THE BALANCING OF THE ARTIST-TEACHER DUAL IDENTITY IN K-12 PUBLIC
SCHOOL VISUAL ART EDUCATORS

by

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ABSTRACT

DEBORAH MILLS WALL. THE BALANCING OF THE ARTIST-TEACHER DUAL
IDENTITY IN K-12 PUBLIC SCHOOL VISUAL ART EDUCATORS
(Under the direction of Dr. Rebecca Shore)

The purpose of this narrative qualitative study was to explore how *artist-teachers*
perceive themselves, their strategies for maintaining a balance of *the artist-teacher* dual
identity and their perceived benefits for students. This study included eight participants
with a minimum of five years of teaching art in a K-12 public school who considered
themselves an *artist-teacher*. The analyzed data resulted in the following findings:
K-12 *artist-teachers* perceive themselves as having a dual identity of both an art educator
and practicing artist, that early artmaking experiences and past art teachers were
influential in their identity formation and that in addition to teaching, personal artmaking
is needed for their job satisfaction and life fulfillment. Findings also include:
K-12 *artist-teachers* maintain the balance of their dual identity by having a designated
place for art making, prioritizing and scheduling time for their art practice and connecting
with other creative individuals or groups for accountability and collaboration.
Additionally, this study's findings demonstrates that K-12 *artist-teachers* perceive their
dual identity benefitting students by infusing excitement and energy from their own
artistic practice into their teaching, building strong connections through shared
experiences and explorations, and readily integrating and introducing students to diverse
and relevant contemporary artists. Implications include increased professional
development for art educators in opportunities for collaboration, knowledge of new
media and techniques and methods for integration of diverse and contemporary artists.

Additional implications include increased training for preservice art educators on attaining and sustaining the balance of the *artist-teacher* identity .

"Keywords:" artist-teacher, art education, identity, K-12 public schools

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I thank my parents for encouraging me to always follow my passion for art and my friends and family members for their continuous patience and support. Finally, I thank UNC Charlotte for affording me the privilege and opportunity of both an undergraduate and doctoral degree in addition to a rewarding career in art education.

DEDICATION

To all Artist-Teachers…

may you continue to inspire others through teaching creativity,

and sustain yourself through your own art making.

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LIST OF ABBREVIATIONS

AEP   Arts Education Partnership

ATS   Artist-Teacher Scheme

NAEA National Art Education Association

ESSA   Every Student Succeeds Act

NCES   National Center for Education Statistics

NCLB No Child Left Behind

NSED National Society of Education and Design

Chapter 1: Introduction

Overview

The arts can be considered unique to all other educational subjects in the K-12 general curriculum and can enrich, enliven and add meaning to all aspects of learning. The important role of imagination, representation, and storytelling in the visual arts give shape to the experiences of understanding and being human (Davis, 2008). It is for these reasons and many more that the arts are included in the K-12 curriculum. According to Parsad and Spiegelman (2011), 84% of public elementary and secondary schools in the United States offer visual arts classes taught by art educators. However in 2013, the National Center for Education Statistics (NCES, 2011) reported art and music teachers as second place (8.4%) behind special education teachers (10.1%) out of all assignment areas to be at the greatest risk of moving from their current teaching positions with 4.4% leaving altogether (Goldring, Taie, and Riddles, 2014).

Many art educators find dissatisfaction with the teaching profession due to the inability to balance their two identities as a teacher and also an artist. The ideal solution is to find and sustain an equitable balance between the two. The notion that two professions can inform and support each other has long existed. Anderson (1981) states, "in realizing the contradistinction between the roles of the artist and the teacher of art, one must bear in mind that the role of each is not a separate entity, but that there is a great deal of interdisciplinary fusion" (p.45).

An *artist-teacher* education preparation has the potential to build foundational identities that enable art teachers to be successful in their education field and also identify themselves confidently as artists (Hall, 2010). One way to achieve this confidence is to

weave together the artist and teacher identities to create the art educator's professional identity (Hatfield, Montana, & Deffenbaugh, 2006).

Background of the Problem

Many art teachers come to an initial or long term interest in teaching through their passion for artmaking and the process of expressing themselves visually. They typically spend many years as an art student taking studio classes, creating bodies of work to improve their technical abilities and expressing their creative voice as an artist. Many art teachers have an initial goal to train as a practicing artist but turn to K-12 teaching as a way to marry their passion for art and teaching with a financially secure career path (Astin, 1993; Stohs, 1992; Zwirn, 2002; Graham & Zwirn, 2010). Art educators must seek to find a balance to avert over-extending themselves while at the same time finding ways to keep alive their personal love of art and teaching (Szekely & Bucknam, 2011).

The demands of teaching can often consume the majority of the educator's time and energy which may deplete their personal artistic fulfillment. This may lead employed art educators to frequently transfer school positions in a quest to find a better creative environment or leave the teaching field altogether for other artistic pursuits. Zwirn (2006) found that as an art student gains a teaching license and becomes professionally employed in the art classroom, it can become challenging to keep their regular artistic practice outside of work. Szekely (1978) described this scenario as a gradual removal of the art teachers' ideal to practice their own art and a view that the teaching profession becomes a hindrance to personal ambitions rather than an area of creativity and fulfillment.

The relationship between the personal artistic identity formation and professional art teacher identity formation is complex and continues to be examined in literature (Adams, 2003; Zwirn, 2006; Hall, 2010; Hickman, 2010; Milbrandt & Klein, 2008; Thornton, 2011, 2013). The dual identity of both roles as an artist and teacher is often seen as problematic and has been referred to as 'a muddled tension' or the 'double helix' of professional and personal experiences (Hickman, 2010). Zwirn (2006) sees the two roles as "often diametrically opposed, since many professional artists look down on the art education field, as it does not prioritize the development of a professional body of artwork for exhibition" (p. 3).

Many art education certification programs continue to stress the importance of maintaining a creative practice while teaching in the classroom. The standards for art teacher preparation developed by the National Art Education Association (NAEA) in 2014 provide guidelines for art teacher preparation programs. These standards convey that candidates should study and engage in the process of artmaking which involves traditional and contemporary studio approaches and should concentrate in one or more studio areas. It also states that candidates should strive to continue their development while teaching through self-reflection and professional development (NAEA, 2014). This would be ideal for satisfying the artist within, however many practicing art teachers find that they have to put their own artistic practice aside due to the stressful demands of the job which may include instructing large numbers of students with minimal supplies and materials, classroom management issues and poor administrative support.

Szekely and Bucknam (2011), state that the individual who seeks to become an *artist-teacher* may find that many education establishments do not easily accommodate

the dual identity as a professional role. This lack of support can be construed as a threat to identity and can be aggravated or alleviated by such establishments. Therefore discovering strategies for maintaining a successful balance of the dual identity becomes crucial for the successful continuance of the *artist-teacher* in K-12 schools.

The *artist-teacher* refers to a philosophy that assumes that art education is best taught by practicing artists and that in order to raise students to the highest human level of aesthetic expression, the teacher should also be an artist (Day, 1986). The hyphen used by the researcher in the term *artist-teacher* is used in order to reinforce a link between the two words that may have independent conceptual meanings when used separately (Szekely & Bucknam, 2011).

The *artist-teacher* model which emphasizes the continued development of a personal artistic practice outside of the profession of teaching continues to be encouraged by many art education teacher licensure programs as an approach to teaching for creativity. Sternberg (2010) argued that teaching for creativity requires teachers to be models of creative thinking in an effort to make lasting impressions on students' attitudes towards creativity. Szekely (1978) argued that the *artist-teacher* can best understand that there are no uniform solutions or single answers, and that the role of the art teacher is to help students discover individual tasks and their own unique ways of working to recognize the existence of problems and alternate paths in solving them.

In writing about *artist-teachers*, Thornton (2005) stated:

> The making of art is a necessary manifestation of their creativity that may provide
> meaning and purpose for them. Instead of seeing the making of art and the

teaching of art as antagonistic activities, *artist-teachers* could understand their

dual commitments as mutually supportive (p. 173).

When a teacher is also an artist, their artmaking tends to inform their teaching of art

(Daichendt, 2009). Lowenfeld (1985) stated, "we should make it a daily experience in our

schools to empathize with human needs or, in creative acts, to empathize with the

medium with which we deal" (p. 41). This would suggest that art educators should

actively be involved with the media that they teach.

In the field of contemporary art education, many studies examined the importance

of defining art teachers' identity in order to develop their professional practices (Adams,

2003; Anderson, 1981; Anderson, 1997; Ball, 1990; McDermott, 2002; Zwirn, 2002,

2006). These studies observed and analyzed the beliefs, influences, and contexts that art

teachers experience in order to teach art and at the same time practice art. When

discussing the dual identity of the *artist-teacher* it is important to clarify the use of

identity for application of this study. Szekely and Bucknam (2011) write that identity can

be defined as "the internal subjective concept of oneself as an individual" (p. 25) and that

it corresponds with the term "individual self" as having a number of identities both

personal and professional in nature which contribute to the deeper sense of self (p. 24).

Employing the *artist-teacher* model can be beneficial for both the students and the

instructor, however more studies are needed to aid in instructing pre-service art educators

on how to successfully create and implement this balance. Knowledge gained from this

study may add to the achievement of art teachers developing and maintaining the *artist-teacher* dual identity which may lead to less art teacher attrition and better job

satisfaction.

Purpose of the Study

The purpose of this study was to explore the experience of K-12 public school *artist-teachers* by unveiling their strategies for achieving and balancing their dual identity. Additionally, the researcher's goal was to understand their perspective of the characteristics and importance of being an *artist-teacher* and their perceived influence and benefits for students they teach.

Research Questions

The research questions guiding this study include:

1. How do K-12 public art educators describe or perceive themselves as *artist-teachers*?

2. How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?

3. How do K-12 public *artist-teachers* perceive their influence on students being taught by an *artist-teacher?*

Theoretical/Conceptual Framework Overview

The researcher's goal was to capture participants' lived experience of the dual identity of the *artist-teacher*. Participants included eight *artist-teachers* with at least five years of successful experience. The researcher engaged the participants in a semi-structured interview where they were able to narrate and reveal their perception of the *artist-teacher* identity as related to their personal artistic practice coupled with teaching K-12 students in a public school setting.

This study used Bandura's self-efficacy theory of motivation (1977) as a guiding platform to analyze participants' pursuit of balance as an *artist-teacher*. Self-

efficacy refers to an individual's belief in his or her capacity to execute behaviors necessary to produce specific performance attainments (Bandura, 1977, 1986, 1997). Self-efficacy reflects confidence in the ability to exert control over one's own motivation, behavior, and social environment. Exploration of the influences that contributed to their decision making sought to illuminate their motivations to achieve balance as an *artist-teacher*.

Reflexivity was also a key resource and dimension of the research, requiring the critical engagement of self by all participants. Reflexivity generally refers to the examination of one's own judgments, beliefs and practices and how these may influence the study during the research process. This was aided by the researcher designing various types of questions that were asked during the interview. The questions began with the participants' early art making experiences along with discussion of influential mentors and progressed to their decision on becoming a teacher while also maintaining the role of an artist. This method was deemed appropriate for uncovering biases and motivations that may have been woven into the participants life accounts. According to Gadamer (in Smith et al, 2009), being aware of one's own bias requires a spirit of openness. It was presumed that inner reflection of similar scenarios and accounts given by participants may engage empathy and connective understanding between the researcher and the interviewee.

Research Methodology/Design and Rationale

This qualitative study led the researcher to employ the use of semi-structured narrative interviews with participants who identified as an *artist-teacher* as a method to reveal their interpretations of this view. A qualitative approach using narrative interviews

was the method used to gain data. Qualitative research tends to be descriptive, exploratory, and take inductive approaches which best suits this study (Ezzy, 2002). A purposive sample of participants who were presently teaching visual arts in a K-12 public school setting while continuing their personal artistic practice was utilized. These participants initially self-identified by voluntarily responding to an approved social media post, followed by their agreement and signing of a consent form. Given the valuable opportunity to network, a snowball effect was initiated by the interviewees where they recommended participants for the study. The reasoning for not including other teaching positions such as those held by private, charter, community or museum educators, served to acquire knowledge and viewpoints from a designated pool of state licensed art educators. There were no individual state requirements for the participants, since all state licensed programs are required to follow the national art education standards (Arts Education Partnership [AEP], 2017).

Interpretative hermeneutics was used to explore the lived experiences of the participants and the interrelated components of K-12 art teachers' personal and professional lives as they relate to their beliefs and attitudes toward an art-making practice. Interpretive biography as described by Denzin (1989) "involves the studied use and collection of personal-life documents, stories, accounts, and narratives which describe turning-point moments in individual lives" (p. 13). This methodology was used to capture the perceptions of *artist-teachers'* strategies and processes for continuing their personal artmaking and how it may inform their teaching as well as their perceived benefits for students.

Significance of the study

This work sought to explore and analyze why, how, and in what ways the *artist-teacher* maintains a personal artistic practice outside of their teaching in the K-12 public art room. In addition, its goal was to explore how *artist-teachers* view the benefits of their identity in terms of their students and classroom culture. The significance of this study is to identify and understand sustaining practices that allow teachers to attain and maintain the dual identity of the *artist-teacher*. Information regarding teacher satisfaction is valuable to the field of art education for teacher retention. Understanding the connection between teachers' artistic practices and student instruction has significant implications for authentic learning.

Data gained from this study which denotes successful strategies and techniques for balancing the dual identities of the *artist-teacher* may aid in informing art education teacher licensure programs, or merit inclusion in future course curricular for preservice art educators. Additionally, identifying factors that may aid in achieving the dual identity could prove revelatory to those art educators who, regrettably, have not achieved that balance with their own art making. Furthermore, this study has the potential to inform the art education community about the perceived benefits of continuing to produce art outside of the classroom and how these benefits may be fused with instruction to create synergy within the classroom. Any new information may be useful as rationale to support continued personal art making as worthwhile professional development for active art educators and as inclusion in preservice art education programs.

Delimitations/Assumptions

This study is delimited to K-12 public visual art teachers' perceptions of the importance of maintaining their methods for balancing the *artist-teacher* dual identity.

Teachers in private schools, magnet, or charter schools, museum educators, or those art educators not currently licensed by a state were not included in this study as licensure requirements may vary greatly or may not exist. This study assessed teachers' perceptions of how being an *artist-teacher* affects their teaching within the classroom and not actual student learning.

Assumptions for this study included that identified participants subscribe to the *artist-teacher* philosophy and are honest and truthful in their narrative experiential accounts as described to the researcher. Additionally, it was assumed that participants accurately described their frequency and allotted time given towards their own personal art making.

Definitions of Terms

For clarity of connotations for terms used in this research, the following definitions are given:

Artist-teacher. a term that names a dual identity and implies a teaching approach based on artistic practice that involves the "integration of artistic experiences in the classroom" (Daichendt, 2009 p. 2)

Artistic creative practice. A practice that creatively engages the maker in the arts.

Creativity. the ability to make new things or think of new ideas that are useful. The use of the imagination or original ideas, especially in the production of an artistic work (Eisner, 2002).

Identity. the internal subjective concept of oneself as an individual (Szekely and Bucknam, 2011 p. 25)

personal artistic practice: the process of conceptual and experimental inquiry that

        results in building personal meaning through making art

praxis: the process by which a theory, lesson, or skill is enacted, embodied, or realized

preservice art educators: students in the process of gaining an art education license who

        have not yet begun to teach

studio practice. creative endeavors that artists and others who practice personal

        creative work endeavor for the purpose of understanding, enjoyment, and growth,

        sometimes in a studio environment

self-efficacy. refers to an individual's belief in his or her capacity to execute behaviors

        necessary to produce specific performance attainments (Bandura, 1977, 1986,

        1997).

Organization of the Study and Summary

This dissertation contains five chapters which are summarized here. Chapter one presents the introduction and framework that was used to guide the study. The chapter begins with a summary of the topics addressed in the study: understanding the connections between the learning that happens from a personal artistic practice and connections to teaching that happens in an art classroom. The chapter continues with a statement of the problem: the relationship between an art teacher's continued artistic creative practice and how it affects their influence on students based on their perceptions. A thorough description of the dual identity phenomena of the *artist-teacher* will emerge by examining the experiences through rich narrative descriptions from the participants in this study.

The purpose of this qualitative narrative inquiry is focused on the examination of *artist-teachers'* perceptions of the balanced identity. Eisner (1991) states, practices in teaching the arts are best evaluated qualitatively and "as close to the phenomena as possible" (p. 10). Questions guiding the research are presented as well as defined terms that are essential to a collective understanding of the study. The significance of the study explores how the practice of a discipline informs the teaching of that discipline and how this practice is integral to pedagogy. Chapter one concludes with delimitations that describe the boundaries and help frame the scope of the study.

