

Book reference: Ziff, K. (2016). *ArtBreak: A creative guide to joyful and productive classrooms*. Ohio University Press.

Appendix Q: Description of the art session structure

Step 1

The teacher and TA first distributed the pre-prepared baskets of art materials, plain paper and folders to the children. Due to COVID-19 restrictions, children remained at tables of 2-4 and in rows, and each table was assigned their own basket.

Step 2

Children were then given 20 minutes to participate in choice-based art making. This meant that children could make a piece of art using anything they chose from the selection of art materials available to them. They were informed that the art could be about anything which may arise from their ideas, thoughts, feelings or even dreams. Some children may have chosen to copy from or work with a peer if that felt more comfortable for them, and they were encouraged to support each other. Children may have also chosen materials or techniques which felt relaxing to them or provided sensory stimulation, such as scribbling, colouring or painting.

As well as having the physical space and resources to create artwork, Ziff emphasises the need to create a psychological space which is safe and promotes freedom (Ziff, 2016). There was an emphasis on the process rather than the end product of the art, and that there was no 'correct' way of creating it. The session plan offered prompts for the teacher to support children in discussion of their artwork and emotions, such as "I noticed that you...", "I see that...", "I am feeling..." instead of praising with "I like" statements (Ziff, 2016).

The teacher was encouraged to notice how the children engaged with the art and each other, including any emotions expressed. The teacher also provided reassurance and support when needed, such as for any children who were unsure of what to do. This was done in a facilitative rather than directive way (Ziff, 2016), such as modelling or inviting the children to explore the materials. A technique from art therapy was drawn upon to help children who felt 'stuck' and unsure how to start, called the Squiggle Game (Winnicott, 1989). This is a game sometimes used by art therapists to facilitate children's sharing of ideas, thoughts and feelings. The teacher or child drew 'squiggles' and discussed what it might look like, so the child could continue it as a picture. If that was too abstract for the child, they were invited to decorate different sections as they pleased.

Step 3

Prior to the class discussion, children were invited to share their artwork briefly with a partner, only if they wanted to. They were encouraged to use similar language to the teacher when talking about each other's art, such as "I notice..." instead of "I like..."

Step 4

After adaptations following the first session, children were instructed to return the art materials to their baskets prior to class discussion. A few children were then invited to share their art with the class, only if they wanted to. The teacher facilitated labelling and understanding of emotions as they arose in the children's discussions. Prompt questions were provided in the session plan to facilitate discussion. Children were encouraged to consider similarities and differences in emotional expression, such as through colours, lines, shapes or patterns. For example, one person may use the colour red to express love, whereas another may use the same colour to express anger. The teacher also prompted discussion about emotional regulation, such as how they might make themselves feel better if they were feeling angry or upset.

Step 5

Following the class discussion, all children were encouraged to tidy their own spaces and to help each other as needed. Children also put their artwork in individual folders so they could continue or refer back to them in subsequent sessions.

Appendix R: Group interview questions

(Prompts in italics)

1. What did you think about 'art' before taking part in the research? What do you think about 'art' now?
2. What did you think about the art sessions?
3. What was good about the art sessions? What did you like?
4. Was there anything you didn't like? Anything you would change?
 - *Has this changed? How/why?*
 - *Tell me more about that...*
5. How much choice did you have over the art you did?
6. Tell me about what it was like being able to choose the art you did...
 - *Examples?*
 - *How did this compare to usual lessons?*
 - *How did you decide what to do?*
 - *What did that feel like?*
 - *What did you like/dislike about having choice?*
7. How did you feel during the art sessions?
 - *What do you think made you feel that way?*
 - *Could you tell me more about that...?*
 - *E.g. joy, excitement, relaxation, etc. vs. anger, boredom, stress, etc.?*
8. What is your understanding of the word 'emotions'? [*another word for feelings, e.g. happy, sad, angry, etc.*]
9. From taking part in the art sessions, did you learn anything about feelings/emotions?
10. How much did you feel able to show your thoughts or feelings/emotions through the art within your class?
 - *If yes: Tell me more about what you learned...*
 - *What helped you to do/learn about that?*
 - *How do you feel about that?*
 - *Has anyone else noticed that about you? (e.g. parents/friends)*
11. Have you learned anything about yourself?
12. What did you think about your own artwork?
 - *Examples?*
 - *Could you tell me more about that...?*
 - *How did that make you feel?*
 - *Has anyone else noticed that about you?*
13. Have you learned anything about others in your class?
14. Have you noticed any changes in your class since starting the art sessions?

