

Can early career teachers be artists as well?

Les enseignants en début de carrière peuvent-ils aussi être des artistes ?

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A recent evaluation highlights some disparity between normal art programs and those where practicing artists are in attendance. In the latter, improvements in student learning, creative skills, engagement, and student voice are often noted. How should the benefits that practicing artists often bring to the classroom be inculcated across all art classrooms? Given the fine art training common to most specialist secondary visual art teachers, one approach is to make the art teacher's own artistic identity more visible; to be both a teacher and an artist. However, the question must be asked as to why this is not already widespread? Is it a fact that art teachers stop making art when they start teaching? Would early-career art making lead to better art teaching practice? Does having an active art practice improve the likelihood of retention of art educators? A longitudinal study is tracking art educators' early-career experiences, providing information pertinent to these questions. These data help us understand the complex issues that arguably prevent many teachers from embedding artistic practice into their pedagogy.

Une récente évaluation fait état de disparités entre les programmes artistiques réguliers et ceux auxquels participent des artistes praticiens. On remarque souvent dans le cas de ces derniers une amélioration au niveau de l'apprentissage, des habiletés créatrices, de l'implication et de la participation de l'étudiant. Comment devrait-on intégrer à l'ensemble des classes d'art les bienfaits régulièrement apportés en salle de cours par les artistes praticiens ? Compte tenu de la formation en beaux-arts la plus répandue chez les enseignants d'art visuels au secondaire, une approche consiste à accorder plus de visibilité à l'identité artistique de l'enseignant afin que celui-ci soit à la fois enseignant et artiste. Mais comment expliquer que ce ne soit déjà monnaie courante ? Est-il vrai que les enseignants en art cessent de créer des œuvres d'art dès qu'ils deviennent enseignants ? Une production artistique en début de carrière engendrerait-elle une meilleure pratique pédagogique ? Une production artistique active peut-elle favoriser le maintien des enseignants en art ? Une étude longitudinale retraçant les expériences des enseignants en art en début de carrière fournit des renseignements utiles pour répondre à ces questions. Ces données nous aident à mieux comprendre les enjeux complexes qui empêchent bon nombre d'enseignants d'intégrer leur pratique artistique à leur pédagogie.

Introduction

Many newly graduated Visual Art teachers have academic qualifications, histories of art-making practices, participation in exhibitions, and aspirations for rewarding art careers that mirror those of practicing artists. However, in the discussions surrounding 'teaching artists,' this is frequently forgotten. As emerged at the First International Teaching Artist Conference in Oslo during September 2012, the artist's identity within a teacher's professional practice can become invisible. During this conference, artists who train to teach were described as the 'credentialed teacher', in contrast to the 'artist' mantle given to artists-in-residence. At the conference this was done with sensitivity and respect. However, in the broader community this perception is often summarized as 'those who do, do; those who can't, teach', the assumption being that art teachers are failed or uncommitted artists. However, little hard evidence exists to justify such a characterization. This paper will report some research findings of a study intended to address such a lack of knowledge. These are preliminary findings, it being a longitudinal study in its infancy, but the early results begin to explore some popular myths concerning art teachers; that artists cease to produce once they start to teach; that having an artistic career in tandem with teaching makes one a better teacher; that practicing artists eventually exit the teaching profession, leaving that task to pedagogues. The paper will also use findings from a large-scale evaluation of artist-in-residence programs to suggest that while practicing artists have a great deal to teach teachers about good classroom performance, the opposite is also true. It will argue that art teachers can have a greater impact on student learning outcomes if their professional identity amalgamates the roles of teacher *and* artist, a hybrid identity that conflates two quite distinct professions. Hall (2010) refers to this as "interdisciplinary fusion", something that is successful because the 'artist teacher' brings practitioner skills in both professions. This paper explores some realities about artists who often become invisible when they enter the school environment, and scopes evidence-based pathways towards making Hall's 'fusion' a reality.