Chapter two consists of a literature review that explores scholarly writings regarding the current theory, philosophy, and praxis in art education concerning artistic creative processes and the connection to teaching. Studies that have presented an understanding of the *artist-teacher* identity from positive and negative perspectives were reviewed. Understanding the perspective of art teachers and their ability to achieve the *artist-teacher* dual identity, along with how they perceive its effects on students and their personal artistic practice are critical in this exploration. Literature is examined regarding art education and ways to teach art through the pedagogical practices exhibited by *artist-teachers*.

Chapter three describes the methodological approaches and techniques used to choose subjects, collect data, and data analysis. Chapter four reveals the findings from the study and chapter five provides a summary and discussion of the findings along with implications for art education licensure programs and possibilities for future research.

Chapter 2: Review of the Literature

Introduction

Eisner (2002), who wrote extensively about the importance that cognitive experiences of viewing, interpreting and creating art has in the growth and development of the child, advocated for the arts and their distinctive contribution as a critical part of a child's education. Art, in addition to holding an important role in the development of the person, increases a child's capacity for action, experience, redefinition, and stability in a changing society filled with tension and uncertainty (Lowenfeld, 1987). McCraken (1959) expressed that high levels of artistic activity are essential to "an understanding and appreciation of the full dimensions of aesthetic experience as they relate to educational processes" (p. 4).

Visual art education in K-12 schools is predominately taught by licensed art educators (Arts Education Partnership, 2014). Many art educators have a rich and long background of artistic practice prior to deciding to obtain licensure for teaching in the classroom. They are typically taught through studio work, learning a variety of processes that relate to the necessary art foundations, and strive to artistically explore concepts and genre that are meaningful to them. Their passion for the visual arts, which often stems from supportive and influential past K-12 art teachers, contributes in guiding them towards choosing art education as a profession. However, once they begin teaching, many art teachers express difficulty in finding the time for their own artistic practice. This may lead to feelings of unfulfillment as an art teacher. An *artist-teacher* educational preparation has the potential to build foundational identities that enable art teachers to be successful in their field of study and also identify themselves confidently as artists (Hall,

2010). One way to achieve this confidence is to weave together the artist and teacher identities to create the art educator's professional identity (Hatfield, Montana & Deffenbaugh, 2006).

The following review of literature will begin with the importance of art education and current legislation regarding its implementation in the school curriculum. The focus will then move to an introduction of the *artist-teacher* model, its benefits, challenges and preservice training, followed by identity development and maintaining the balance of the dual *artist-teacher* identities. Table 1 will illuminate the scholars and topics reviewed.

Table 1

Identified Themes in the Literature

Theme	Sources
The Importance of K-12 Art Education	
Past and Present Status	Efland, 1990, 2002; NCES, 2011
Necessity of the Arts	Acuff, 2013; Anderson & Milbrandt, 2005; Chapman, 1978; Davis, 2008; Eisner, 2002; Lowenfeld, 1987; NCCAS, 2014; Robinson, 2015; Sawyer, 2012; Thomas, Singh & Klopfenstein, 2015
National and State Arts Standards	Arts Education Partnership, 2014; Parsad & Spiegelman, 2011
ESSA and the Arts	Arts Education Partnership, 2015
The *Artist-Teacher* Model	
Origin of the Model	Daichendt, 2009; Efland, 1990; McCraken, 1959; Szekely, 1978; Thornton, 2011, 2013
Benefits of the Model	Adams, 2003; Anderson, 1981, 1997; Ball, 1990; Day, 1986; Graham & Zwirn, 2010; McCraken, 1959; McDermott, 2002; Szekely, 1978; Zwirn, 2002, 2006
Challenges and Risks of the Model	Anderson, 1981; Ball, 1990; Day, 1986; Lim, 2008; Szekely, 1978
Training for the *Artist-Teacher*	
Preservice Art Education Programs	Lim, 2008; Renn & Reason, 2013
ATS as Professional Development	Adams, 2003; Hall, 2010; NSEAD, 2009; Scheib, 2006
The *Artist-Teacher* Identity	
Dual Identity Development	Abes, Jones & McEwen, 2007; Berwager, 2013; Hatfield, Montana, & Deffenbaugh, 2006; Lippard, 2000; Marshall & Donohue, 2014; Rao & Pfeiler-Wunder, 2018; Shreeve, 2009; Vygotsky, 1978
Balancing of Dual Identities	Bolanos, 1986; Hatfield, Montana, & Deffenbaugh, 2006; Miller, 2007; Parks, 1992; Szekely, 1978; Zwirn, 2002, 2006

The Importance of K-12 Art Education

Past and Present Status

Art education has been part of an academic curriculum since ancient Greek and Roman times where it was associated with cultural maintenance. It was first introduced as a subject in American public education through drafting classes in New England in the 1870s to compete in global trading markets (Efland, 1990). Continued research into the benefits the arts confer to the development of the human creative capacity has led to education in the arts being folded into the fabric of the K-12 curriculum as predominantly taught by licensed art educators. A 2011 report by the National Center for Education Statistics (NCES) gives a snapshot of arts education included in the curriculum of public elementary school in the United States and indicates that 85% include visual art instruction once per week and 84% of visual arts instruction is taught by art specialists. For public secondary schools, it was reported that 89% of schools offered visual arts instruction and 94% were taught by arts specialists. Findings also report that these numbers decrease by the percentages of free and reduced lunch rates indicated overall at schools (NCES, 2011). This would indicate that access to a visual arts education taught by arts specialists is not equal across socio economic statuses and racial demographics across the United States.

Necessity of the Arts

The arts serve as a mirror reflecting the society in which they arise but so, too, does the art education system that teaches the arts. The National Coalition for Core Arts Standards (NCCAS) states that a visual arts education can play a unique and distinctive role in a student's journey of self-discovery (2014). The present system in the United

States, led by education experts and policy makers, continues to include the "arts" as a core subject that must be incorporated into the curriculum of all K-12 students receiving a public education in the United States (NCCAS, 2014). Through opportunities to expand access and ensure the effective engagement of community stakeholders, the arts can continue to play an important role in improving schools and education outcomes for all students.

Art education scholars, Lowenfeld and Brittain (1987), consider art as one of the highest forms of human expression that can have multiple uses and meanings within societies and stands as a reflection of the society that creates it. They believed that art, in addition to holding an important role in the development of the person, increased a child's "capacity for action, experience, redefinition, and stability" in a changing society filled with tension and uncertainty (Lowenfeld & Brittain, 1987, p. 22). This idea was mirrored by Eisner (2002), who wrote extensively about the cognitive importance that the experience of viewing, interpreting and creating art has in the growth and development of the child. Eisner (2002) posited that the arts could transform consciousness through the biological processes of the senses, which allow the individual to experience and respond to the qualitative world. In addition, Eisner (2002) found that it is through the processes of learning and discerning that the individual grows, and felt the arts had an important role in refining the senses and the development of the imagination.

Davis (2008), a present leader in art education, supports the status of the arts as unique to all other subjects in the curriculum in their ability to enrich, enliven and add meaning to the other subject areas and creates avenues of knowledge for a variety of learners. This notion was further argued by Sawyer (2012) who noted that an education in

the arts results in "enhanced cognitive skills that then transfer to other content areas, resulting in enhanced learning of all content areas" (p. 391). Davis (2008) also highlights the important role of imagination, representation and story telling that all of the arts provide which give shape to the experiences of understanding and being human. Additionally, Chapman (1978) who wrote extensively in support for visual arts in the schools, argued that societies and cultures are identified in part by their visual forms and that children should become aware of the power of such forms and their use in understanding their influence of social expression. Chapman (1978) further stresses that people who are unaware of the manner in which they may be affected by visual forms are vulnerable to control by forces that they may not understand. Chapman continued by stating, "art education can acquaint children with more subtle forms of feeling and more precise images of the human spirit than they are likely to discover on their own" (1978, p. 5). Additionally, Eisner (2002) in arguing for the arts as a different mode of thinking, suggests that experience of the arts "teaches students to act in the absence of rule, to feel, to pay attention to nuance...amongst other things" (p. 9). These scholarly opinions offer insight into beneficial ways the arts support and nourish humankind.

The arts can serve as a powerful vehicle for learning past and present cultural and contextual issues. Acuff (2013) posits that art education can highlight the abundance of traditional artifacts that describe the struggles and stories of other eras. Through the study of diverse, contemporary artists that base their artwork on social justice topics, students can create artwork that evolves from personal inquiry into similar relevant topics. Robinson (2015) further elaborated on this concept and stated:

The arts are about the qualities of human experiences. Through the arts, we give

form to our feelings and thoughts about ourselves, and how we experience the

world around us. Learning in and about the arts is essential to intellectual

development. The arts illustrate the diversity of intelligence and provide practical

ways of promoting it. The arts are among the most vivid expression of human

culture. To understand the experience of other cultures, we need to engage in their

arts. Engaging with the arts of others is the most vibrant way of seeing and feeling

the world as they do (pp. 142-143).

It therefore seems beneficial for a multitude of reasons, that elementary and secondary

schools should include visual arts education taught by licensed art educators into their

curriculum.

The art room can serve as an ideal setting for examining social issues and

practicing inclusivity within artistic experimentation and expression. Anderson and

Milbrandt (2005) state that within the K-12 classrooms, as students explore themes

related to current issues through art, they are encouraged to engage in real world issues

and seek to solve problems that are significant beyond the art room. By critically

examining the ideas, feelings and forms of others, meaning can serve as a source or

stimulus for student's own creative expression (Anderson & Milbrandt, 2005).

Furthermore, they state that creativity is an individual's reaction to, extension of, or

reinterpretation of social constructs (Anderson & Milbrandt, 2005). Presently, the

teaching of diverse cultures, current social justice topics, and valuing the beliefs and

perspectives of others is vital in our classrooms for a peaceful and prosperous society.

There are many studies that provide evidence for improved learning and higher

graduation rates associated with the arts. Thomas, Singh and Klopfenstein (2015)

conducted a study that tracked 175,000 ninth graders for five years and found that having

cumulative credits in the arts were consistently aligned with reduced dropouts. In

addition, they also determined that students who were at the lowest risk of dropout are

those that went beyond the one credit by choosing to study the arts more intently.

Therefore their study recommends that as an intervention strategy, a requirement

including the arts in high school curriculum may reduce the dropout rate for at-risk

populations.

National and State Arts Standards

Arts education curriculum is dictated by standards determined at the national and

state levels. Standards-based education continues to influence and shape the public

education system in the United States. Standards are published statements that define

what students should know or be able to do in a certain subject area (Arts Education

Partnership [AEP], 2014). They seek to identify and promote the most effective pathways

for students to develop the skills that enhance their abilities to be creative thinkers,

makers and responders to the world in which they live (Parsad and Spiegelman, 2011).

These standards, written by practicing art educators with the input of research

specialists and professional artists, are intended to provide a clear framework for what

students should be able to know and do in the artistic disciplines such as music, theatre,

dance and the visual arts (Parsad & Spiegelman, 2011). Individual states have been

allowed to adopt the national standards and modify them to fit the conditions in which art

education is taught in elementary and secondary schools at the state level (AEP, 2014).

The standards are designed to help arts educators provide the highest-quality curriculum

guidelines, recommend instructional practices, and suggest assessment goals to provide

students opportunity for success in school and beyond. The existing standards are supplemented with a set of newly revised national visual arts standards designed by the National Art Education Association in 2014.

ESSA and the Arts

In 2015, the U. S. Congress passed Every Student Succeeds Act (ESSA) which delivered a new era of education policy in America. Replacing the No Child Left Behind Act (NCLB), this new policy allowed K-12 education state and district leaders increased flexibility to best meet the needs of all students. This encouraged these leaders to look beyond the traditional methods of addressing student achievement to find innovative solutions for ensuring that all students have the opportunity for a well-rounded education that includes the arts, sciences, and humanities as essential components in addition to reading, writing, and math (AEP, 2015). The AEP, a national network of arts, education and governmental organizations, agrees that for today's students to be fully prepared when they leave high school for college, career and life, they will need a complete and competitive education. This includes the ability to think creatively and synthesize relevant information from across subject areas and combine it in new and novel ways.

The arts can be a teaching vehicle for the integration of a variety of subjects as well as instruction for the ability to reason analytically, communicate effectively and work collaboratively (AEP, 2015). In 2015 the AEP along with 100 other organizations released, "A 2020 Action Agenda for Advancing the Arts in Education" that serves as a resource to strengthen the contribution of and role of the arts in schools and districts. This design to build leadership capacity and knowledge by providing concrete information on ESSA requirements, outlines four priority areas in which the arts can contribute to

students' success in life: (1) raise student achievement and success; (2) support effective educators and school leaders; (3) transform the teaching and learning environment; and (4) build leadership capacity and knowledge (AEP, 2015).

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The *Artist-Teacher* Model

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Origin of the Model

An *artist-teacher* is an individual who practices making art and teaching art and who is dedicated to both activities as a practitioner (Thornton, 2011). Daichendt (2009) suggested that as a philosophy of teaching, the term *artist-teacher* should not emphasize a dual role, but rather focus on the integration of artistic practices in the classroom that "represents a more inclusive and richer understanding of the multifaceted aspects of teaching art" (p. 33). The term *"artist-teacher"* notes a dual identity that implies a pedagogy of teaching based on artistic practices that involve "the integration of artistic experiences in the classroom" (Daichendt, 2009 p. 2). In addition, Szekely (1978) determined that the *artist-teacher* who recognizes the relationship between artistic development and growth as a teacher coupled with the ambition to continuously grow as an artist, has a great deal to offer. Figure 1 visually portrays the concept of the summation of the individual identities of the artist and the teacher forming one identity as an *artist-teacher.*

Figure 1

Artist-Teacher Model
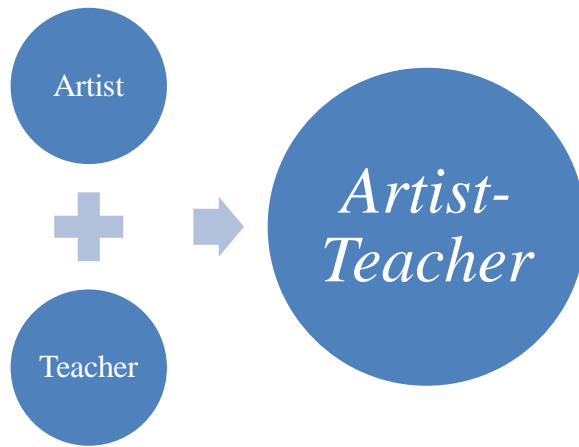
An extensive history of arts education written by Efland in 2002 reveals that between 1920 and 1940 a number of *artist-teachers* in the United States, such as Marion Richardson, Florence Cane, Natalie Cole, Victor D'Amico and Peppino Mangravite, were developing the novel method of self-expression in teaching art. These early trailblazers of the *artist-teacher* model found that teaching others how to learn through self-expression came naturally since they were practicing artists. The term and notion of the *artist-teacher* continued to be argued by many scholars within art education. McCracken (1959) noted that the term *artist-teacher* was more of a concept than a simple descriptive term and that having a high level of artistic activity is essential to the appreciation and understanding of the aesthetic experience as related to teaching. McCracken (1959) further believed that the *artist-teacher* concept dealt with process over product and if utilized within the classroom the overall educational benefits of student's art experiences would be enhanced.

Additionally, Szekely (1978) described the *artist-teacher* who continuously grows as an artist and an educator may be an exemplary model for art educators within our

schools. Szekely also held the opinion that the artist teacher who has been active in their

creative work within a close time proximity of teaching in the classroom maintains a high

level of interest in creative ideas which serve as readily available references to teaching

art and that the closer an artist-teacher stays to the sources of their inspiration, the nearer

one feels to the art world. Szekely felt that the teacher's artistic productivity outside of

the school served as one of the most important preparations for the performance in class

and without support from their administration and school supporting their artistic

endeavors, the art teacher might be led to believe that their creativity has little to do with

their teaching (Szekely, 1978).

The *artist-teacher* can provide great insight as to the extent students should be

assisted, how much help is required and how to help them to reach beyond the obvious

solutions and take advantage of accidental occurrences (Szekely, 1978). The *artist-teacher* often considers their artistic development as a life-long learning process and that

the qualities of inquisitiveness humility and patience that come with the daily struggles of

their own creative works are important to teaching efforts in the classroom. Szekely

(1978) felt that the main role of the *artist-teacher* is to assist students in discovering

unique ways of working and to recognize the translation of problems into solutions using

alternate paths in the same way a great performer is sensitive to the lifecycles of

repetition that are indicative of typical human actions. The *artist-teacher* recognizes that

they are sharing and giving their creative self as a model to others rather than merely

relaying subject matter in class. Analyzing the previous opinions would suggest that the

artist-teacher is more invested in their student's creativity.