15. How did you get on with others in the class during the art sessions? With your teacher?

16. Did you get to know anyone new?

- *Examples?*
- *How did you learn about them?*
- *Did you make any new friends?*
- *What helped that to happen?*

17. Is there anything else I should know about? Anything else you wanted to share about your experience?

- *Have you noticed any other changes since starting the art sessions?*

18. If you had the choice to do it again, would you want to? Why/why not?

Appendix S: Teacher interview questions

(Prompts in italics)

1. Tell me about how you found the preparation and resourcing of the art sessions?
2. Tell me about how you found the delivery of the art sessions?
3. To what extent do you think this could be replicated in other classes or schools?
 - *Duration of session? 6-week block? Making time in the timetable?*
 - *Is there anything you would change? What would you hope the outcome of that would be?*
4. Tell me about how you found the fortnightly supervision with a trainee educational psychologist?
 - *Do you think it was necessary? Why/why not?*
 - *How could it have been more helpful? Alternative support?*
 - *Could you give any examples of what you found to be helpful?*
5. How did the children respond to having a choice in their art?
 - *Did you notice anything about this over the course of the sessions?*
 - *What did you do to support them with making choices?*
6. Did you notice anything about the children's moods in the art sessions?
7. Did they enjoy the sessions? Did anyone not enjoy them?
 - *Examples?*
 - *What do you think influenced that?*
8. Did you notice any changes in children's emotional development?
 - *Can you give any examples of this?*
 - *What do you think helped them to do this?*
 - *If no – why do you think this was? What were the barriers?*
9. Did you notice anything about the children's awareness and understanding of others' emotions?
 - *Examples?*
 - *If yes - what do you think helped them to do this?*
 - *If no – why do you think this was? What were the barriers?*
10. Did you notice any changes in children's confidence or self-esteem?
 - *Examples?*
 - *In their work? In themselves?*

- *Was it positive or negative change? What do you think influenced this?*

11. Did you notice any changes in children's interactions with each other?

12. Did you notice any changes in children's social skills?

- *Examples?*
- *Tell me more about that...*
- *Was it a positive or negative change? What do you think influenced this?*

13. Did you notice any changes in children's relationships with each other? With you?

14. Have there been any changes in the sense of connectedness in the class?

- *Connectedness definition: 'a sense of belonging to a community, a feeling that you matter, that your contributions are valued and others care about you' (Roffey, 2011)*
- *Examples?*
- *Was it a positive or negative change? What do you think influenced this?*

15. Were there any other changes you noticed over the course of the art sessions that you haven't yet mentioned?

- *Individual children? Group? Class?*
- *In you? Personally or professionally as a teacher?*

16. What, if anything, will you take from this experience?

- *What have you learned?*
- *What will you do next?*

Appendix T: Debrief sheet for children and their parents/carers following art sessions

Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

DATE

Debrief sheet for Year 3 pupils and their parents/carers

Dear Year 3 and Parents/Carers,

Thank you for taking part in my research.

The main aim of this research was to find out what the art sessions were like for your class. I hoped that it would help your class to express and learn about emotions. I also hope you enjoyed the art sessions and having choice about what you did!



If you didn't enjoy the art sessions, I hope that this research inspires you to express yourself in other ways which you do enjoy. For example, there are lots of other 'Arts' such as music, singing, dance or drama.