Context

It is relevant to begin with some evidence concerning the remarkable impact that artists working in schools can have. A recent research partnership between Victoria's (Australia) Department of Education and Early Childhood Development (DEECD) and Arts Victoria, reveals that thousands of students benefit from the 'education partnership' programs offered by these institutions (Imms, Jeanneret & Stevens-Ballenger, 2011). For twenty years, these

programs have sought increased access to the arts for all students in that state by facilitating collaborations between professional artists, arts organisations and Victorian schools. This is primarily done through an artist-in-residence model where professional artists work with young people and teachers in Victorian primary or secondary schools on a creative project over a minimum duration of 20 days, or an 'extended school residency' over a minimum of two school terms (approximately 22 weeks).

The evaluation strategy involved 380 students, 50 teachers and administrators, and 34 artists who were involved in arts partnerships spanning 2005-2009 in all arts forms including drama, visual art, music and dance. It comprised pre- and post-program attitudinal surveys, over 150 hours of interviews with all groups of participants, *in situ* observations of student activities, more than 40 site visits, six case studies, and a comprehensive analysis of acquittal statements and other reports. Surveys were compared using single-tailed *t* tests to assess pre- and post-program effect, and qualitative data was utilised to allow 'rich' understanding of the relationships, issues, tensions and successes of the partnerships (LeCompte and Preissle, 1993). A comprehensive report of this evaluation is available on-line (Imms, Jeanneret & Stevens-Ballenger, 2011). In summary however, the evaluation indicates that professional artists consistently improve students' learning outcomes relevant to the local curriculum. These include improved *student engagement*, characterised by involvement in learning, persistence and pride in work, willingness to accept challenges, and display of positive attitudes to learning; greater *student voice* characterised by directing own styles of learning, having an impact on courses of study and on school learning policies; a higher incidence of *social learning*, characterised by working in teams, building social relationships, mirroring behaviours of adult role models or capable peers; and improved *creative skills* characterised by being involved and inventive, utilizing divergent thinking, originality, and problem solving skills. It is clear that practicing artists' capacity to provide art experiences to students, to model high levels of art-making expertise, and to re-invigorate teachers' participation in art making, can significantly enrich students' art experiences in schools.

However, the evaluation also provides evidence that artists struggle to provide some essential learning outcomes usually accomplished by the specialist Visual Art teacher. The research could not provide consistent evidence that these programs have a higher incidence on a *fifth measure, students' arts-related knowledge and skills*, when compared to 'normal' art programs. This is characterised as applying arts conventions, using arts skills, techniques and processes, reflecting on artwork and performances, and making judgments by critiquing and evaluating

own and other's works. The evaluation notes that artists tend to not address these curriculum-specific outcomes, a possible cause being that arts professionals work with limited knowledge of student antecedent skills, they lack knowledge of student learning styles and strategies to implement subsequent learning schemata, and often resist addressing metacognitive aspects of art activities with students. These are significant shortcomings, as contemporary arts education practices around the globe stress process as well as product – students should not only produce, they must also demonstrate understanding of what learning occurs during that process. The Arts Victoria evaluation stresses that the former is done well by the artist, the latter by the teacher, and implies that dual roles are in operation in exemplar art experiences in classrooms. It is here that Hall's (2010) concept of 'interdisciplinary fusion' becomes relevant. Students' creativity and innovation flourishes when they have the freedom to control their own learning, for example when arts professionals provide students with learning situations that are authentic and open-ended. In contrast, students' achievement of critical learning outcomes become apparent when they are able to "verbalize the internal processes of the artist" (Ball, 1990, p. 54) to non-artists. It is here that teachers' accountability for schooling conventions come to the fore; their "outgoing, confident and analytical" aura (Ball, 1990, p. 54) provides them the objectivity to constantly address student learning outcomes, monitor student performance, and cater to myriad student needs within the curriculum. The Arts Victoria evaluation stresses that students are immensely rewarded by having artists work with them in class, but need what many Oslo conference delegates would term, 'credentialed educators' to make sense of these experiences.