Benefits of the Model

Research suggests that the *artist-teacher* refers to a philosophy that assumes that art education is best taught by practicing artists and that in order to raise students to the highest human level of aesthetic expression, the teacher should also be an artist (Day, 1986). The *artist-teacher* model has been taught by many art education teacher licensure programs in an effort to help art students transition from an art student to an educator of the arts. The many studio classes that are required for students to obtain an art degree are taught by teaching faculty that are required to actively engage in their own artistic practice. This model, along with financial security, likely influences candidates to pursue teacher certification in addition to an art degree.

Many studies have examined the need to explore and define art teachers' identity in order to develop their professional practices (Adams, 2003; Anderson, 1981; Anderson, 1997; Ball, 1990; McDermott, 2002; Zwirn, 2002, 2006). These studies observed and analyzed the foundation and formation of the *artist-teacher* identity through examining teachers experience. Thornton argues that "effective artists and teachers usually have commitment based on deep convictions and beliefs that form part of the self" (2013, p. 52). Thornton (2013) also believes that the identity of the *artist-teacher* results from the synergy derived from the sum of the two separate identities which yields the development of new characteristics, attitudes, skills and knowledge (2013).

McCraken (1959), an early advocate for the *artist-teacher* model, argued that high levels of artistic activity are essential to "an understanding and appreciation of the full dimensions of aesthetic experience as they relate to educational processes" (p. 5). Emphasizing the practical over the theoretical, McCraken (1959) also favored a

fundamental process orientation which advocated for a modification to approaches in art education based upon "our willingness and ability to identify and respond intelligently to the questions underlying the current focus on the *artist-teacher* point of view. Eisner (1979) stressed the importance of artistic teaching by stating:

> teachers who function artistically in the classroom not only provide children with important sources of artistic experiences, they also provide a climate that welcomes exploration and risk taking and cultivates the disposition to play. To be able to play with ideas is to feel free to throw them into new combinations, and even to fail (p. 160).

Szekely (1978) believes the *artist-teacher* can best understand that there are many solutions or answers to an artistic challenge and that the role of the art teacher is to help students discover individual tasks and their own unique ways of working to recognize the existence of problems and alternate paths in solving them. Szekely (1978) contributed to the debates but also professed the potential synergy between the roles of the artist and the teacher, when he suggested, "practicing and teaching art have fundamental similarities and that progress in one area generally leads to a heightened awareness of the other" (p. 17). Therefore, an art teacher in public schools in the United States often finds it difficult to pursue his or her own artistic development due to the demands of the job, yet "the ability to harmonize one's creative powers in teaching and art making should be the foremost competence of each art teacher" (pp. 19-20). Szekely (1978) argued that the "teacher's artistic productivity outside of the school is one of the most important preparations for the performance in class. Without support from the school, the art teacher might believe that their own creativity has little to do with his teaching" (p. 18).

Szekely (1978) further suggested the *artist-teacher* should continue their own artistic development while teaching, and maintain contact with other *artist-teachers* in the field.

Graham and Zwirn (2010) researched how being a teaching artist influenced K-12 education. Their study, which examined the educational dynamic created by teachers who were also artists, explored "how teachers' personal artistry and artistic activities beyond school contributed to their teaching in school" (p. 219). They found clear evidence that the interactions of the teaching artists "invigorated both the content and practice of teaching and learning" (p. 222). In addition, the study found that having an *artist-teacher* in the classroom was important in four main areas: (a) using contemporary art to establish a context for artistic exploration, (b) using unstructured spaces for experimentation and art making when creating a studio environment, (c) developing conversations with students that intersected with the artistic interests of the teacher and (d) mentoring and guiding students in the process of their artistic making (Graham & Zwirn, 2010). Furthermore, participants in their study considered "their identity and work as artists as being a source of renewal, life-long learning, professional development, and self-respect" (p. 230). Results from Graham and Zwirn's study would suggest that there should be professional preparation in preservice training that values and supports teacher's artistic growth (2010).

Challenges and Risks of the Model

In 1986, Day suggested that the fundamental problem with the *artist/teacher* model is that the primary focus on the artist and art production is incompatible with the responsibilities of being a teacher; consequently "art values supersede considerations about educational issues" (p. 40). This relates to the many demands and bureaucratic

challenges that present art teachers face such as grading demands, material preparation, lesson planning, budget constraints, administrator and parent support, etc. Szekely (1978) stated that the demands of the job to which many art teachers give themselves completely often leaves them mentally and physically exhausted to pursue their own professional art career and that a productive career in schools should be encouraged. However, Szekely (1978) further agrees the determination and work required to perform well in teaching year after year sometimes gradually removed the ideal personal artistic practice and the fading hope of being a productive member of the art world may result in resentment from the *artist-teacher* and they may come to view the teaching profession as a hindrance to their artistic personal ambitions.

When researching the identity crisis of the art educator, Anderson (1981) discovered that the artist and teacher have different concerns given that the artist is concerned with the making of art objects where the primary concern of the teacher is learning and cognitive processing. Anderson (1981) further stated that art teachers are obligated to be fluent in the methods and strategies that are conducive to learning and they must develop justification of the purposes for creating art and communicate the significance of art as a means of self-expression. Each role is not a separate entity but one that has interdisciplinary fusion and that the conceptual framework informs the work of the professional artist and the professional teacher of art (Anderson, 1981).

Lim (2008) studied a selective sampling of award-winning art teachers and their studio practices and found that the K-12 administration does little to support art teachers outside artistic practice. This lack of support was shown to correlate with poor job satisfaction and an unsuccessful balancing of the dual identity. Another risk was

expressed by Ball (1990) who wrote of concern with the *artist-teacher* model by noting

that an art teacher who is also a practicing artist may fall into imposing their own medium

of expression onto their students instead of teaching a variety of media and techniques

that allows student exploration. This would suggest that *artist-teachers* may project

biases to specific genres, media and concepts regarding their own interests instead of

focusing on the variety of national and state standards recommended in the curriculum.

Furthermore, when stressing that art teachers in addition to teaching, sustain their own

artistic work as a practicing artist, lesson planning and school responsibilities could easily

be put aside with the ongoing push and pull of the dual identity.

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Training for the *Artist-Teacher*

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Preservice Art Education Programs

Renn and Reason (2013) argue that when a higher education institution admits a

student, it makes a commitment to that student's success in meeting personal and

institutional future goals for student leaning. This means that higher education curricula,

in particular teacher education programs, should continue to evolve to meet future

challenges that their students may face in the work field. Within art teacher education

programs, enrolled students can count on learning effective strategies related to teaching

content, classroom management and ways of assessing learning. However, the art of

teaching is much more than a neat package of skills but rather a concert of acquired

knowledge based on experiential learning, investigation and research. Lim (2008) found

that there needs to be a reassessment of art teacher preparation programs to ensure that

the emphasis of studio practice is foundational. As there is no universal professional

development program in the Unites States for supporting art teacher's personal studio

practice, the responsibility falls to the *artist-teacher* to orchestrate their own creative capacities outside of the classroom.

ATS as Professional Development

When art teachers hold and value their artist identity, it stands to reason that to keep them fulfilled with their art teaching career, professional development should both support their art teacher identity and their identity as artists (Scheib, 2006). Hall (2010) who researched *artist-teachers* in the U.K. coined the Artist Teacher Scheme (ATS) based on their practices. ATS which is currently operating in England is an expanding program of continuing professional development courses for both teachers and artists. Developed by the Arts Council for England (ACE) with partnerships between galleries, museums and universities of fine art and design, it seeks to enable teachers to develop or regain their personal artistic practices in the context of contemporary visual arts (National Society of Education and Design [NSEAD], 2009). These establishments joined in conducting research that found that *artists-teachers* have a need to develop the skills of negotiation which can be used to articulate and continuously reappraise their art practice and when needed use that practice to inform their teaching.

Adams (2003) writes that the principle determining the primary nature of the ATC course is that artists should be supported in maintaining their creative practice once they became teachers. The General Secretary of NSEAD, John Steers explained, prior to launching pilot studies with the ATC course, the organization spent considerable time surveying the requirements of practicing art teachers, and found their overwhelming desire was to continue to practice their personal artmaking (NSEAD, 2009). The study found widespread anxiety within serving art teachers over their minimal or non-existent

art practice, coupled with the demanding nature of teaching, which resulted in diminished overall creativity (NSEAD, 2009).

Positive data has been revealed from the ATC professional development implementation in England. Once taking part in the Artist Teacher Scheme course, the NSEAD 2009 evaluation of the ATC showed that two thirds of the participants showed improvement in subject knowledge, particularly in the area of contemporary art which inspired their creative capacity for personal artmaking. This examination of the purpose and benefits of England's ATC provides a backdrop suggesting a positive professional development strategy for K-12 American visual art educators which may serve to revive the success of dual identities within the *artist-teacher* model.

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***Artist-Teacher* Identity**

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Developing Dual Identities

Teacher education programs should continue to change to meet the constantly evolving cultures of classroom students. Building a landscape of teacher identity requires both a recognition of identity as a construction coupled with the understanding that is impacted by numerous forces both competing and converging to shape the identity (Rao and Pfeiler-Wunder, 2018). Shreeve (2009) emphasized that the two worlds of art and schooling are very different cultural configurations that require identity work as artists migrate from the studio to the classroom. According to Rao and Pfeiler-Wunder (2018), teachers should be responsive to the layers of a student's emotional, social and cultural needs. In order to achieve this knowledge and ability to recognize multiple perceptions of others, preservice teachers/art education students must examine and analyze the many facets of their personal and professional identities in order to grasp the complexities of all

students (Rao & Pfeiler-Wunder, 2018) This reveals that faculty teaching art education in licensing institutions need to aid students in identity development practices allowing reflection and reflexivity in order to gain a better understanding of themselves.

Abes, Jones and McEwen (2007) propose that professionals working with students need to understand the relationship between meaning-making capacity and identity perceptions in order to have a greater understanding of how students perceive themselves. This also includes understanding student identity development in themselves in order to understand those they teach. Additionally, Abes, Jones & McEwen (2007) suggests that incorporating meaning-making strategies can link to intersectionality and social justice education. Intersectionality refers to the intersection of two or more oppressions which many people of marginalized societies experience. They posited that part of understanding one's intersections and how they may react with others begins with making meaning out of life experiences and revealing personal identities and biases (Abes, Jones & McEwen, 2007).

Intersectionality can be explored and expressed through social justice art education where students address issues that are relevant to them. Marshall and Donohue (2014) describe social justice art education as referring to artwork based on concepts that question relevant and sometimes ethical current topics. These concepts tend to resonate with students and is a common practice of many 21st century contemporary artists.

Marshall and Donohue (2014) regard contemporary artists as similar to scientists as they both talk and work together with others to gain deeper understandings. Vygotsky (1978) proposed that knowledge is first constructed socially and then internalized by individuals. Marshall & Donohue (2014) who advocate for integrated learning through

contemporary art suggest that experiencing such work can be challenging and it is that challenge which compels a viewer to directly experience the work and be susceptible to its stimulation. Thus having preservice and practicing visual art educators engage with contemporary art may serve as an impetus for evaluating their individual multiple dimensions of identity.

Berwager (2013) who conducted a study of preservice and novice art educators in order to understand how their teacher identities were developed, suggested that past school biographies, teacher and parental influences, isolation and artistic lived experiences were contributors to the development of teachers' professional identities. "Naming", a term used by Lippard (2000) when writing about art created by disenfranchised social groups, was shown to serve as a step in prioritizing and balancing the dual professional identities of artist and art educator (Hatfield, Montana, and Deffenbaugh, 2006). These investigators, using action research, noted from their study that the *artist-teacher's* process of naming themselves as both artist and teacher revealed visible empowerment in their artwork.

Balancing of Dual Identities

According to Miller (2007), balance is defined as the correct relationship between each aspect of the person as well as those between the person and all other living things. Miller (2007) further states that it is vitally important for a successful holistic approach where one dimension of human experience is not valued more than the others. Finding a balance between the dual *artist-teacher* identities doesn't always come easily due to the high demands of teaching. Planning effective lessons, ordering and maintaining materials

and developing classroom management strategies are just a few of the daily requirements for teachers that can sometimes create stressful circumstances.

Many art teachers find their personal artistic ambitions pushed aside and receive less time for personal artmaking in order to fulfill their teacher obligations. Szekely (1978) concurred with this notion yet argued, "maintaining one's artistic self while teaching should be a principal goal of art education" (p. 18). Szekely (1978) further believed that the artist who faces the daily struggles of personal creative work learns qualities such as inquisitiveness, humility and patience which can be important in their teaching efforts.

A variety of studies have sought to understand the complex nature of successfully balancing the *artist-teacher* identities in visual art educators. A 2006 study of how art teachers perceived their *artist-teacher* identities by Hatfield, Montana, and Deffenbaugh found three broad categories of professional identity management strategies. One strategy was that some individuals allowed either the artist or teacher role to overtake the other or had only one claimed identity to begin with (Hatfield, Montana, & Deffenbaugh, 2006; Bolanos, 1986; Parks, 1992; Zwirn, 2002). The Hatfield, Montana and Deffenbaugh study also found that other art teachers integrated the two roles by becoming an *artist-teacher* in the classroom, viewing the two identities as one while others balanced the roles by separating and pursuing them at different times and in different spaces. Hatfield, Montana, & Deffenbaugh, (2006) also found that the significant factors in which art teachers experienced their identities as professionals were associated with the amount and kind of preservice preparation given by licensing institutions. In this study, most female

participants mentioned that having a mentor aided in the development of their professional identities which differed from the male responses.

The above agreed with a study by Zwirn (2002, 2006) who explored the conundrum "to be or not to be a teaching artist" which examined the role that gender played in forming teacher identity and found that an influential mentor was more important in identity development for women than men. The results found that mentors such as adults, teachers, artists, and professors were a powerful influence on the *artist-teacher* identity formation with females where the males in the study rarely mentioned a mentor. Moreover, Zwirn (2002, 2006) found that there is a critical need for *artist-teachers* working in classrooms to recognize their potential role as mentors to their students. The study also revealed an importance of childhood influences on their artist identity. It found *artist-teachers* who internalized a childhood artist identity determined that to be foundational for their professional lives and instilled an inner artistic need to create which, if ignored, could eventually dissolve their artist identity or allow it to be overshadowed by their rigorous teaching responsibilities (Zwirn, 2002, 2006).

Gaps in the Literature

A thorough review of the literature involving the *artist-teacher* identity portrays studies on the benefits of the model and how it can benefit students' creative explorations within the classroom. There have been several studies on new teacher identity development and transitioning from being a student to a professional, however, limited research exists on veteran art teachers and their balancing strategies for success as an *artist-teacher*. The gap in the literature is evident since there are no studies that have been conducted on current art teachers that have identified specific methods and strategies for

maintaining a successful balance. Knowledge gained from this research may aid preservice art education programs on best practices for strengthening the *artist-teacher* model in curricular offerings and inform school administrators ways to best support their arts educator's personal artistic explorations.

Theoretical Framework

Bandura's self-efficacy theory (SET) of motivation was used to inform this qualitative narrative study in order to explore the strategies for the balancing of *artist-teacher* identities of active K-12 public school art educators. SET is underpinned by optimism that humans can succeed through Bandura's sources of efficacy beliefs, which are mastery and vicarious experiences, verbal persuasion and emotional and physiological states (Bandura, 1997). The researcher employed the use of semi-structured narrative interviews with participants who identified as an *artist-teacher* as a method to reveal their interpretations of this view and their perceived benefits to students being taught by an *artist-teacher*.

Interpretative hermeneutics was also used to explore and build upon the various and interrelated components of K-12 art teachers' personal and professional lives as they relate to their beliefs and attitudes toward an art-making practice. The researcher's goal was to use semi-structured interviews where the participant could narrate their lived experiences as related to their artistic journey coupled with teaching K-12 students. Smith, Flowers and Larkin (2009) suggest that being aware of one's own bias requires a spirit of openness. With this awareness, reflexivity served as a key resource and as an additional dimension of the research, requiring the critical engagement of self by all

participants. This was realized during the interviews through similarity of experiences

discussed between the researcher and the participant.

Chapter 3: Methodology

Introduction

This study sought to explore the strategies for the balancing of the *artist-teacher* identity of active K-12 public school art educators with a minimum of five years of experience. Art educators generally have a rich and long background of artistic practice prior to deciding to obtain licensure for teaching in the classroom. Due to their passion for the visual arts, most pursued art as their undergraduate major which led to their choosing art education as a profession. Once beginning this career, many active art educators' creative praxis is minimized or lost altogether due to the demands of teacher requirements. This loss has been shown to lead to job dissatisfaction leading many to relocate school assignments or leave the art teaching profession for other creative pursuits that may nourish their artist identity.