If you feel upset after any of the art sessions, please make sure you talk to [teacher] or [TA] for support.

If you or your parents/carers would like more information, have any further questions, or would like to read the final research paper, then please feel free to contact me or my supervisors, Billy Peters and Emma Miller.

Thank you for taking part in this research, it is very much appreciated!

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Supervisors

Billy Peters: billy.peters@newcastle.ac.uk

Emma Miller: Emma.Miller@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Appendix U: Debrief sheet for children who took part in the group interviews

Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

DATE

Debrief sheet for pupils selected for interview and their parents/carers

Dear _____,

Thank you for taking part in the interviews for my research.

1. What was the research about?

The main aim of this research was to find out what the art sessions were like for your class. I hoped that it would help your class to express and learn about emotions.



You took part in a small-group interview with up to 3 other pupils in your class. I asked questions about what the art sessions were like and what you learned.

Some of you also chose a piece of artwork for me to photograph for my research project.

2. What happens next?

If you feel upset after any of the art sessions or interview, please make sure you talk to [teacher] or [TA] for support.

Your names will not be written on anything so no one other than those in the group will know what you have said. This is unless it is something important that we need to tell the teachers to make sure you are safe.

I will collect all the information together and write about your class's experiences of the art sessions.

I will make sure the interview information is stored in a safe place and only the people doing the research can look at it. I will not use your names so no one else will know you were in the research.

No names will be used against photographs of your artwork so no one else will know it is yours or that you took part in the research.

3. What if I don't want to be in the research anymore?

Should you or your parent/carer decide you do not want to take part it, is possible to withdraw and delete your data from the study up to the point it is analysed. Your parent/carer would need to inform me of your wish to withdraw by Friday 18th December.

Your participation in this research is very valuable and very much appreciated!

If you or your parents/carers would like more information, have any further questions, or would like to read the final research paper, then please feel free to contact me or my supervisors, Billy Peters and Emma Miller.

Thank you

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Supervisors

Billy Peters: billy.peters@newcastle.ac.uk

Emma Miller: Emma.Miller@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

Appendix V: Debrief sheet for teacher

Miss Rachel Sawyer
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

DATE

Debrief sheet for Class Teacher

Dear [teacher],

Thank you for participating in this study.

The main aims of this study were to explore children's experiences of choice-based visual art, in relation to emotional wellbeing. I was also interested in your perception of children's social and emotional wellbeing, in addition to logistical factors such as how well the art sessions fit into a school timetable. I used a semi-structured interview to gather qualitative data about your views and experiences. All data will remain anonymous.

It is hoped that by exploring the impact of choice-based visual art in relation to emotional wellbeing, this will encourage educational psychologists and teachers to collaborate and consider cost-effective, accessible and creative approaches to promote positive emotional wellbeing for all children. Your contribution to this study is therefore very valuable and very much appreciated.

You have the right to withdraw your data from the study up to the point it analysed. It is therefore necessary that you inform me of your wish to withdraw by Friday 18th December. If you do withdraw then all data received will be deleted.

If you would like more information, have any further questions about any aspect of this study, or would like to read the final research paper, then please feel free to contact me or my supervisors, Billy Peters and Emma Miller.

Thank you

Rachel Sawyer
Trainee Educational Psychologist

r.sawyer2@newcastle.ac.uk
School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