In short, outstanding visual art education experiences are often achieved through a fusion of artist and educator expertise. Are these mutually exclusive? That they are is an attitude often reflected in current research. Graduating visual art educators at the authors' university find in the literature nine 'issues' that help them identify barriers to their future art making. Through discussion these are grouped under three themes, two of which contain the word 'conflict' – *conflict of identities*, and *conflict of pedagogies* (Imms & Ruanglerbutr, in press). Consistently, researchers in this field lament the apparent chasm existing between the personas of artist and educator. But Hall's (2010) 'interdisciplinary fusion' implies that such identity conflation is possible; they are capable of alignment within one habit of practice. How then can we elevate the identity and practice of the artist within the teacher, without compromising sound pedagogy?

Understanding the phenomenon is a necessary early step in exploring such a challenge. Surprisingly little empirical data exists concerning the art making experiences of new teachers.

The Teacher as Art-maker Project (TAP) is addressing this paucity of knowledge. Designed to track the teaching and artistic practice of early career teachers, it examines three rarely tested myths; that once you start teaching, you stop making art; that having an artistic practice makes you a better art teacher; and that good artists eventually leave the teaching profession. To what degree are these true, and can these data be used to drive systemic changes that will allow those art teachers who wish it, to make more visible the artist within?

The Teacher Art-Maker Project

The Teacher Art-maker Project's three research foci are issues that are not often addressed in the literature. The concept of 'the artist as a teacher' receives good and warranted attention (for example, Cox, 1986; Kind, deCosson, Irwin & Grauer, 2005) but often from the perspective of how artists adapt to the teaching role, rather than the reverse. A good body of literature also exists that documents the impact professional artists have when inserted into the visual art classroom (for example, Day, 1986; Griffin, 1989; Patterson, 2005; Uptis, 2005). However, Art Education does not have a great deal of data to describe its teachers' struggles maintaining art-making practices while teaching during the vulnerable early years, particularly in relation to isolating causal factors, gathering empirical data describing the extent of this issue, and the significance of this phenomenon for art education in the long-term. These data, now being collected through TAP, assists in advocacy for art education, and helps improve teacher training. Importantly, it also provides baseline information to improve collaboration between university teacher education institutions and professional organizations, particularly in regard to developing support programs for newly graduated teachers.

TAP utilizes a longitudinal, single-subject (repeated measures) quasi-experimental design. Participants are graduates in successive cohorts of the University of Melbourne's Master of Teaching (Secondary Visual Art) degree. All participants (the control group) agree to complete an annual survey for as many years as they can manage once graduated, regardless of their career pathway. Volunteers from that group (the experimental group) undertake the surveys, but agree to also participate in an annual art exhibition. This provides those participants with the goals, motivation, and support group to maintain an art practice during the early years of their career, a support model sometimes used by professional art education organizations. TAP begins with an n=39 in the 2010 cohort, increasing to a cumulative n=59 with the 2011 cohort. This forms the sample for the analysis used in this paper, a retention rate across the first two measures of 74%. The population will increase by approximately 40 annually, and new funding

will improve the intra-measures retention rate. Demographics of the sample are as follows: Consistently, around 80% of each cohort agree to participate in TAP; 76% of participants are female, and 90% are less than 35 years old. The majority are working as specialist secondary school art teachers, 64% fulltime, 21% part-time, and the remainder are pursuing 'other' career pathways. Fifty-two percent of the participants hold a Bachelor of Fine Art, 15% a Master of Fine Arts, and 33% have design orientated undergraduate degrees in commercial, architecture, textile or computer disciplines. With only two annual surveys completed, TAP cannot yet provide analysis of single-subject trends but does allow discussion regarding current whole-sample findings.

Do new teachers actually make art?