This study's goal was to illuminate strategies and methods used by art educators who identify themselves as *artist-teachers* by successfully maintaining the balance of the dual identity. The significance of this study was to explore and reveal sustaining methods and practices that may be used by other art educators to successfully hold the dual identity of the *artist-teacher*. Information regarding teacher attrition is valuable to the field of art education and the synergy of artistic practice between teacher and student has significant implications for preservice teacher education. Findings from this study have the potential to inform the educational community of any perceived value derived from the continuance of actively making art while teaching art as described by teachers of the visual arts who continue an artistic creative practice. Any new information may be useful

as rationale to support art making as professional development in schools and curriculum changes to preservice education programs.

Research Questions

The research questions guiding this study include:

1. How do K-12 public art educators describe or perceive themselves as *artist-teachers*?

2. How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?

3. How do K-12 public *artist-teachers* perceive their influence on students being taught by an *artist-teacher?*

Epistemology and Methodology

This narrative qualitative study is built on the epistemology of constructivism/interpretivism. Constructivism maintains that individuals seek to gain greater clarity and understanding of their own environments and that through this process, they develop subjective meaning of their experiences which provides researchers the opportunity to explore more complex views and perspectives (Creswell and Poth, 2018). The goal of this epistemology is to construct meaning from one's views of situations that are informed and shaped by historical experience and social interaction (Creswell & Poth, 2018). Crotty (1998) argues that constructivism contends that there is no objective truth waiting to be discovered but that truth and meaning ebb and flow based upon one's engagement with the world making ones' truth and meaning constructed rather than discovered. This perspective also affirms that different individuals may construct meaning in different ways, even when considering the same

phenomenon. Patton (2002) asserts that narrative analysis engages the idea of text to include in-depth interview transcripts. Through narrative inquiry, the researcher used semi-structured interviews which allowed the participant to expound on their lived experiences as they relate to their artistic journey and the teaching of art to K-12 students in a public school setting.

This study used Bandura's self-efficacy theory (SET) of motivation (1977) as a guiding platform to analyze participant's journey of achieving balance as an *artist-teacher*. Self-efficacy refers to an individual's belief in his or her capacity to execute behaviors necessary to produce specific performance attainments (Bandura, 1977, 1986, 1997). Self-efficacy reflects confidence in the ability to exert control over one's own motivation, behavior, and social environment. Bandura, (1997) determined four sources of belief for achieving self-efficacy within SET: (a) mastery experiences, (b) vicarious experiences, (c) verbal persuasion, and (d) emotional and psychological states. Relating to artistic practices, mastery experiences may be interpreted as *artist-teachers'* success with art media and finalized artwork. Vicarious experiences such as seeing other art educators succeed as an *artist-teacher* can contribute to their belief that balance of the dual identity is within grasp. Having support systems such as colleagues, family and friends who offer verbal persuasion towards art educators about the synergy between their artistic abilities and art teaching may offer another impetus for self-efficacy. Finally, *artist-teachers'* emotional and psychological states determined by an array of conditions such as stress levels, depression or personal defeats may limit the confidence needed for self-efficacy while optimism, happiness and positivity may boost confidence to promote self-efficacy. Exploring the influences that contributed to the art educators decision

making process may illuminate possible motivations and strategies for achieving and maintaining the balance of being an *artist-teacher*.

Additionally, the hermeneutic perspective served as an inquiry tool for understanding the conditions that led to a participant regarding themselves as an *artist-teacher*. Hermeneutics originated in the study of written texts and provides a theoretical framework for interpretive understanding. It is derived from the Greek word *hermeneuein,* meaning to interpret or understand (Patton, 2002). The hermeneutic circle of theory includes the interpretations and theories that are developed and redeveloped continuously as a researcher's mind evolves and makes meaning out of experiences (Patton, 2002). Figure 2 portrays the hermeneutic circle where the researcher examines the narrative descriptions of the experiences from the participant and continues through the process of identifying common themes leading to exploring the universal expressions of humanness to understand the essence of the experiences of the *artist-teacher*. Interpretation of the participants' experiences by the researcher are underpinned by the hermeneutic theory's guiding platform and will be used to interpret the data.

Kneller (1984) determined four principles for hermeneutic inquiry and analysis that can be applied to the mode of interpretation:

1. Understanding a human act is like interpreting a text.

2. All interpretation occurs within a tradition.

3. Interpretation involves the opening of oneself to a text and questioning it.

4. One must interpret a text in light of their own situation (p. 68).

Figure 2

Heidegger's Hermeneutic Circle
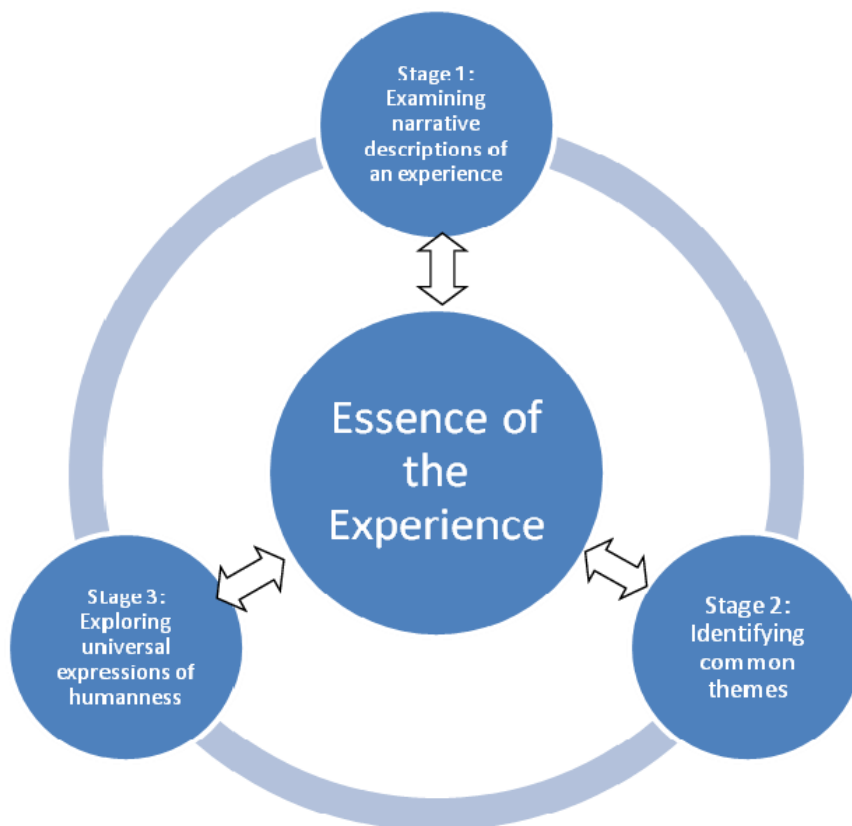
Additionally, the constructivist epistemology was appropriate for this research because the study sought to understand how active K-12 art educators construct and balance the *artist-teacher* dual identity and their perceived benefits towards students being taught by an *artist-teacher*.

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Researcher's Role

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The researcher's role within the study included the creation of the research inquiry, designing of the instruments used for the recruitment of participants and interview questions, arranging and conducting the interviews, and analyzing the data to

arrive at findings and future implications. My positionality within the researcher role drew on my past and present experiential knowledge as a public school art educator for the past 27 years and a self-proclaimed artist throughout my life.

Positionality Statement

Art is and has always been a sustaining force in my life that never ceases. I believe in the transformative power that art can have in society and individuals and am motivated by the versatility and wide range of art media available for exploration. My purpose and position for conducting this research is deeply embedded within my ongoing personal quest to balance my dual identity of an *artist-teacher*. While many things in my life have withered in importance, the practicing and teaching of art has remained a constant driving force. I am constantly inspired by the creativity of others and if I am not teaching art, I am participating in the inquisitive practice of how to explore and artistically express new interesting ideas.

My creative desires were fostered by my parents at an early age. As a young child, I recall carrying around a sketchbook with markers and pencils as a necessity just as people would carry around a bookbag or cell phone. Encouraged to study art throughout school and college, I began teaching elementary art after earning a Bachelor of Fine Arts in photography and painting with K-12 art teaching licensure.

Entering college, my intended career was to become a professional artist however, towards the end of my art degree requirements, I found myself adding my teaching license as an appeasement for my family's request to have financially security. This led to an additional year of college which ended in a full-time elementary art teaching position at a year-round school. I recall that my life as a beginning teacher was

overwhelming yet rewarding at the same time. There was an immediate struggle to have any energy or time outside of teaching for my own artistic practice. I tried to find small ways to stay connected such as working in sketchbooks, experimenting with materials for lessons and attending art exhibits. A few years into my teaching career, I began working toward my master's degree which fortunately served as an impetus for my creativity.

After six years of teaching elementary art I decided I was ready for the new challenge of teaching at the high school level which allowed me the ability to focus on teaching three classes a day rather than the six or seven a day that most elementary positions required. I was able to build stronger relationships with my students by sharing my successes and struggles with my own personal artwork. It was during that time that I began to identify as an *artist-teacher* even though the internal struggle to balance the dual identity was always implicit.

Art making and creative explorations have always been fundamental to my identity as a human being. Discovering the joy of teaching art to students became my direct focus, and I found validation by winning several teaching awards. However, I was still unfulfilled without working in parallel as an artist to feed my creative desires. I invented ways in which I continued to express myself creatively with photography and painting such as entering art shows, children's book illustrations, mural painting and custom framing but remember the constant push and pull between balancing my *artist-teacher* identity. After teaching at the high school level for six years, I accepted my present position as a full-time senior lecturer of art education at a four-year public university. My role consists of teaching preservice teachers and supervising them in assigned schools during their student teaching internship. This experience allows me to

engage with active art educators and their classrooms across many counties. I find that I have a unique opportunity to gauge the differences of many teaching styles and aid in the influence of promoting the *artist-teacher* concept.

Advantages of my positionality within this domain aided in determining how I perceived and made meaning from the responses of selected participants in this study. Reflexivity was a key resource and dimension of the research, requiring the critical engagement of self by all participants. It was likely that many of the responses that participants had answering the questions would mirror my own answers since I had taught for 12 years as a K-12 public school art educator. This similar background seemed to add to the comfort of the interviewee and in many cases allowed for further exploration of the questions. Disadvantages challenged by my positionality revealed a needed sensitivity in understanding that each participant interviewed came from a different lens of perspective with unique life experiences that have contributed to the development of their *artist-teacher* identity. Additionally, I realized that my role as an art education supervisor for the university where a few of the participants formerly attended could likely result in a feeling that I hold a place of seniority and expertise when in reality I continuously struggle with the balance of being an *artist-teacher* just the same and no longer hold any type of supervisor or evaluative role towards them.

Protection of Human Subjects and Ethical Considerations

The study was approved by the Institutional Review Board (IRB) at the researcher's institution and followed all institutional data security protocols. In order to ensure and maintain quality, the recorded interviews were transcribed and pseudonyms were assigned to protect the identification of subjects. For ethical considerations, the

audio files were erased and destroyed after transcription. For security measures, data was saved on a password protected computer solely used by the researcher. Participants names, emails and phone numbers were kept in a separate folder from the transcribed interviews. Once the interview began, participants held the option to stop the interview for any reason and all recorded data would be erased. Any identifiers such as schools and locations were redacted during transcription. Member checking was employed to validate the authenticity of the data by the participants. To utilize this process, participants were emailed a copy of their transcript for approval of its accuracy. Member checking results in the overall "description, analysis, and interpretation of the culture sharing group" (Creswell, 2013, p. 197). Upon receiving the transcribed data via email, participants may have altered or changed their comments to best represent their narrative responses towards the questions. After receiving the returned edits, the researcher made necessary updates to the database. Finally all data and participant information will be deleted by the researcher within one year from the conclusion of the study.

Risks and Benefits to Participants

There were no foreseen risks to the study participants expected however, if the interviewee exhibited emotional distress through facial gestures or verbal responses, the researcher was prepared to redirect the question towards a positive rephrasing along with asking the participant if they needed to end the session. Pseudonyms were assigned and care was taken to avoid any identification of participants based on their comments and narrative. If an interviewee shared specific personal information that would alert readers to their identity, such phrases would not be part of the written and published study by the researcher.

In contrast, participants may have benefited by the verbal and mental reflection of their life experiences as an *artist-teacher*. Narration of their life experiences and positive influence on students may result in a deeper job satisfaction and feelings of reaching self-actualization. Additionally, it is possible that through the reflection of participants need for continued artistic practice, and their orally expressing its importance, the research participants may ignite their stamina for achieving balance and experience a creative springboard for their art making practice.

Sampling Techniques

Purposive sampling is the deliberate selection of people, settings, and activities to provide relevant information for the research inquiry (Maxwell, 2013). This technique was chosen with the knowledge that using purposeful selection for sampling was necessary to inform the understanding of a research problem and that additionally, sample size was key to collect rich detail of the phenomena and adequate data to analyze (Creswell, 2013). This method of sampling was appropriate for this research in order to gain relevant experiences from selected individuals who considered themselves an *artist-teacher*.

A social media post was created that interested candidates could become informed about the study and if interested, used to self-assess whether they met the requested stated criteria. Once approved by the researcher and prior to the interview, a description of the study and consent form were emailed to the participant and used to address common questions and concerns. There was no obligation by the participant for inclusion in the study upon reading the consent form, and participants were able to choose whether or not they would like to proceed with the interview. To fit the requirements for the study, the

participants had to be licensed art teachers with at least five years of art teaching experience in a K-12 public school. The participant should also consider themselves an *artist-teacher* by maintaining their own art making practice in their personal time. The decision to request a minimum five year teaching requirement was based on the researcher's experiential knowledge of novice teachers experiences, that the first few years of teaching can be overwhelming and it may take several years to acclimate to the teaching profession while managing an active personal creative practice.

Participants were chosen using the following criteria:

1. The participant is currently teaching art in a K-12 public school.

2. The participant has taught K-12 art with for at least five consecutive years.

3. The participant maintains an ongoing studio practice of creating visual art outside of their teaching.

4. The participant considers themselves an *artist-teacher*.

Site

The narrative 45-60 interviews took place via phone, the computer program Zoom (https://www.zoom.com) or face to face at a preferred location specified by the participant. With all of the interviews, the researcher chose a quiet and private room where no one else could hear the participants responses. All interviews took place outside of the participants work hours and off site from their assigned school.

Instrumentation

The abilities and strategies for balancing the *artist-teacher* dual identity were investigated using a semi-structured interview protocol with art teachers who have successfully continued a personal artistic practice. This structured instrument was

designed by the researcher for the specific population and remained gender neutral with an open-ended format which is suitable for a qualitative research study. The nature of the questions were scaffolded from participants earliest childhood art memories and influences to their development as an art student and later as an *artist-teacher*. Elaboration of posed questions were allowed by participants and undisturbed by the researcher.

Data Collection Process

Through personal networking and social media, eight K-12 public school art educators with a minimum of five years of teaching experience who considered themselves an *artist-teacher* by continuing their own artistic practice outside of school were identified for participation in the study. Professional social media groups were utilized as well as a log of my past students. Consent forms were sent to the participants which explained the purpose and implications of the study, possible risks and benefits of participation and strategies for quality and confidentiality of the data. Upon return of the signed forms, a phone interview was arranged at a time convenient to the participant. Two of the interviews were face to face in a private quiet location while the remaining were via phone and audio recorder.

A researcher designed interview protocol was used that began with questions regarding the participants' first memories of making art, through time as a student, artist, teacher and presently as an *artist-teacher*. Narrative interviews guided by reflective questions for the participants were captured using a personal audio recorder. The concept of reflection proved to be essential for the participants answering questions regarding their cognitive and visceral processing of life experiences. As noted by Boud, Keogh, &

Walker, reflection is a key to turning experience into learning (1985). The data files were uploaded and transcribed using the transcription service TEMI (https://www.temi.com). Upon receipt of the captions, the researcher thoroughly read the transcripts to check for accuracy and made the necessary edits.

A pilot study was conducted on the same topic in the fall of 2018 where two of the eight participants were identified using personal networking with former students. Using the designed interview protocol, they were interviewed at a time convenient to them via phone and audio recorder. The recorded data files were uploaded and transcribed using Kaltura Capture. The transcripts were read by the researcher and corrections were made with the use of the audio files. The data was transcribed, coded and analyzed by the researcher to reveal preliminary findings that encouraged the continuation of the study.

Data Analysis Procedures

The analysis of the data began with the transcription of the semi-structured interviews from the recorded phone calls with the participants. Wolcott (1994) defines analysis as referring "quite specifically and narrowly to systematic procedures followed in order to identify essential features and relationships" (p. 24). An audio recorder was used for capturing the interviews and the TEMI program was utilized for transcribing the data. Once transcribed, the researcher read all eight data sets entirely for initial meaning and understanding. Member checking was used by emailing the data set to several participants for clarification of unclear content and intended meanings. Corrections were noted with memos and the researcher performed a second reading of all data sets to search for emerging themes and patterns.