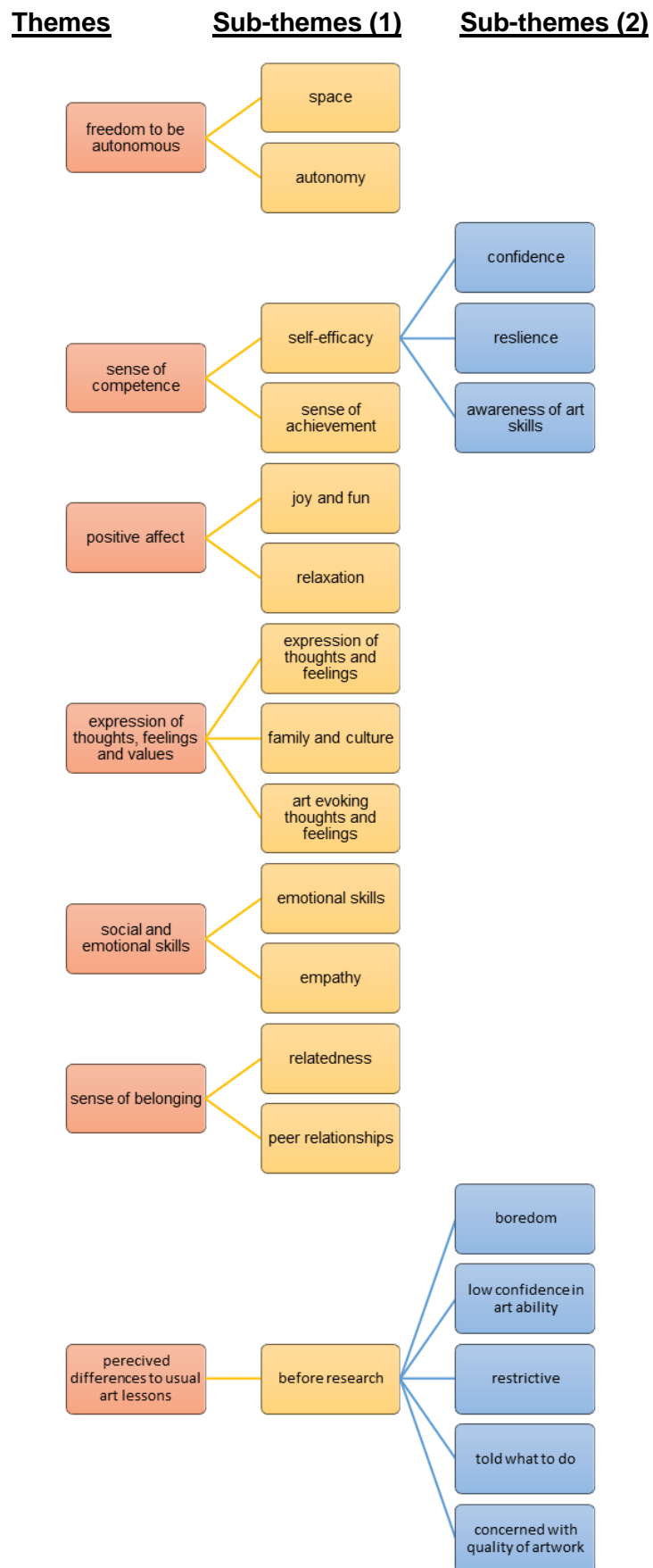
Supervisors

Billy Peters: billy.peters@newcastle.ac.uk

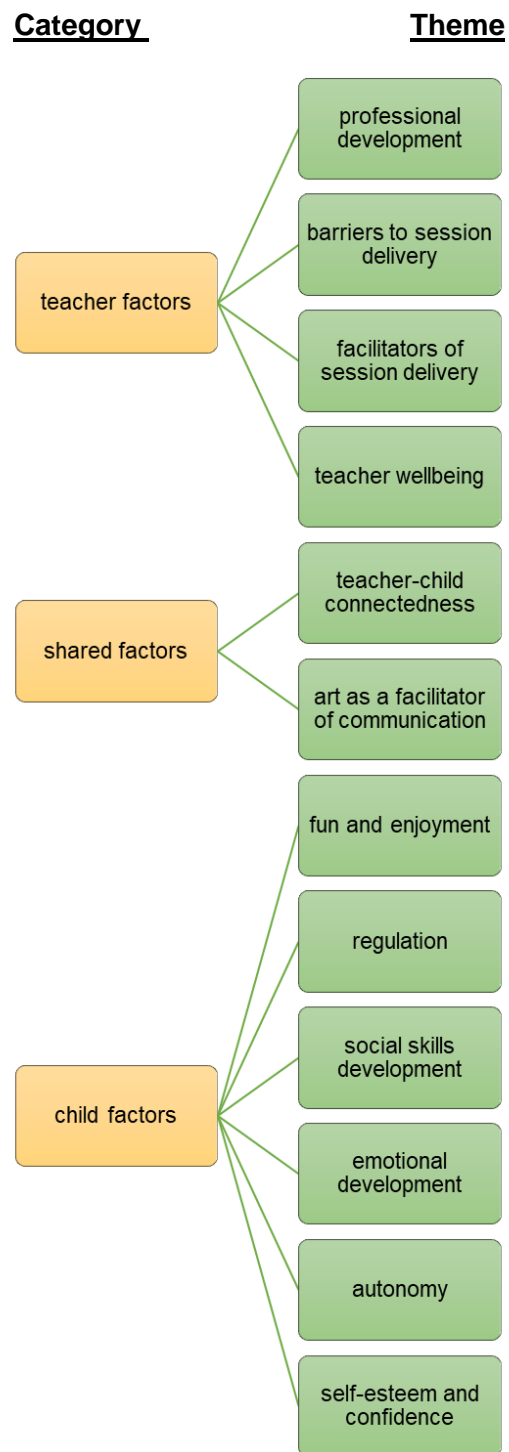
Emma Miller: Emma.Miller@newcastle.ac.uk