The long held myth, rarely tested through clinical research, is that newly graduated Visual Art teachers struggle to continue personal artmaking. The literature consistently identifies the most likely cause for this to be *role conflict*, as new graduates struggle to consolidate the personas of artist and teacher. This is not so much conflict between these two practices, as between the two identities within one person. Its 'conflict' status is justified because this is a phenomenon that has the capacity to be harmful to a new teacher's sense of self and professionalism (Deffenbaugh, Hatfield & Montana, 2006). For many it is highly desirable - even mandatory - to make art as part of a teaching identity, but for many it proves correspondingly depressing and harmful if this can't be achieved. This conflict, or 'disconnection', can be caused by three factors (Deffenbaugh et al, 2006). The first is a lack of pre-service preparation; too much or too little studio course work, lack of strategies to build future teachers' identification as an educator and artist, and poor mentoring. The second cause is a work environment or 'school culture' that prevents teachers developing their artistic values, talents and preferences. The third is incomplete development of an 'artist identity' before pre-service training, resulting in poor foundations for later artistic development (p. 43). These factors have a polarising effect. Newly graduated teachers believe their principal responsibility is education at the expense of promoting themselves as an artist (Hall, 2010).

It seems plausible that some degree of role conflict exists. What then might be its effect – do new teachers change their art making practices? The TAP survey investigates this by measuring; type of art output prior to teaching; amount and type of output once teaching; time commitment (to art making and teaching); and identity self-perception (an artist, a teacher, or some hybrid). Prior to teaching, all participants indicate they made art to generate an income (first preference), 90% made art for exhibitions (second preference), 83% produced art for career purposes (third

preference), 56% produced art for personal development, and only 43% for 'enjoyment' (final preferences). This alters dramatically once participants begin teaching. Eighty-one percent say they now produce art for enjoyment purposes (first preference), 67% for personal development (second preference), 57% to improve their teaching skills (third preference), and 22% produce art for both 'career advancement' and to exhibit (fourth and fifth preferences). 'Generating an income' is now languishing at sixth preference (16%).

If the reasons for making art significantly change for these new teachers, so does time spent on this task. As newly graduated teachers, 81% indicate they spend between 0-5 hours a week on art production, a commitment that must make an artist identity unsustainable. Of the remainder, sixteen percent spend between 5-15 hours per week making art, and only 2% between 26-35 hours per week. This contrasts with time spent as an educator; 36% of participants spend 46 to 60 hours per week on teaching, and 21% between 36-45 hours per week. Only 36% of participants undertake 'part-time' teaching hours (5-25 hours per week), which mirrors Silverman's (2006) argument that time restraints are the greatest barrier to art production for new teachers. Given these trends in the data, it is hardly surprising that new graduates' artist identities should be challenged. To explore this, TAP participants are asked to nominate which of four categories they believe best describe their artist identity; an 'artist', an 'artist who teaches', a 'teacher who does art', or a 'teacher'? Sixteen percent of the sample see themselves as artists, 40% as artists who teach, 30% as teachers who make art, and 14% as teachers. When asked to realistically categorise their art activity during the previous year, of the same respondents 22% say they acted as an artist, 6% as an artist who teaches, 22% as a teacher who does art, and a significant 50% as a teacher. With such a disparity between perceptions and acknowledged reality, it is surprising that only 32% believe their new teaching position has broken established habits of artistic output. A substantial 53% say they continue art-making practices that were established prior to teacher training.

To this stage the picture is relatively clear. A noticeable decline in rates of art production during the early year or two of teaching matches artist identity perceptions shifting from artist-focused to teacher-focused. But the number of participants who identify themselves as 'artists' increases marginally and the 'artist who teaches' category all but disappears. Participants attribute the latter to a lack of time, the desire to be a good teacher, lack of support from the school for their art careers, and lack of access to appropriate materials and facilities. Sixty six percent believe their school does not support their art-making career, something that impacts art production significantly - as argued by Thompson (1986), when art teachers receive little art-

making recognition from their schools they react by setting aside less time for art production and invest more time in their students. Seventy four percent of new graduates believe that teaching impedes their art making, and that teaching makes unreasonable demands on their time. Only 20% of new graduate teachers admit they have a 'good art-making routine'. Despite this, new graduates remain optimistic about prospects of active art production. Motivation to create art remains high. Sixty percent of participants are determined to pursue an art career. Seventy two percent indicate that teaching actually inspires them to make art. Eighty four percent expect to gain significant satisfaction in the future from art-making. For many new graduates, losing art-making time is a challenge rather than the death knell of an art career.