NVIVO software was used as a management tool for the organization of the data and analytic strategies such as open/initial coding, axial coding, and selective/theoretical coding (Charmaz, 2014; Strauss & Corbin, 1990). Saldana, (2016) defines a code in qualitative inquiry as a "word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (p.4). The initial coding of all of participants' transcripts resulted in a large number of codes that were grouped and linked through axial coding. Axial coding seeks to extend the analytic work from the initial coding and can describe a category's properties such as conditions, interactions and consequences of a process (Saldana, 2016).

After the initial coding, the data was re-read by the researcher and focus was given to identifying in vivo (in text) quotations relevant to the research questions. Considering the nature of the questions, the initial codes were grouped into smaller emergent themes that related to each individual research question. Group codes were developed and the process began of re-reading the in vivo quotations, evaluating the contribution of individual codes and adding sub-codes where needed to search for connections and interpretations. Second coding methods such as theoretical and elaborative coding served to narrow the focus and reveal applicable results. Codes and sub-codes that did not offer any significant contributions to the research questions were collapsed and the remaining were grouped into broader themes to arrive at the relevant findings.

Coding can be thought of as symbolizing or condensing data into a more compact form of meaning. Researchers code qualitative data primarily to create more manageable

units to help expedite analysis but it is also a process that stimulates thinking and reflecting on the data's essences (Saldana, 2016). The initial coding for this study included all present data which resulted in a large number of codes which were then grouped and linked through axial coding where group codes were developed that were relevant to the research questions.

Trustworthiness

To ensure quality of the data, recorded interviews were transcribed through a transciption service and then double checked by the researcher to maintain a first hand account of the recorded data. The participants were assigned a pseudo name and data was secured on a password protected computer. To minimize any distress that could arrive from the participant's reflecting on possible struggles within their past, the researcher paid close attention to auditory cues and was prepared if needed to guide the interview questioning towards having the participant focus on the solutions and strategies for success that they implemented. Member checks, also known as participant validation studies, were also incorporated to allow the study participants to assess the accuracy of their own remarks. Richardson, (1991) states that doing so provides a more flexible perspective and can give the researcher a better appreciation of the layered process of the research. In addition, the researcher communicated and consulted regularly with their advising committee and sought their approval of all aspects of the research study.

Limitations

This research study had limitations that should be noted. While all of the participants taught art at a public school, the national geographic location, and the variety of school systems utilized, dictated different student numbers, teaching loads and

responsibilities between elementary, middle and high school *artist-teachers* allowing different scenarios in relation to efficacy sources. Another possible limitation was that the participant may not have accurately recalled the description of their experiences therefore providing intentional or unintentional false or embellished evidence. In addition, a limitation could also be that the participants were not exact about their frequency and allotted time given towards their own personal art making. Finally, how a participant perceives themselves as an *artist-teacher* may also vary in definition of the term.

Summary

This chapter included the sampling and recruitment process, ethical considerations and limitations to the study. The study included eight narrative semi-structured interviews with participants that considered themselves an *artist-teacher*. Participants had to be active public school K-12 art teachers with a minimum of five years of experience. This qualitative narrative study sought to explore the strategies for the balancing of the *artist-teacher* identity of art educators in the hopes to gain insight into the identity development of the *artist-teacher*.

Chapter four will present a summary of the participants locations and number of years of teaching experience followed by the study's findings as related to each of the three research questions. Analytical methods including the arrival process for codes and themes will be provided.

Chapter five will present discussion of the study's findings and their relationship to relevant literature and theoretical model. Implications and applications for practitioners, research/scholarship, policy makers, leaders, and teacher preparation programs will be explained and recommendations for future research will be offered.

Chapter 4: Findings

Introduction

This study sought to investigate how *artist-teachers'* perceive themselves, their strategies for maintaining a balance of *the artist-teacher* dual identity and their perceived benefits for students being taught by *artist-teachers.* This chapter will present the study's findings using the study's research questions as an organizational framework. First, the demographic information from the interviews is presented as general characteristics of the participants for context. Teachers' perceptions of the relationship between an artistic practice and teaching will be analyzed. Analytical methods of the qualitative data obtained from interview transcripts are explained in detail such as the iterative process of coding, identification of patterns, and synthesis of themes. A composite description is presented from the qualitative data that illustrates teachers' perceptions of the relationship of the duality of art making and teaching art, strategies for maintaining an *artist-teacher* identity and the perceived influence towards their students.

Participant Summary

The participant criteria for this narrative qualitative study required that the art educator have at least five years of teaching experience, be actively teaching art in a public K-12 school and consider themselves an *artist-teacher.* The transcribed data from the participant's interviews provided information regarding the eight participants who fit the stated criteria for the study. Table 2 exhibits the number of years of teaching art education in a public school, the teaching levels of experience, and geographical location of each participant. As evident in the table, all participants' met the five years of experience required for the study and the data pool offered a wide range of art teaching

experience with five years being the lowest and 27 being the greatest. Data analysis also

revealed participant's teaching in a variety of geographical locations throughout the

United States and representation of experience in all art K-12 levels of elementary,

middle and high school as noted in Table 2.

Table 2

Participant Data

Participant	Years of Art Teaching Experience	Experience at the Elementary Level (K-5)	Experience at the Middle Level (6-8)	Experience at the High School Level (9-12)	Geographical Teaching Locations within the United States
Aubrey	5	x			NC, WA
Laura	9	x		x	NC
Ellen	27		x	x	NC
Gabrielle	12			x	NJ
Melanie	6		x		NY
Rachel	10			x	NY
Sophia	6	x	x	x	ME
Aliyah	16			x	SD, WI

The participant interviews were conducted using the interview protocol which

was carefully designed by the researcher to follow an historical timeline. The progression

of the questions began with the participants earliest memories of art making, the materials

and supports made available to them and their memories and influences from past art

teachers. The questions then moved towards their personal creative practice leading to a

formation of their artist identity, teacher identity and finally the cultivation of the two

resulting in their present *artist-teacher* identity. The study's three research questions

provided a basis for the interview questions within the constructed interview protocol.

The research questions guiding this study were:

1. How do K-12 public art educators describe or perceive themselves as *artist-teachers*?

2. How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?

3. How do K-12 public *artist-teachers* perceive their influence on students being taught by an *artist-teacher?*

Codes and Categories

As discussed in Chapter 3, the participants were given pseudonyms and the data was transcribed and analyzed. NVIVO software was used to aid the researcher in using open coding and a constant comparative method to search for themes. The initial/open coding resulted in 18 codes found in Table 3, with the most references to the codes relating to *strategies for artist-teacher balance, early identity influences, supports, and effects on students.* The rich narrative descriptions gave specific details of the participants' life within the arts and teaching as a career. Considering the nature of the questions, the researcher initially grouped the initial codes into five larger code groups: (a) *artist-teacher* perceived benefits for students (b) challenges to the *artist-teacher* balance (c) strategies and advice for maintaining the balance (d) support for dual identity balance and (e) *artist-teacher* identity formation.

Table 3

Initial Codes

Initial Codes	Aggregate number of coding references
advice for other teachers	15
advice for programs	11
artist-teacher identity	10
art teacher memories	10
challenges for AT balance	8
contemporary artists	8
covid teaching	10
early identity influences	20
effect on students	17
insights	11
least favorite about teaching	9
most exciting about teaching	8
number of years- levels	9
strategies for AT balance	22
supports	20
time devoted to art	8
type of personal art and concepts	11
wishes	8

Once the larger groups codes were developed, the process began of rereading the
in vivo quotations and evaluating the contribution of individual codes to group codes and
to search for further connections and interpretations. It was determined that the group
code of *support for dual identity balance* should be merged with *strategies and advice for
balance* due to their close relationship. The initial codes of *time devoted to art* and
supports would move to the group code of *strategies and advice for balance* and the

initial codes of *early identity influences* and *art teacher memories* would move to *artist-teacher identity formation*. The group codes were further analyzed with regard to the research questions and formed into three themes for each of the three research questions. Figure 4 shows the nine themes and seven sub themes from the analysis of the data according to the associated question topic. These themes and their connected subthemes will be presented and described in the sections that follow.

Themes and Findings by Research Question

Figure 3

Themes Related to Research Questions
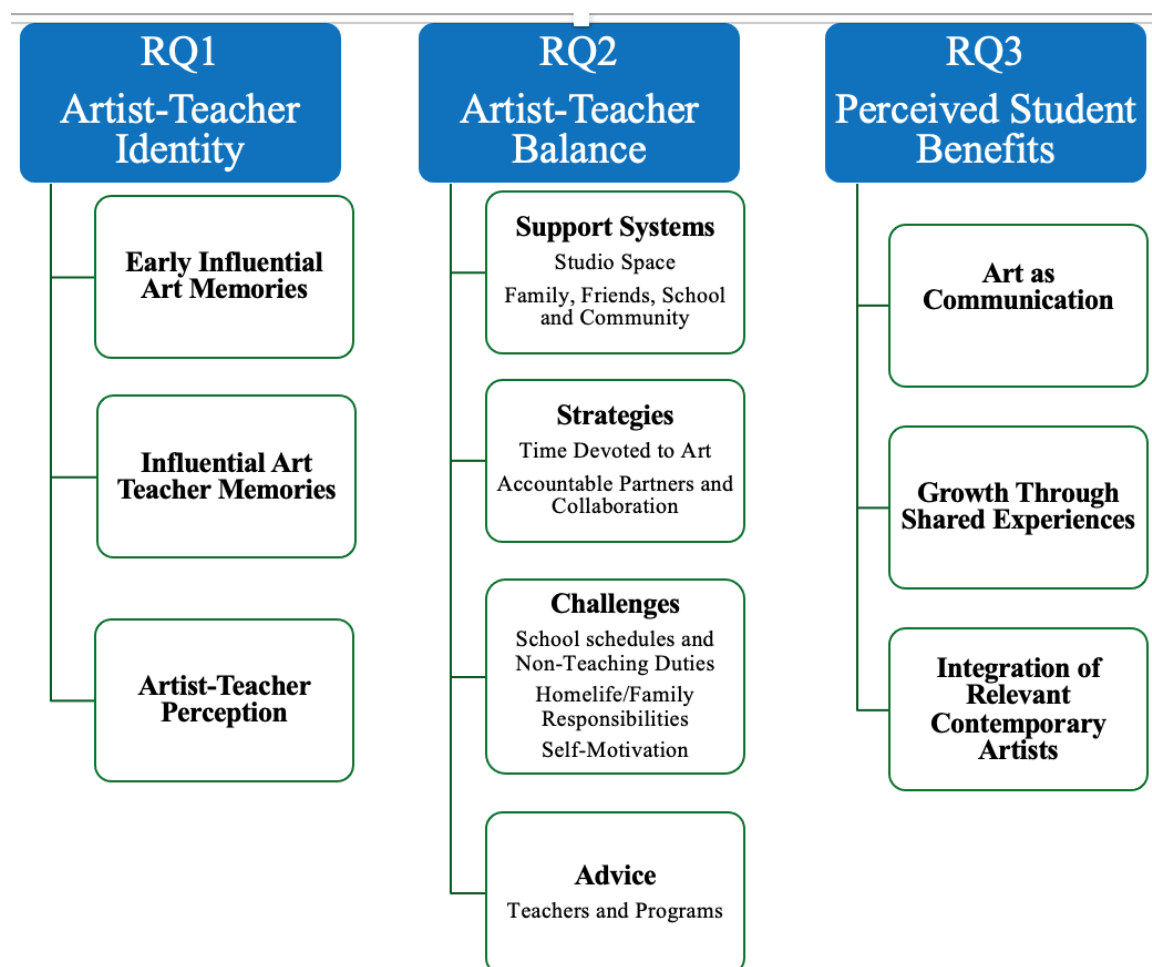
Research question #1: How do K-12 public art educators describe or perceive

themselves as *artist-teachers*?

Participants' responses generated many commonalities, insights and themes ranging from their earliest memories of art making to their desire to study art and become a teacher and the crescendo of forming and sustaining an *artist-teacher* identity. The first research question aimed to investigate art educators' perceptions of the formation of their identity as an *artist-teacher* and their personal definition of this dual identity. Analysis of the data resulted in three themes relating to these perceptions which were: early influential art memories, influential art teacher memories and *artist-teacher* perceptions.

Early Influential Art Memories

In an effort to uncover how art educators' perceive themselves as *artist-teachers*, the researcher began with questions that guided the participant's to ponder and reflect upon their earliest art memories and how their interest in art began. The evolution of becoming and assuming the dual identity for many *artist-teachers* is based on life experiences from early childhood and beyond. Many of the participants' discussed early childhood memories regarding teachers, parents or relatives and access to materials that likely aided in fostering creativity. Rachel shared an example, "at Christmastime our stockings would always be stuffed with art supplies and I remember making tape sculptures and having construction papers so I've always been making art." Melanie shared similar support from a parent with the statement, " I remember my mom telling me that it's okay to color outside the lines so I've been coloring and drawing and making things for as long as I can remember." She also shared a memory that led to her general creative encouragement,

I would make something to bring to family dinners and auction off at the end of

the event. I would have all those art kits for candle making or sand pouring into a

glass container and at the end of dinner we'd have a raffle and somebody would

win the prize and everyone just, ooohed and aaahed over whatever I brought in or

whatever I made.

These participants' expressions reveal that art materials and creative experiences were

mostly embedded in their homelife.

When asked by the researcher how the participant first remembered that they were

"good at art" from their childhood, several spoke of the moment when they had the

realization. Ellen recalled, "when you're little, they put all of the artwork up on the wall

and I could see that I was better than other students. I started getting accolades for it at a

very young age. Likewise, Rachel shared,

I just had like this natural ability to do art and it was something that I felt I was

good at. I noticed that I was artistic as much as I noticed that there were other

subjects in school that I didn't feel like I was good at.

During Aubrey's interview she shared her realization of her love for art in elementary

school. It was in her regular classroom where they had a variety of centers with one being

art:

I remember there was an assistant teacher… she would draw flowers on vines and

I wanted to draw what she did so I would copy and copy it until I got it right and I

remember that being my big art discovery and being really proud of it.

The materials and opportunities made available to the participants' at an early age outside

of the school setting were likely pivotal in the strengthening of their artistic skills.

Providing a wide range of settings and influences in working with various art media possibly led to numerous occasions for the realization of their talent. Four of the participants' recalled having extra art instruction outside of school which possibly enhanced their artistic developmental level more readily. Aliyah expressed how a woman in a neighboring town gave lessons and her parents would take her there once a week to do artwork. It was during this time that she first recognized the formation of her art skill as she stated, "It was the feedback from other people when I realized like, okay, this is a thing [art] that I'm good at." Similarly, Aliyah expressed:

> I have great parents and I think they always appreciated the art that I did. Both of my grandmas painted, they weren't professional artists, but they still painted. And my parents both really valued their work [of their parents]. I think maybe my dad in particular, because he watched [his mom paint] from a time he was a little boy… they're just supportive people. There's been very few times in my life that they have discouraged me from things.

Additionally, Gabrielle expressed,

> I started to do lessons with this woman after school and I was noticing color and shapes differently. I just remember all throughout middle school, high school, anytime there was any art related [project], you know, even like a cover for a book report or something, they [teachers and students] would always comment like, wow, this artwork is really great. So I think it was the feedback from other people when I realized like, okay, this is a talent.

As exhibited by many narrative comments, teachers' exhibiting students' artwork tends to be a thrill and motivation for children. Several of the participants remembered this

experience and how it affected them. Laura shared that in elementary school her art teacher placed one of her pieces in an art show which made her realize, "maybe I am kind of good at this." Aubrey had the same sentiment as she described her elementary art teacher entering her artwork in competitions where she won awards in second and fifth grade. She shared that her artwork became the cover of a literary and art magazine "and my parents still have it framed in their house."

These recalled experiences were noted by participants to have strengthened their desire to practice their art making in hopes of attracting additional positive attention. They exhibited more energy in connecting with their art teachers and pushed themselves more diligently to achieve growth in their artistic development.

Influential Art Teacher Memories

The memories of past art teachers were abundant from most of the participants in the study. All but one participant responded that they remembered having art classes regularly in elementary school with a designated art teacher. Many of the high school art teachers were recalled as being highly influential and pivotal in their decisions to continue studying art and art education in college. For example, Ellen described a time in high school after having a critique when her art teacher approached and asked, "Have you thought about being an art teacher?" and continued with stating " You were so good at describing what you did and why you did it so maybe you should consider that?" Gabrielle mirrors the same sentiment when sharing the inspiration from her art teacher.