School of Education, Communication and Language Sciences
Newcastle University
King George VI Building
Queen Victoria Road
Newcastle upon Tyne
NE1 7RU

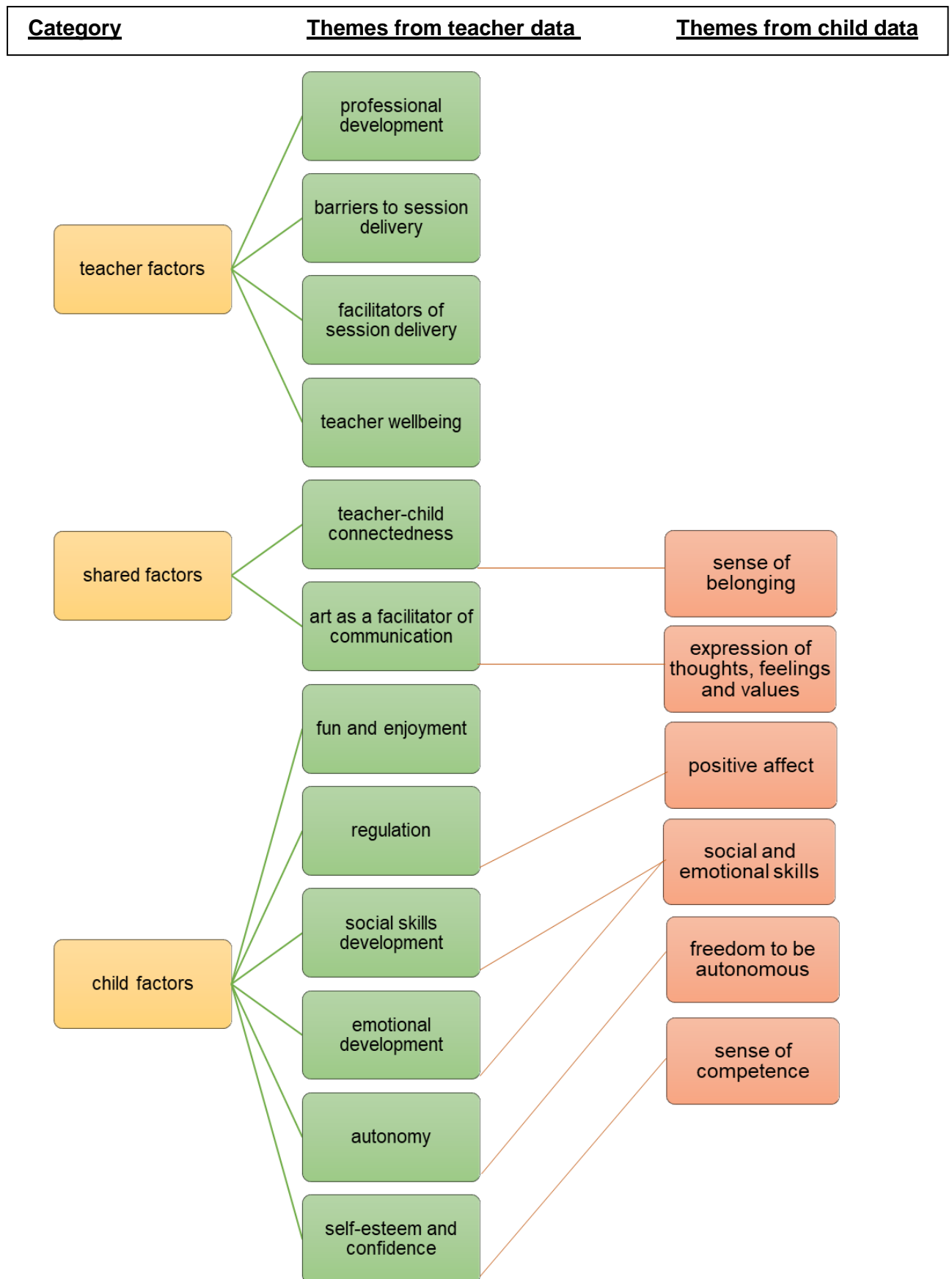
Appendix W: Thematic map for child themes