We have juxtapositions occurring in these data; desire and reality, antecedent practices against emerging professional requirements, and (perhaps less well explored in the literature) old priorities reconsidered in light of emerging teaching career possibilities. These TAP data suggest it is simplistic to view declining rates of production in purely negative terms. A more complex image is emerging where making art and teaching art are, to some degree, mutually supportive commitments (Thornton 2005). Where income-generation and career were the predominant motivations for art production prior to commencing teaching, the reasons now underpinning new graduate teachers' art-making include 'enjoyment', 'personal development' and 'improving teaching skills'. As opposed to making art for self-survival, once they begin teaching new graduates appear to recognise the importance of art-making as a form of professional development, personal and professional growth, and having a role in developing "new knowledge, skills and understandings" (Hall, 2010, p. 106). This may be more in sympathy with the 'artist' identity than one might suppose. According to Ball (1990), artists are driven by the desire to remain creative, autonomous and individual. They remain determined to be recognized for their artistic talents on a local or international scale, pursuing a desire to be 'credited'. Their art-making requires them to look inwards to 'the self' with subjectivity in order to produce artworks that are unique in style, medium and media. They need solace for the germination of ideas and for art making itself. Artists produce "art for myself's sake" (p. 54) and thrive on the pure exhilaration, freedom of constraints and delight that art can offer. It is likely that over time teaching and improving student outcomes earns greater importance for many teachers than producing personal art for exhibitions and career advancement; teaching provides a professional career and monetary security that is in direct contrast to the instability of the artists' career (Zwirn, 2006, p. 172). But in contrast, teaching can also provide opportunity to engage many of the 'attributes' discussed by Ball (1990) above. A majority of participants say that teaching actually inspires them to make art. According to Zwirn, teachers' knowledge on

current happenings in the 'contemporary' art world, often provide them with incentive to learn, not only for their teaching, but also for their art making. The literature also argues that being a teacher revitalizes an artists' creativity by forcing artists to remain active in a range of mediums (Zwirn, 2010). This broadens the teachers' practical skills required to teach students. TAP is, indeed, reflecting some previously expressed conundrums in this debate.

Does art making impact teachers' perceptions of the quality of their teaching?

The literature suggests there are many benefits to being a practicing artist and having professional engagement with the arts whilst teaching. Zwirn (2010) acknowledges the increased confidence that artist teachers experience from working with visual media, materials, ideas, and techniques. Artists develop practical studio art skills, which forms an important part of their inspiration and relationship with students. This relationship is one that positions the teacher as "master and mentor" (p. 223), a person who understands students' developmental needs and works *alongside* students. The creative risk-taking, thinking, and 'construction of meaning' that drives artist teachers' own creative output, also develops their teaching pedagogy.

There are, however, few studies that add empirical data to what is predominately qualitative inspection of this issue. In response, TAP wishes to address the question, 'Does an art-making practice improve quality of teaching?' and to examine what changes may occur as new graduates become established teachers and/or artists. It is notably difficult to assess 'quality' teaching, being as it is a complex, multifaceted and highly 'situational' activity. However, two factors make this examination a realistic objective for this study. First, TAP does not require any objective measure of quality of teaching; participants' own perceptions are a suitable measure. This is because TAP is linking these perceptions to the art-making status of the teacher, and mapping any change in either variable over time. The beauty of a single-subject repeated measures design is that while individual measures may be subjective, they remain relatively constant; therefore changes over time are considered a valid measure for effect (Kazdin, 1982). Secondly, quality teaching can be examined (if not 'evaluated') using a number of well-accepted criteria; for TAP, the Victorian Government's *Principles of Teaching and Learning* (PoLT) was considered quite suitable (see Table 1), as it is designed to allow teachers to self-evaluate against established markers of 'quality teaching' (State of Victoria, 2007).