> I was really inspired by my high school art teacher who I'm friends with now. We email and text all the time. I just thought he had the greatest job. He was the most comfortable of all my teachers to be around. He seemed relaxed and I just thought

that's really awesome that you just get to talk about art and do art and look at art all day and he gets paid and then he goes home. Like I thought it was great.

For many high school art students, the art room is viewed as a refuge and safe place as was the case with Aubrey. She discussed that she was very shy in school yet felt comfortable speaking in her art class. Aubrey described developing a kinship with her art teacher:

> I was the kid who during lunch would go to my high school art class and just make art with her [the art teacher]. We would screen print T-shirts. She would let me pick out what she should order as far as materials and she really encouraged me to keep pursuing art. My teacher entered my AP art portfolio into a competition and it was chosen from College Board to travel in an exhibit. I felt pretty good about getting acknowledged for that so it gave me the courage to pursue art in college.

Laura shared that her high school art teacher, "was really into art and encouraged me and made me think I might want to do something [have a future] with it."

In high school, Sophia shared that she had an influential art teacher:

> She was just the biggest hearted human ever. Like she just loved all of us, no matter who we are, where we came from, if we were a good student or a bad student and everyone just knew it. And when we were in her room, it was just this place where we all belong, even when we left the room, if we didn't talk to each other, because we were in such different groups. And as a teacher, I've always wanted my classroom atmosphere to reflect what hers was. Because I think it's so important for every kid to feel like they belong in school.

***Artist-Teacher* Perception**

        The formation of a dual identity typically results from having two separate identities that have merged into one. The composed self can be multifaceted and fluctuate throughout one's life depending on internal and external influences. Thornton (2013) posits that identities and roles are only parts of the self and a person holds the power to change or modify it throughout an individual's lifetime. Participants discussed how they came to be an artist prior to becoming a teacher and that merging the two into one took several if not many years to achieve. When asked by the researcher how they perceived themselves as an *artist-teacher* and how they were viewed by others, the responses varied by their personal definition of the dual identity. Aliyah shared:

        I think they [others] would think of it almost like they're one in the same. I am

        both an artist and a teacher and they're connected. They're not separate entities.

        They [an artist and a teacher] might be a Venn diagram, but there's a ton of

        crossover.

Figure 4 shows a Venn diagram mentioned by Aliyah which is used to visually portray the overlapping relationship between two or more things as in the case of the *artist-teacher* relationship.

Figure 4

Venn Diagram
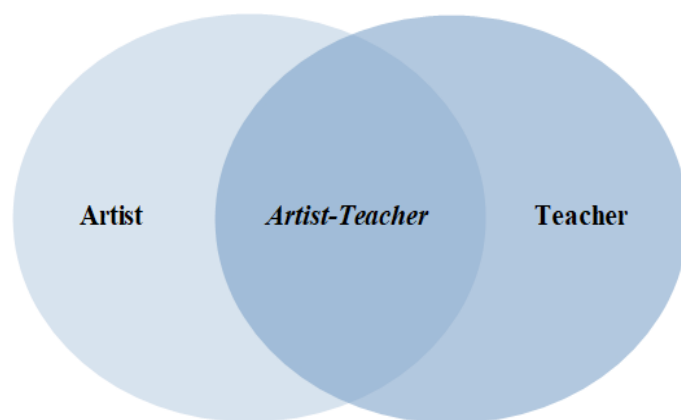
In speaking about the dual identity, Rachel expressed that she considers herself an *artist-teacher* simply because she teaches while maintaining her own studio practice along with having a public social media account. Students, parents, faculty in addition to the general public have virtual access to view and purchase her current work. She states, "working in themes and making work consistently makes me feel like I'm an artist. I think that definitely plays into teaching and I talk to my high schoolers about it." Ellen, who has 27 years of experience teaching at the middle and high school levels, expresses herself artistically with interior and furniture design. She shares her thoughts on being an *artist-teacher:*

> Well, I think when you're an artist, you're always thinking creatively. I mean, sometimes I wish I could turn my brain off because I'm always designing in my head. It's a constant thing that helps me with my teaching, because I think, okay, how can I take a couch and make it more creative? So even though I might not be doing furniture design in my art room, I think 'how could I help the children to

make more creative decisions?' you know, to just learn how to be more creative.

So I think those two things really go hand in hand.

Gabrielle discussed how she categorizes art teachers as artists who are also teachers or teachers who are also artists. She shared her comparison of the two and how she identifies herself:

I identify as a teacher who is an artist. I think I may be better able to explain things. I want the collaboration and I also know how to do art on my own. So I see myself as the teacher first, who is an artist, and I think it is vital that they [students] know that I know what I'm doing. I feel like an artist who becomes a teacher is someone who, you know, studied fine art. They fell into teaching and maybe it's not their favorite thing, but they're getting by. And from what I've seen, there's a big change in the work of the students, depending on which one of those teachers they've had.

Aubrey spoke of a conversation she had with another art teacher where they were talking about personal projects and how they identified themselves:

We were brainstorming together and I was asking her about what kind of artwork she made and she was like "well I don't really identify as much as an artist as I do a teacher so I consider myself more of a teacher than an artist." I thought about that and I kind of felt the opposite, like I identify more of an artist and I think for me, art education was everything. I was really shy. I had a hard time communicating with people and teaching was my way of expressing myself…I know what surprised me the most though was how much I started learning in that process. I would learn so much from my students and how those two [art making

and teaching] are so connected. They can combat each for time and energy but they really feed [complete] each other so I feel like if I'm not doing one or the other I am missing something.

Aliyah shares how she considers herself an *artist-teacher* which is similar to several others:

I think I'm an artist teacher because I make art beyond just the demo [examples for her lessons] and I practice being an artist in my personal life, as well as my art teacher, professional life. I consider myself a professional artist, so practicing my own art on at least a monthly basis, if not weekly basis is important to me and I share that work and that experience with my students.

Rachel shared a memory that she felt led her on the right path for forming an *artist-teacher* identity formation, "It was because I saw examples of other adults [*artist-teachers*] that I felt like I could connect to living this lifestyle [of being an *artist-teacher*] and I thought to myself, like, this is something I could see myself doing." Finally, the importance of representing yourself as an artist-teacher to your students was eloquently summarized by Aliyah:

If we're trying to teach students to be artists in whatever way they want to be artists, when they leave our classroom, whether it's low key, minor, they just like making art on their own time or they want to go into an artistic career, we need to be able to show them that it's possible.

Research Question #2: How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?

The second research question sought to explore and discover the ways in which present *artist-teachers* describe balancing and maintaining their dual identity. The three themes that arose from the data were support systems, strategies for balance and challenges towards balance. Furthermore, incorporating all three themes, participants' advice for other art teachers and art education licensure programs will be shared. These will be expounded upon with the use of excerpts from participants' interviews.

Support Systems

Throughout the interviews and the analysis of the research study's data, it was clear that in order for participants to attain and maintain a balance of the *artist-teacher* dual identity, many support systems were needed. These systems were described as being from many sources such as home and family, friends, students, parents, teachers, administration and their community.

Designated Studio Space

First and foremost was the support needed for the *artist-teacher* to have a studio space in order to work on their personal artwork. The quest to gain such a space can be orchestrated by many factors and several of the participants discussed finding creative solutions and the importance of doing so. Aliyah shared:

I think finding a space to work is important. Having a space that you set aside. I've known some teachers that set up a studio space at school and they will work before and after school if they can't find space in their home. And when I say they set up a space, it's like their desk or the front table. But if you can find a space in your home or working with other artists to find a space that you can share rent… different communities have things like that.

Rachel described her unusual circumstances and family and friends support for acquiring a personal work space:

> I have a home studio here in the house and I have two kilns in the basement. Um, it's been tricky, you know, like setting up the new kiln and getting the electrical work done. And it was also kind of tricky cause I'm living in this rental, which our landlord has been very good to us, but we're very lucky. Like our landlord is friends with our friends, so he doesn't really care. And we've lived here for five years and I was in a situation where my dad could come do the electrical work for me. But that's not a normal setup. Most people don't have a rental situation like that or a very laid back landlord, you know, some people don't have dad on speed dial to come do electrical work for them.

Additionally, Rachel remarked about a necessity for any home she has by stating, "when we look at houses and I know I can't have a studio space in that house, it's not even a conversation. It has to be something that I have access to."

Aliyah shared that she made a home studio space in an extra bedroom. She verbally described it as having a metals desk, a drawing desk and an easel. However, she didn't always have a designated space for artmaking as she explained:

> When my kids were little, all of my art supplies were in bins under my bed. If I wanted to make something I would have to roll out the bin and work at the kitchen table. Then when it was time to eat or do whatever I had to pack it up, put it back under the bed, which is just not conducive to working because sometimes I don't want to go through the bother of getting all the things out.

Sophia also explained that she has an enclosed back porch at her home that holds her kiln for firing her ceramics:

> I am fortunate that I have a little back room, a back porch that's enclosed. I have a kiln that's vented [to the] outside and so I'm able to do that. [fire ceramics]. And these are things that I have purchased along the way. I've probably had my kiln for six years and I just added the ventilation system this last year. So I am still finding my perfect space, getting it the way I want it. Right now I actually build the mugs and all at my kitchen table because my space outside is not ready for that. So it's just making whatever you have work. I'm in a hand building clay group on Facebook and people share their spaces and, and what they have. And in all reality, you can make anything work if you really want to. It's just a matter of figuring out how.

The struggle of not having anywhere to work can be detrimental for personal creativity. Melanie spoke of a time when she had no dedicated space and how it affected her identity:

> I didn't have a desk to work from. I had a very small little house. So there were times where I was kind of sad because I wasn't creating anything. So, you know, now that I've started to make space and make time for creating at home and working on my own art, I do feel like I am an *artist-teacher*.

Melanie also shared that this was a topic she was sincerely interested in as she attended a session at a conference the previous year on creating personal work spaces. She shared a take away from the session that she utilized:

She [the presenter] had the idea to create a space inside your classroom to just

have your own artwork out for the students to look at and for them to be able to

see you working on your work. I started to do that and I got some great feedback

from students which was valuable in what I was doing and they got to see what I

was working on and wanted to do something similar. So I'm glad that I've started

to incorporate my own art in the classroom and outside the classroom. It's not just

creating examples of student projects anymore.

Friends, Family, School and Community Support

Ellen shared the support that she felt from friends and family:

I gain support from not just my husband, but my son too. I think knowing that

you're good at something, it's always going to influence you. I think all the

support and the affirmation that I've gotten throughout the years from friends

seeing my designs or just seeing my artwork has always helped me to continue on

with what I've always done and know that it's important.

Sophia felt support at home with her artmaking as she stated:

My husband is very supportive although he might complain about me spending a

whole Saturday working on stuff, but he is very proud of what I do. He's very

proud of me and my boys they're very small, but they still think it's very cool.

Aliyah also felt support from her administration and commented:

I've had very supportive admin team members, some of which love art, some of

which don't, but they're all supportive of what they would call, a whole school

philosophy that traditional academics aren't the most important.

Additionally, Aliyah spoke of how her students and community are really supportive of artists. She and her husband are both artists and are often asked to exhibit in local venues. She shared, "between family, community and school, I just feel very supported and appreciated and that in itself causes so much motivation." Rachel also shared that she felt supported by her administration since her school had a gallery on campus and hosted an annual art faculty show where her work could be exhibited.

Aubrey discussed spending time getting to know the galleries and venues in her community where she may want to exhibit her work as she stated, "it was important for me to connect with the community so for me that was participating in shows or going to shows. She also shared that other teachers would encourage her to tell students about her artwork on exhibit. She stated:

I would sometimes be reluctant at first but then classroom teachers would be like 'tell the students' so I did and I learned that by sharing more we could have more of a connection, more conversations, and there was more respect.

Strategies for Balance

The study's data revealed many aspects that were important to achieving the balance of the *artist-teacher* dual identity. These included a variety of strategies related to devoting time to personal art making, connecting with other art teachers for accountability and collaboration and becoming involved with online art communities. The strategies discussed by participants were varied to fit the needs of the individual.

Time devoted to personal art

The forms of personal art, media and concepts explored by the study's participants varied greatly from furniture and interior design to painting, drawing,

ceramics and jewelry. The eight *artist-teachers* interviewed were all passionate when speaking about their art making practice and the strategies they've developed for their creative endeavors. A factor that was very important to all of the participants was how much time they scheduled or devoted to art making. Table 4 presents results of how many hours per week participants spent working on their personal artwork outside of school. These times range from 2-3 hours per week to 15-20. Participants added that these times are approximate and fluctuate on a weekly basis. Additionally 100% of the study's participants responded positively that they used their summer break of June, July and the beginning week of August to create artwork. Table 4 also shares the art mediums used for their creative practice along with the viewing and marketing platforms used by participants to exhibit and sell artwork. This data is included since the viewing and marketing platforms aid in suggesting the required appropriate time for creating in order to meet client requests for purchases.

Table 4

Participant's time devoted to personal artwork, art medium and marketing platforms

Participant	Hours per wk.	Summer Art	Art Medium	Viewing/ Marketing Platforms
Aubrey	15-20	yes	painting, sculpture, mixed	Instagram, Collaborative Shows in Venues and Galleries
Laura	8-10	yes	painting, drawing, mixed	Instagram, Arts festivals
Ellen	6-8	yes	painting, wood, interiors, mixed	Instagram, Facebook, Client Recommendations
Gabrielle	2-3	yes	painting, collage	Instagram, Facebook, Website
Melanie	2-3	yes	painting, drawing	Instagram, Etsy, Website, Local Stores
Rachel	15-20	yes	ceramics	Instagram, Etsy
Sophia	8-10	yes	ceramics	Instagram, Facebook, Etsy
Aliyah	10-15	yes	drawing, jewelry, metalwork	Instagram, Etsy, Website

As noted in Table 4, participants were noted to creatively engage in a variety of media when working on their personal artwork. Gabrielle shared that while she identifies as a painter, she has moved into collage and mixed media and typically works 2-3 hours a week on her art. Aliyah who has a busy home life with three children states,

> I've still found time to do it. And I have three kids at home, you know, so I've got
> mornings to work and before and after school. I usually have [exhibited work in]
> a couple of different art shows every year and the months prior to those art shows,
> I dedicate more time to it [art making]. Summer months I dedicate more time to it
> [art making].

Additionally, Aliyah felt that challenging herself to exhibit in shows each year was a successful strategy for dedicating time to her artwork. She worked regularly but also counted on designating summer as being devoted to artmaking.

Rachel, who works with ceramics strives to release one collection of her artwork each year in October for marketing to holiday shoppers. She shared that there is much more work involved than just making the art itself as she described:

I spend the whole year making that collection… it's wet clay work in the summer. It's big firings and glazing at the end of summer and usually photographing and working on my Etsy listings. There's kiln loading, cleaning and glazing, decals etc. Then I launch the collection along with a handful of custom orders in fall so that time [fall] is always packing and shipping out orders. It is a lot and I'm always doing something because it's [a lot of] little things like marketing emails. Sometimes I spend two hours on emails, and sometimes I spend three hours just working on graphic design so I can have Instagram posts. I would say I definitely spend 15 to 20 hours a week doing things like that.

Scheduling and finding any available time was an important strategy for all of the participants. Aubrey spoke of how she would find any time possible to draw such as staff meetings when much of the agenda didn't apply to the special area teachers. She commented that she would use that time as a figure drawing class or still life composition. She further remarked about finding time to be artistic:

When I've been the busiest I usually just have to stick with sketchbook drawings and I could always rely on the staff meetings because they happen once a week so I am at least getting my weekly drawing fix. I was also a little too ambitious at times. I would have a deadline and I would have people hold me accountable so I would say OK I am going to be participating in this show so I have to work the

weekend and make this happen. I think it was always just giving myself new

challenges.

Laura shared that she strategized by making small challenges for herself:

I try to challenge myself, I'll set a timer for 10, 15 minutes. It's just make

something, make anything, even if I throw it out and most times I'll work beyond

the timer because I start to get invested in it.

She further explained that she would do small paintings or "sketches in a sketchbook to

get ideas together," just to challenge herself with the timer. Laura also saw benefit in

responding to calls for art for specific exhibits. She shared:

I try to make work for calls for art at least four to five times a year. I actually like

the challenge of a call for art. I'm better with that than my own body of work,

because I'm much better with, here's the task [already established], make

something having to do with this prompt or whatever it is. So I do try to exhibit a

couple of times a year, as often as I can, even if it is digital shows using online

galleries.