Appendix X: Thematic map for teacher themes



Appendix Y: Thematic map for teacher and child themes



Appendix Z: Description of teacher factors

Facilitators and barriers to session delivery

Most children appeared to manage well with the available art resources, and with the level of freedom and choice. Some children found stopping at the end of the session difficult to manage, however this was not specific to the art sessions. Once the sessions were set up, including the session plan and art resources, the teacher found the sessions easy to deliver. They liked the structure of the sessions and felt the amount of time given was suitable. They found it helpful and reassuring to have the first session modelled by the researcher. The teacher also valued the support offered through supervision, which facilitated reflection and problem-solving in response to the children's individual needs.

The pandemic did have an impact on the delivery of the art sessions and therefore the overall experience. Seating arrangements prevented opportunity for children to interact with different peers in their class. The range of art resources available to the children were also reported to be impacted by delayed deliveries. The teacher felt a greater range of resources would be required to maintain the children's interest over time, and allow greater choice and creativity.

The teacher felt that outside of the research context, it may not be possible to deliver sessions weekly due to curriculum and timetable demands. In addition, it was felt that statutory expectations such as progress in English and Mathematics may make it difficult to prioritise.

Teacher wellbeing

The teacher valued supervision both personally and professionally. They found it a supportive space to share their thoughts and to problem-solve. They appeared to experience increased confidence in finding their solutions during supervision and supporting children's emotional wellbeing. The teacher experienced a shared sense of fun with the children and enjoyed experiencing the sessions with them. They also reported development of teacher-child relationships, which research suggests can have a positive impact on teacher wellbeing (Roffey, 2012; Spilt et al., 2011).

Professional development

The teacher reported an increased awareness of children's emotions, and increased value of teaching emotional skills as a result of the art sessions. They also reported being more aware of the language they used with the children, such as 'noticing' instead of 'liking' children's work to facilitate discussion (Ziff, 2016). The teacher used supervision to reflect and respond to individual needs of children, and to develop the sessions.

The teacher also considered the transferability of the sessions and how they might work outside of the research context. For example, they proposed the approach could be used across whole school, once or twice per half term. The teacher also felt it would be helpful to have peer supervision with colleagues, as the reflective space had played an important role in session development and supporting teacher wellbeing.