In future years when TAP longitudinal data will allow the tracking of single-subject data concerning quality of teaching, the items listed in Table 1 will provide valuable information concerning inter-group differences on teaching performance. The two TAP surveys completed to date make this unfeasible at present. It does, however, allow whole-sample comparisons.

Table 1
Principles of Teaching and Learning

Principles: Teachers should...

Exhibit ownership of curriculum	<i>Teachers need to own</i> their professional learning, decide on goals and determine how these will be achieved.
Build productive and supportive learning environments	<i>Positive relationships with students:</i> each student is valued; <i>Teacher modelling:</i> Classroom strategies are based on cooperation and mutual support; <i>Promote students'</i> self-confidence and willingness to take risks.
Sustain learning environments that promote independence, interdependence and self-motivation	<i>Ability to make</i> students take responsibility for their learning; <i>Ability to use</i> strategies to build skills of productive collaboration.
Acknowledge students' needs, backgrounds, perspectives and interests in their learning programs	<i>Flexible, responsive to</i> the values, needs and interests of students; <i>Build on</i> students prior experiences, knowledge and skills; <i>Use of</i> technology; <i>Cater to</i> different ways of thinking and learning.
Challenge and support students to develop deep-level thinking	<i>Teaching sequences</i> emphasizes connections between ideas; <i>Ability to</i> promote substantive discussion of ideas; <i>Strategies to</i> challenge students to question and reflect; <i>Develop</i> investigating and problem solving situations; <i>Foster</i> imagination and creativity.
Ensure assessment practices are an integral part of teaching and learning	<i>Quality of</i> feedback that is frequent, constructive, and supports further learning; <i>Makes assessment</i> criteria explicit; <i>Sets clear</i> objectives, and assessment reflects these; <i>Uses evidence</i> from assessment to inform planning and teaching; <i>Assessment practices</i> encourage self-reflection and self-assessment.
Ensure that learning connects with communities, and practice beyond the classroom	<i>Links learning</i> in the classroom to the local and broader community, community practices; <i>Support students</i> to engage with contemporary knowledge and practice that relates to their current and future lives.

Adapted from: State of Victoria, (2007)

For this paper, results from the quality of teaching component of the survey were divided into two groups - participants who self-identify as 'artist' or 'artist who teaches' (the *Artist* group); and those who self-identify as 'teacher who does art', or 'teacher' (the *Teacher* group). This allows preliminary analysis of perceived differences in quality of teaching between (albeit very loosely categorised) art-oriented or teaching-oriented educators.

The Teacher group was more positive in regards to perceived capacity to develop a supportive learning environment in classrooms, including facilitating positive relationships between students and promoting intellectual discussion. In comparison, the Artist group rated higher in terms of promoting collaboration between students. This mirrors literature that claims teachers' involvement in art and exhibitions instigates a 'change' in class atmosphere; having a strong artistic identity leads to pedagogy that initiates unstructured, intimate and personal conversations with students and between students about "art, artists and life" (Zwirn, 2010, p. 224). They develop learning environments that can resemble studios, where students and teachers collaborate after class, during lunchtimes, and after school hours (Wilson, 2005 and 2007, cited in Zwirn, 2010). The Artist group is slightly more positive than the Teacher group in terms of facilitating student independence, encouraging a sense of responsibility and risk-taking. This can possibly be attributed to the nature of artists' practice; artists are experienced in drawing connections between meaning, media and form, are more comfortable working with ambiguity, uncertainty, personal narratives and creativity, and perhaps are more likely to foster such autonomy in learning (Thompson, 1986; Zwirn, 2010). The Artist group sees itself more likely to give students choice, and embed students' topics of personal interest into programs; supposedly, artists view lesson content as continuously open to "reconstruction and changes" (Zwirn, 2010, p. 222). The Artist group is more likely to facilitate deeper levels of thinking in students, providing students with broad contexts of exploration, and modelling for students the examination of personal art-making processes. Walker (2006) argues that artist teachers use 'big ideas' in practice – identity, relationships, human and nature, power, change, conflict, new technologies, science innovations, globalization, mass media, and visual and information overload; issues relevant to adolescent students. There is little difference between the groups on the final measure - how they perceive they link students' learning to the wider world.