Accountable Partners and Collaboration

Several of the participants found that working collaboratively with other artists

and having accountability partners was a successful strategy for maintaining their

creative practice. Aubrey discussed that it was difficult to continue her artwork after she

started teaching so she began collaborating as she explained:

Trying to find that balance is hard so that's when I started collaborating because I

found myself really frustrated when I didn't have time to make artwork. I didn't

have time to start and finish anything on my own so that's when I started

collaborating. We came up with a game where whoever supplied the support [canvas, panel, etc.] would start and finish the piece and then we would trade. We would never work in the same space or at the same time but we would work on the same surface. It was kind of a practice of letting go, and we continued that even after I moved, so it helped me realize, okay, someone else is holding me accountable. The work looks different depending on the different people you are working with but that really helped push me to continue.

In a similar manner, Melanie discussed that she had another art teacher that she connected with on a regular basis and they would hold each other accountable for making new art. She shared:

We actually scheduled meetings to have critiques between the two of us. So we would bring what we were working on or pictures and give each other tips. And we had some incentives, some food, some snacks, so, you know, scheduling time to meet and have something to share with that other person was really helpful.

Laura also discussed that she was part of a small group of *artist-teachers* which met on a monthly basis to attend exhibits and critique each other's current work. She looked forward to getting together with other people who thought like her. Finally, Aubrey shared that when she moved to a new city she made an effort to visit many galleries and museums to become familiar with the art scene. She taught a third grader who was excited to tell her that he had a neighbor that was an artist showing at the museum who she had actually already met. She shared:

There is something that was so special I was able to share with another [local] artist when a third grader was so excited and proud to tell me that his neighbor

was a really good artist and was showing work at the art museum. What was so

cool is that I had just met that artist and was able to start working with her. I loved

telling her that her biggest fan was her third grade neighbor.

Challenges Towards Balance

Data from this study suggests that the ability to balance both teaching art and

making art is, in itself, a fine art that continuously ebbs and flows determined by internal

and external factors. While participants shared a variety of individual challenges, the

majority of responses related to demanding school schedules, various non-teaching duties

and obligations, homelife and family responsibilities and self-motivation.

School Schedules and Non-Teaching Duties

Gabrielle shared about her challenges towards personal creativity with additional

school activities she is involved with outside of teaching:

> The times where I create the least amount of art are when I'm involved with the
>
> school the most. So, in addition to just teaching, I also have the national art honor
>
> society. So that's a club that meets a couple of times a month and I paint the sets
>
> for our fall play and spring musical. So when those come around, that's like
>
> months of work. I come home at seven o'clock at night and I'm exhausted and
>
> there's, there's nothing there…those times where I just feel, I don't have the
>
> energy, I always have the ideas, I always have the wants, but I don't always have
>
> the energy.

Aubrey agreed with this sentiment and also felt frustrations related to a constantly

changing teaching schedule along with " really demanding parents." She remarked:

I would get emails asking to put on festivals and shows all of the time at the last

minute and just learning how to say no was a big thing. I would help with

auctions and be a part of them and I would teach after school art club but also

need to learn, where is the line? What is too much?

Homelife/Family Responsibilities

It is true that family responsibilities and homelife situations in many ways tend to

take precedence over all things other than work itself. However, for the *artist-teacher*,

practicing their own art is more than a hobby, but rather the determinant between

satisfaction or dissatisfaction in their job field. This research study focused on *artist-*

teachers who had a minimum of five years of teaching experience to allot adequate time

for the teacher identity to become developed. It is typically several years into teaching

that the dual identity of the *artist-teacher* can become balanced. The researcher's notion

proved correct as discussed by many of the participants. Sophia remarked, "once I was in

the trenches of teaching, it took a couple of years before I really reconnected with my art

self." Aliyah shared that her first two years of teaching were incredibly busy and in her

third year she had her first child followed by two more in the next several years. She

stated:

I had little babies running around because our kids are very close in age. So that

early career, early family stage of my life just did not afford time [to create art].

There just wasn't time. I also didn't have a dedicated place to work.

Laura also shared that she had a difficult time balancing family time after work, and

caring for extended family with her ability to create her own art. Sophia spoke about

balancing frustration with being a mother in addition to an *artist-teacher*:

You know, obviously people want to put you in a box. So what are you exactly? And life is more than just a box, it is a balance of both, because you're also a mother, right? So which again comes to balance.

Self-Motivation

The research participants had much to say about the internal challenges for becoming self-motivated and sustaining the commitment for balancing their *artist-teacher* identity. For Sophia's art renewal, she shared that she found ways to modify things she was already doing to give herself, "a little bit of extra time to start an art process." She also shared that she regularly needed to remind herself:

Everybody has the same amount of time every day, 24 hours. And for my own art, the challenges are just to make it happen, to get it scheduled, get my life balance to where I do have time to keep up.

Laura found motivation to reconnect with her artist self by doing daily sketchbook drawings and online daily drawing challenges where work is posted and feedback offered. Gabrielle expressed that she regularly schedules personal artmaking time in her planner. If she doesn't, she stated, " it just fills up with all of the school stuff, the chores, the family stuff, and it always goes by the wayside." Rachel shared that her artmaking is sustained because, "I've been making choices that have allowed me to do the things that I want to do and I put art making on the top of that list of things to do."

Four of the participants mentioned the importance of attending art education conferences and workshops to stay creatively motivated. Melanie who regularly attends with colleagues shared:

> Our state conference we usually go to has been helpful. You know, it's just a
> weekend of inspiration and new ideas and we come out of there with a newfound
> appreciation for what we do. And it's helpful to take some new classes and try
> and expand your horizons.

One of the biggest self-motivations, happiness, was shared by all of the participants
Melanie shared:

> I think just because when I'm creating, it makes me happier and that happiness
> just creates confidence. Even if it's something that didn't work out or fell apart,
> it's still keeping me going, it's like there's a constant goal and something I'm
> working towards. So that keeps me happy.

This sentiment was also summarized by Aliyah:

> It feels good to make something that other people appreciate. Like, you know,
> when you make a piece of art and somebody comes along and they just connect
> with it and love it, like, Oh my gosh, I don't know how to title that emotion, it just
> makes your heart swell.

Advice from *Artist-Teacher* Participants

After the participants reflectively narrated their evolution towards becoming an
artist-teacher, the researcher asked for any advice they would offer to aid other teachers
along the same path and even non artist-teachers who would like to renew their
artmaking. Interestingly, the three themes of support systems, strategies and challenges
for balancing the *artist-teacher* identity, related to the second research question, are
woven through the participants' advice for art teachers and art education licensure
programs.

Advice for other art teachers

Much of the advice that participants offered were from their own personal struggles and experiences of developing their *artist-teacher* identity as was the case with Sophia who shared:

I would tell them that it will make you a better teacher if you continue doing your own art. Find a way, make it a priority. Life is going to come along and then there may be pauses where you can't do what you were doing [usual artwork]. Maybe this is the time to pick up something else, like sketching or line drawings or just something, always doing a little something, even if it's doodling, just keeps those creative juices flowing and that transfers into the art room.

Aliyah discussed that those not currently making art should ask themselves:

What is holding them back? Because it is different things for different people. So is it a fear thing? Like not worrying that I'm not going to be good enough. I'm going to disappoint myself. I'm going to embarrass myself. I think they just need to jump in and maybe don't show anybody their work for a while until they feel comfortable with it.

Additionally, for challenges related to time, Aliyah recommended:

Try to look at where and how you spend your time, and if there's little pieces of time that you can carve away, instead of trying to do a painting that's going to take you tons of hours to finish, maybe try just doing little paintings in a sketchbook or little drawings just to kind of build that back in.

Gabrielle also advised to create small artworks and search online to see what current

artists are making on creative platforms such as Instagram, TikTok and Facebook.

Ellen had this advice for them:

> Just don't give up. Just know that there are times, I mean, you're going to have
>
> moments in your life where you have to dedicate it to the family and then times
>
> that you can dedicate to yourself. And it doesn't mean that you're not still an artist,
>
> just because you are maybe not actually creating something at that moment.
>
> You're always thinking creatively, you've always got these plans in your head.
>
> And so don't get discouraged that maybe you can't do what you want to do
>
> because of other factors in your life, but to know that you will get to that point.

Melanie suggested, "definitely blocking out time, scheduling, you know, 30 minutes or

an hour out of a week to devote to yourself." Rachel agreed and also stated, "it's never

too late… but you do need to get back into what made you want to be an art teacher."

Aliyah summed up the unanimous message from all of the *artist-teacher* research

participants by stating:

> I think it's important that as artists who also teach or teachers who are also artists,
>
> that we keep making our own art because it helps us grow. And just like we need
>
> to grow as teachers, we need to grow as artists.

Advice for Programs

For future implications for art education licensure programs, the participants were

asked questions regarding their undergraduate art education experience and what learning

they recalled about the *artist-teacher* model. Ways in which they could have been better

prepared for developing an *artist-teacher* identity, were of particular interest for the study's findings.

Laura gave advice for licensure programs that included bringing in exemplary teachers who perform as *artist-teachers* to share their experiences with preservice art education students. A memory from her undergraduate art education experience exhibits this, "we had a teacher from a private school, a public school and a charter school and they talked to us about their experiences [as an *artist-teacher*]." Aubrey suggested that relating the *artist-teacher* model to the balancing of student teaching along with completing studio classes would be beneficial. She shared that for her:

> Student teaching was the biggest learning experience. It helped me to identify that this is a lot of work and how do I balance from being in the studio 24/7, finishing my BFA, to limited access to the studio, not making artwork or having time to make artwork while student teaching.

Gabrielle offered the advice of just letting preservice teachers know:

> The first couple of years teaching is difficult. So the idea that you must be creating this entire time creates a lot of pressure. I almost wish someone had told me, you know, if you feel the drive to create and you have the time… do it, if you're exhausted and you need to just get on track with your classes, do that.

She also suggested letting preservice teachers know, "once you feel like you have the teaching part under control, that's when you will be able to create again." Rachel also added the suggestion of emphasizing the need to create and keep a personal creative space as evidenced by this remark, " I think something that wasn't covered in my formal education is really how to set up a home studio so that you can keep a consistent

practice." Furthermore she stressed a greater need for instructing preservice teachers in more real world applications such as classroom management, how to teach on a cart and more of the social and emotional component of being an educator. Having preservice teachers think and reflect early of how to continue their own art while teaching was suggested by Sophia. She remarked:

> Have them do some self-reflection on what type of art they like to do. What type of art would they like to learn to do and have them think about 'How I am going to continue my own art while teaching?'

Research Question #3: How do K-12 public *artist-teachers* perceive their influence on students being taught by an *artist-teacher?*

The third research question for this study sought to explore how *artist-teachers* perceive their influence on teaching students in the art classroom. The findings include three themes that surfaced from the data: art as communication, growth through shared experience, and the integration of relevant and contemporary artists.

Art as Communication

Throughout the interviews, the ability to talk to students using artistic language seemed an important trait that *artist-teachers* held. They all felt it was important to introduce themselves as an *artist-teacher* and to communicate about their artwork with students. Aliyah commented, "Art is a language and so I teach literacy all day long, just in a very different way, just the communication of things." Building on that same sentiment, Gabrielle shared:

It is important just having a connection with your art teachers, where art is almost

like its own language…like when you're discussing a piece, there's a level of

communication that's not necessarily happening with a math or english teacher.

Gabrielle also described how every time she starts a new class at the beginning of the

school year, she shows a presentation that includes not only what the students will be

doing in her class but also her own artwork and the artwork she made over the summer.

She feels that it is important for her validity with the students so:

They know that when I tell them, change your values, change your brush, let's talk

about texture, they know that I know what I'm talking about and I'm not just a

woman in the room who's telling them how to do what they want to do.

Aliyah reported that she also starts every year by introducing herself as an *artist-teacher*

and shows her work. She stated, "I think it's important [for students] to see that. So then

they have confidence in me." She also spoke of the beneficial feedback she regularly

received from her students by stating, "I'll bring in work and I'll show it to them and ask

them for feedback. Just like they show me their work and ask for feedback and I think

that's really important."

Additionally, Sophia discussed that creating her own art led to easier

conversations with the students. She shared an example, "If you know how to do clay

inside and out, it is easy to talk about it. It is natural when you're teaching about it." She

further stressed the importance of art in the lives of her students with this statement:

It can be for personal enjoyment. It can be for leisure, it can be for relaxation. So I

think it is important to find ways to connect to the students who maybe aren't art

school bound, but still explain to them, you can live a creative life!

Ellen added that using art as a form of communication helps her students, "to feel the joy that I feel from creating something and the satisfaction that I get from creating something that makes sense." Aliyah believes that being an *artist-teacher* makes her a better educator:

> It makes me much better because there are plenty of times where I'll work with a new material or I'll discover something and I'll come to school and say, 'Hey, this made me think of what you're trying to do. Look what I did,' or 'I'm trying to figure this thing out. Can we talk about how you approached it in your painting? Maybe I'll try that in mine.' It's what can we discover together? What can we share to make each other better artists?

Growth Through Shared Experience

Most artists are naturally curious and often enjoy exploring new art media. Public school art educators have a variety of media they are required to teach. Many of the *artist-teacher* participants discussed learning new things alongside their students in the classroom and the worthwhile shared experiences they encountered. Aubrey often states to her students when doing a demonstration, "I have to practice just like you have to practice and so we are all still learning." Sophia shared that she too likes to put her students at ease when instructing them in a new technique or material:

> I tell them, 'Look, I've been doing this for a long time and I still make mistakes, but it's okay.' I learn from it and I move on and the next time if I want to do this I will hopefully remember.

Sophia also shared how creating her own artwork allows her to learn new techniques which she can then show to her students. With regards to learning alongside her students,

Aliyah offered, "I like to put myself at the same level so we're all working on this together and I want to know what they think and get their ideas and feedback." She continued, "They realize art is really about experimenting. It's really about trying something out, seeing what happens, and learning from both failures and successes." An example of this type of shared experience was an assignment for her Advanced Placement art students where they were tasked with building a personal website:

> I built mine with them so they could kind of see that process. And every time I
> have them write an artist statement, I share mine with them so they're hearing how
> I talk about myself as an artist because they know me and can relate to me versus
> like here's some random artist's statement.

When asked to offer their thoughts about the most valuable or favorite thing about their job, several participants shared that it was the connection and shared experiences they had on a daily basis with their students. Gabrielle assessed it this way:

> Mostly that I'm kind of living that dream I saw my art teacher have. I really do
> feel like I have the best job. I love talking about or looking at art and, and just like
> the aha moment when a kid realizes, 'Oh, I can physically do a thing that I
> thought I couldn't do.' So that to me is, is the most exciting part about it, the
> connection with the kids and just being surrounded by art.

Integration of Relevant, Contemporary Artists

Throughout the interviews, participants enjoyed sharing the new and exciting artists they had discovered and the related projects they were teaching in their classrooms. As stated previously, a strategy for balancing their *artist-teaching* identities

included exploring current artists as influences in their own artmaking. This naturally

flows into their lessons. Gabrielle stated:

> I have an Instagram account that I created for my own art where I exclusively
>
> follow artists who practice today. I'm constantly collecting names and images.
>
> And I use that a lot in my classroom. I'll tell my kids, 'Oh, follow this person,
>
> follow this person.' depending on what they're doing.

Gabrielle shared that she participates in many Facebook groups for artists, *artist-*
teachers, and ceramicists. She follows museums and galleries to stay up to date on

exciting new work that will inspire her students. Sophia shared that she strives to find

someone contemporary to pull into her lessons as opposed to the more traditional artists.

She posits that integrating contemporary and diverse artists is more beneficial to students

at her small, rural school:

> Most students, especially my students, live in a very small bubble. Most of them
>
> have never been outside of our county or state. So when they can see that there
>
> are people all around this world that create this stuff, I feel even if they don't
>
> know it yet, it just opens their world up a little bit more.

Summary

Chapter four shared the summary of participants and findings from the data

presented by the relevant research question and organized by themes and subthemes.

In Chapter five, the researcher offers discussion and interpretation of the findings

to answer the three research questions. Connections to the theoretical approach will also

be presented. Limitations of this research study are included along with implications from

the findings applicable to art educators and art education licensure programs. The chapter

will conclude with recommendations for future research based on findings from this

study.

Chapter 5: Discussion

Introduction

The purpose of this narrative phenomenological qualitative study was to explore

how K-12 public school *artist-teachers* perceive themselves, their strategies for

maintaining a balance of *the artist-teacher* dual identity and their perceived benefits for

students. This study included eight participants each with a minimum of five years of

experience teaching art and who also considered themselves *artist-teachers*. The

researcher allowed the individuals to interpret and explain their own definition of an

artist-teacher. The eight study participants were selected using a purposive sampling

technique and interviewed by phone, online or face to face using a semi-structured

interview protocol instrument. Once the interviews were conducted, the researcher used

Temi, an online program, to transcribe the recorded interviews. To check for accuracy,

the researcher listened to each recorded interview and read through each of the

transcriptions multiple times and complemented those efforts with member checking. The

researcher used the software NVIVO to aid in the coding and through a constant

comparison method of analysis the researcher revealed findings to answer the three

research questions:

1. How do K-12 public art educators describe or perceive themselves as *artist-teachers*?

2. How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?

3. How do K-12 public *artist-teachers* perceive their influence on students being taught by an *artist-teacher?*

The researcher conducted the study to, ultimately, contribute to the body of knowledge regarding the factors related to the formation of the *artist-teacher* dual identity, strategies for maintenance and balance of the dual identity, and their perceived effects on students. In this concluding chapter, the researcher will provide an interpretation, a summary and discussion of findings, and their proposed implications for use in the field of art education. The chapter concludes with recommendations for further study.

Summary of the Findings

This research study resulted in the following findings:

RQ1: K-12 *artist-teachers* perceive themselves as having a dual identity of both an art educator and practicing artist, that early artmaking experiences and past art teachers were influential in their identity formation and that in addition to teaching, personal artmaking is needed for their job satisfaction and life fulfillment.

RQ2: K-12 *artist-teachers* maintain the balance of their dual identity by having a designated place for art making, prioritizing and scheduling for accountability and collaboration.

RQ3: K-12 *artist-teachers* perceive their dual identity benefitting students by infusing excitement and energy from their own artistic practice into their teaching, building strong connections through shared experiences and explorations, and readily integrating and introducing students to diverse and relevant contemporary artists.

Interpretation of the Findings

RQ1: How do K-12 public art educators describe or perceive themselves as *artist-teachers*?

This study's findings demonstrate that K-12 *artist-teachers* perceive themselves as having a dual identity as both art educator and practicing artist, that early artmaking experiences and past art teachers were influential in their identity formation and that personal artmaking in addition to teaching is needed for their job satisfaction and life fulfillment.

All eight participants discussed having a variety of early art influences that contributed to their inner artist identity. Four of the participants reported having private art lessons at a young age while others received encouragement from artistic family members and were supplied various art materials outside of school. Five of the participants recalled having their artwork selected for exhibitions which they believed added to their artistic self-confidence. Additionally, influential past art teachers were shown to be a positive factor in the participants' decision to pursue a career in art. Exploration of the influences that contributed to their decision making sought to illuminate their motivations to achieve balance as an *artist-teacher*.

As a requirement for participation in this study, the participants had to consider themselves an *artist-teacher*. The researcher allowed each individual to determine their own definition of the term. Unanimously, all eight *artist-teachers* considered themselves to be both an art educator and a practicing artist irrespective to the ratio of the weighted distribution. Only two of the participants referred to their identity as being a 50/50 distribution. The other six candidates felt that they were more of a teacher than an artist and agreed that the balance fluctuated depending on the time of year and present responsibilities.

Data from this study also revealed that all eight *artist-teachers* professed an innate need to continue a personal art practice and were not happy or satisfied with teaching when not also actively pursuing their own creative work. This ideology relates to Bandura's self-efficacy theory of motivation (SET) with art making fulfilling the *artist-teacher's* emotional and physiological states needed to achieve a set goal (1997). These findings are significant as they speak to the notion of early childhood art experiences as instrumental to the formation of the inner artist identities needed for the future development of the *artist-teacher*.

RQ2: How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?

This study's findings demonstrate that K-12 *artist-teachers* maintain the balance of their dual identity by leveraging support systems, establishing a designated place for art making, setting goals and accepting challenges for their art practice, and connecting with other creative individuals or groups for accountability and collaboration.

All eight participants in this study portrayed self-efficacy behaviors fitting within the beliefs put forth by Bandura's self-efficacy theory of motivation (1997). Setting goals and accepting challenges were identified by participants as self-motivating tactics to continue their own artistic practice. These can be seen within self-efficacy theory as mastery and vicarious experiences to inform behaviors necessary to produce specific performance attainments (Bandura, 1977, 1986, 1997). Examples given included setting weekly or monthly goals, agreeing to exhibit in future shows and selling work on marketing platforms. When asked about the necessity of motivators one participant

explained "I can't *not* make artwork. It's too important for me but teaching is also important and something that I need to do."

Support from family proved important in providing participants personal studio space, materials and personal artistic time. This theme extended to friends, school, and community where interest in the participants' artwork manifested as personal or social media comments and attendance at art exhibits and shows where the participants were involved. Accountable partners and collaborations were motivational strategies which aided in their dual identity balance. Bandura's self-efficacy theory has as a factor, verbal persuasion which can be achieved with accountability partners (1997).

Collaborations, where two or more artists contribute to a single piece of artwork, was a popular strategy identified by Aubrey, "I found myself really frustrated when I didn't have time to make artwork. I didn't have time to start and finish anything on my own so that's when I started collaborating." It was felt by this participant that collaboration meant that she was being held accountable by someone else which served as a motivation to create art. Participation in online social media artist platforms and the community was thought to be a successful way to stay connected with other artists. Rachel shared "It was important for me to connect with the community and try to become a part of the art community" while Laura found as a way to achieve balance using social media is to "find somewhere that you can put your art out there and get some feedback."

New findings from this research consist of strategies for achieving and maintaining a dual *artist-teacher* balance via collaboration with other artists and interaction with online communities. These strategies may help in providing possible solutions to a study by Berwager (2013), who found that many art teachers face isolation

within their schools that hinder the development of their professional identity.

Communities that offer collaborative art projects and encourage online *artist-teacher*

connections could stave off feelings of isolation and loneliness that art teachers may hold

especially when they are the only art teacher at their assigned school.

Time management was seen as pivotal to the *artist-teacher* balance within the

data of all eight participant interviews. For several participants, prioritizing artmaking

meant minimizing watching television, becoming more efficient with everyday tasks and

carrying a sketchbook daily in order to draw while waiting for something or someone.

Taking advantage of small opportunities was a tactic for Gabrielle as she described, "I

might spend 30 minutes drawing or working on something for myself and not grade

papers the entire time during my planning period." Having deadlines for exhibiting work

or collaborating with others was another successful time management strategy as

described by Aliyah, "I would have a deadline and I would have people hold me

accountable and I would say OK I am going to be participating in this show so I have to

work the weekend and make this happen." Each participant had their own motivational

strategies which were personally developed to balance the teaching of art and the making

of art along with methods for having each inform the other.

RQ3: How do K-12 public *artist-teachers* perceive their influence on students being

taught by an *artist-teacher?*

This study's findings demonstrate that K-12 *artist-teachers* perceive their dual

identity as beneficial to students by infusing the excitement and energy from their own art

practice into their teaching, building strong student-teacher connections through shared

experiences and explorations, and readily integrating and introducing students to diverse and relevant contemporary artists.

Growth through shared experiences was found to build strong student-teacher connections within the classroom as evident by Laura who stated, "After I would share sketchbooks or projects that I was working on, they would come to me during their lunch or during recess and share their sketches and suddenly we could connect." Melanie echoed this sentiment, "When they see me doing artwork they ask me questions about it and it creates that teachable moment." Additionally, Sophia found that she earned a higher level of validity with students by sharing her work, "I learned that by sharing more we could have more of a connection, more conversations and there was more respect. It benefitted more than it took away." These findings reinforce previous studies such as Graham and Zwirn's (2010) who found that *artist-teachers* made schools "interesting places for themselves and their students through their continued artistic practice" (p.12).

Personal artistic research was thoroughly discussed throughout the interviews. Discussions encompassed ways of finding creative inspiration such as researching new and contemporary artists and recording ideas in a sketchbook. Participants stressed the importance of attending art museums and exhibits, actively seeking new interests and exploring different media to bring to students. Rachel explained the importance of these strategies, "You can get so burned out in teaching so you have to find ways to remain excited and energized about it so that your showing that excitement to your students." Ellen furthered the point, "At home with my free time I am looking at artists a lot and seeing what different people are doing and so that gives me inspiration."

Most actively working artists stay inspired by being inquisitive researchers. They search for other artists whose work excites them, seek to explore new techniques and processes, attend art shows and exhibits and are present on creative social media platforms. These same characteristics applied to all eight *artist-teachers* who participated in this study. They readily integrated and introduced students to exciting new socially relevant artists.

Our current K-12 public school classrooms represent cultures and countries from around the world. It is not advisable to introduce students to only historical western European artists. The artists that are introduced and taught in the art rooms should reflect society and in particular the students in the classroom. This concurs with Anderson and Milbrandt (2005), who posited that as students explore themes related to current issues through art, they are encouraged to engage in real world issues and develop interests in solving problems that are significant far beyond the art room. The artistic research continuously discussed by the participants' aided in the knowledge and dissemination of exciting new media and techniques with students, especially with regards to the integration of contemporary artists and current social issues within the curriculum. As stated by Sophia, "The more I know the more I can expose them to." Aubrey also felt that exposing students to contemporary artists helped to better hold their interest.

Recommendations for Art Education Programs

The findings from this study suggest that art educators who identify as an *artist-teacher* by successfully balancing both identities, benefit both their students and their teaching within a K-12 classroom. The balancing factors identified from this study can offer art education licensure programs curriculum suggestions and insight for teaching

and mentoring preservice art educators. Knowledge gained from this study offers insight into the balancing of the *artist-teacher* identity and possible benefits to students. Participants' interviews revealed insightful advice for promoting the *artist-teacher* model for licensure programs. The following strategies were suggested:

- allowing reflective writing and planning for preservice teachers for envisioning how they will continue their art making practice while teaching.

- having preservice teachers build artist websites within art education course curricula.

- inviting *artist-teachers* from various school settings as motivational panel speakers for preservice teachers.

- conducting professional development studio workshops for alumni art educators as well as regional area art educators.

- encouraging collaborative art projects and accountability partners

- offering professional development for school administrators and Principal Preparation Programs related to the benefits of hiring and supporting *artist-teachers*

This information may benefit licensure programs whose focus is to instruct preservice educators with the *artist-teacher* philosophy in their course curricula.

Implications for Further Research

There are limited research studies on *artist-teachers*, therefore ample opportunities for further research are available. A study that involves more interviews with a variety of *artist-teachers* such as those with children, without children, and a mixture of age ranges, gender and races would be interesting to explore. Examining the

artist-teacher curriculum content within art education licensure programs could reveal successful and unsuccessful implementations of strategies being currently taught. Applying results from this study could provide a comparison between selected art education licensure programs and possibly strengthen the intended future outcomes.

Conclusions

Art education continues to play an important role in the education of all American students and in the expansive and brightly colored fabric of society. Art educators hold a vital role as creative catalysts in K-12 schools and seek to inspire future generations through meaningful and authentic art experiences.

This study sought to explore art educators who identified as an *artist-teacher*, their perception of the dual identity, their strategies for the balance and maintaining of both roles, and their perceived benefits to students they teach. The researcher did not intend to minimize the contributions and teaching success of those art educators who do not identity as an *artist-teacher*. The dual identity is not a requirement for licensure status and there are many successful art educators who are fulfilled by only teaching without keeping a personal artistic practice. As evident within the participant responses, all of the study's *artist-teachers* were unique in their specific artistic mediums, practices and strategies for maintaining the dual identity balance. The researcher's goal was to explore the phenomena and lived experience of the *artist-teacher* for greater understanding.

Embracing Bandura's self-efficacy theory of motivation for the discovery of successful strategies for balancing the dual role of the *artist-teacher*, reveals confidence in the ability to exert control over one's own motivation, behavior, and social environment. This gives hope that *artist-teachers*' who struggle with the dual identity

balance along with non-artist-teachers' who desire to ignite their former inner artist

identity can find their own motivations to do so and in return creatively enrich the minds

of the students they teach.

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APPENDIX A: SOCIAL MEDIA POST

Social Media Post

Facebook Social Media Post for K-12 *Artist-Teacher* Identities

Hello I am Deborah Wall, a doctorate student at UNC Charlotte, who is conducting a study of the balance between the *Artist-Teacher* dual identity and the associated benefits for yourself and your students. I am searching for active K-12 art teachers to participate in my study. Do you make your own art outside of school? If so, do you consider yourself a practicing artist? Have you taught for at least 5 years? If you answered yes to all three questions and would like to participate in my study please direct message me or contact me at dwall@uncc.edu with your email to arrange for an interview.

Thanks,

Deborah Wall

Privacy Notice: Information via Facebook and Email may not be completely confidential

APPENDIX B: RECRUITMENT FOLLOW UP

Recruitment follow up for K-12 *Artist-Teacher* Study

Researcher: Deborah Wall at dwall@uncc.edu

Thank you for participating in my study. Please read the consent form below for important information regarding the purpose and implications for my study. If you choose to participate please print, sign, scan and return the form to dwall@uncc.edu. If you do not have access to a scanner you may take a digital photo and email. Once I have received the consent form we will arrange time for a phone interview.

Sincerely,

Deborah Wall

Senior Lecturer of Art Education

Doctorate Candidate in Educational Leadership

UNC Charlotte

Attach: Consent Form Template

APPENDIX C: INTERVIEW PROTOCOL

Interview Protocol

Project Title: The Balancing of K-12 art educators *Artist-Teacher* Dual Identity

This is a semi-structured narrative interview starting with a few open-ended questions. The interviewer will possibly ask some probing questions depending on the response of the interviewee in the interview process.

Procedure
1. The researcher will find a quiet area to conduct the interview.
2. The researcher will ask if the interview may be audio recorded.
3. If the participant verbally provides his/her consent (paperwork has already been collected), the recording will begin.
4. The researcher will ask the interviewee questions.

Interview Guidelines

Thank you for agreeing to an interview as part of this project. As you know, the purpose of this study is to identify factors that contribute to the *artist-teacher* balance and what benefits it brings to teaching students in the classroom. I am going to ask you a series of questions. Your name will not be reported. There are no wrong answers, so please answer as freely as you can. You do not need to answer any questions that you do not feel comfortable with. Later I will transcribe the interview [type up what we both said]. If you are embarrassed or have regret about anything from your responses, you may tell me at the end and it can be eliminated from the transcript. You may stop at any time for any reason. Would you still like to proceed?

- If no, the researcher will stop the interview and ask whether the participant is willing to be interviewed at another time.
- If yes, the researcher will continue the interview.

Research Questions:

1. How do K-12 public art educators describe or perceive themselves as *artist-teachers*?
2. How do K-12 public *artist-teachers* describe maintaining a personal artistic practice while teaching in the art classroom?
3. How do K-12 public *artist-teachers* perceive their influence on students being taught by an *artist-teacher*.

Background questions:

- Tell me about when you remember first beginning to make art?

- What materials were made available to you outside of school?
- How did you realize that you were good at art?
- Tell me about your K-12 art teachers?
- How were you influenced and motivated to continue with art in school when it was not required?

Art Education

- How did you decide to study art in college?
- What support or resistance did you encounter with your decision?
- What led you to pursuing an art education teaching license?
- Tell me about your art education classes and professors?
- Which classes would you say prepared you the most for teaching art in a K-12 setting?
- What do you recall learning about the *Artist-Teacher* model?
- Can you tell me your art education philosophy?

Teaching Art in K-12 schools

- How many years and how many different schools have you taught?
- What do you enjoy most and least about teaching art in school?
- Can you tell me what keeps you at your present school?
- Can you tell me about some teaching challenges you have faced and how they were solved?
- Tell me about the materials and resources that are available to you.
- If you could ask for anything that would help you in having the best possible art program for your students what would be your top two choices?

Artistic Practice

- Can you tell me about the art that you make, your concepts that you are exploring and what inspires you?
- How often and how much time do you find yourself creating art?
- Have you had times when you were unable to create art? What led to those times? How did you get back on track?
- Can you tell me about the factors that contribute to your studio practices (space, support, materials, etc.)?
- Do you sell or exhibit your work? Do you feel that you need to sell your work to supplement your teaching salary?
- What resources do you use to aid in selling or exhibiting your work?

Artist-Teacher

- What makes you consider yourself an *artist-teacher* and why is it important that you maintain being both?
- How do you think that continuing your personal art making affects your teaching?
- Do your students, parents and school faculty/staff know that you are also an artist and have they seen your work?
- How do they support you as an artist?
- How do you share your own artist challenges and successes within the classroom?
- Do people consider you more of a teacher or more of an artist? How do you consider yourself?
- What challenges the balancing of both identities?
- What supports do you have or need to aid you in continuing the balance?
- Do you feel better about yourself and more confident in your teaching by also being a practicing artist? Can you explain?
- What advice would you give to new art teachers about maintaining their own artistic practices?
- What advice would you give to seasoned art teachers that have but their own art making aside but would like to renew?
- What advice would you give to art education licensure programs that would assist them in instructing preservice art teachers that they can continue as an artist while teaching?

Wrap up and final comment question
- Do you have anything else to share with me?

Thank you for your time.
Deborah Wall