In summary, the Artist group has a slightly higher perception of the quality of teaching (a cumulative mean of 3.63 on a 1-5 scale) compared to the Teacher group (3.51). The difference is, however, not significant. While scores remained very similar there are nuanced trends, particularly concerning catering to student needs, fostering independence and fostering deeper

levels of thinking. These, in 'favour' of the Artist group, seem to adhere to artist versus teacher stereotypes. The Artist group is more likely to promote through teaching collaboration; student choice, interesting topics, risk-taking, personal responsibility, and different ways of thinking. Arguably, practicing artists are more willing to exercise their personal creativity and skills within the school, curriculum and in their teaching pedagogy. They are also more likely to encourage personal exploration, experimentation, risk taking and mistakes in the artistic process, emitting a more 'relaxed' and empathetic attitude by being able to share the difficulty of producing their own art through their interaction with students (Thompson, 1986).

Does art making impact teachers' expectation of retention in teaching?

TAPs third research focus investigates factors that impact the retention of art teachers in schools. Thompson (1986) claims that art teachers are "prime candidates for burn out" (p. 47). Artist teachers' need for active involvement in creating and exhibiting artworks assists teachers to balance the "emotional drain of teaching" (p. 47). A lack of such professional participation in art-making, it is argued, increases the likelihood of role conflict between the artist and teacher identities, often causing one role to overtake another if the unification of two roles appear impossible (Deffenbaugh et al, 2006).

However, little empirical evidence exists to support the notion that a teacher who has an active art practice remains longer in the teaching profession. In fact, the opposite opinion is also expressed – that a teacher who makes art is more likely to leave the profession due to role conflict or time-issue frustrations. TAP investigates this by questioning participants' intention to continue teaching; perceptions of suitability for teaching; degree of satisfaction with teaching; if teaching stimulates them intellectually; and whether teaching suits their current life-plans. When measured longitudinally, these variables will create an informative assessment of the factors that impact new teachers remaining in the profession. Survey results regarding this question are not yet adequate in term of number of measures to draw definitive conclusions, but early results on some items are a valid indication of trends within the sample. Fifty-seven percent of participants indicate they are confident they will still be teaching in three years time, 3% believe they will have left, and 39% remain 'unsure'. In future years with three measures or more completed, TAPs single-subject analysis will track the reasons why a large number of individual teachers choose to remain in teaching, or the reverse. However, for the moment, differences between the self-identified groups can be used to identify broad trends. Using the loose categories described in analysis of the previous question, do 'teaching-oriented' new-

graduates have higher expectation of retention in teaching compared to their 'artist-oriented' colleagues? Of those who self-identify themselves in the Artist group, none indicate they expect to leave within three years, 48% are undecided, and 52% believe they will remain in teaching. This compares to the Teaching group's 5%, 30% and 65% respectively. It must be stressed that these preliminary trends draw on small cell sizes; with an increased sample size, and three measures or more in following years, single-subject analysis will allow considerably more detailed indications of the impact of art production on teacher retention.

Likewise, over time single-subject analysis will track declining or improving measures on issues such as 'teaching suitability', 'teaching satisfaction', 'intellectual satisfaction', and 'meeting life-plans', and will permit comparison of trends in these between teachers with and without an art practice. However, to date the data suggests that TAP participants - one or two years into their careers - appear largely happy with their career choice. The majority (72%) feel comfortable being described as a teacher and 66% find teaching intellectually stimulating. Ninety six percent believe they need to participate in personal art making in order to continue teaching. Fifty eight percent believe that art making does not inhibit their teaching. This is not to say that immersion into teaching is easy, or comes at little cost:

Teaching takes too much of my personal time. At this stage, I am open to other creative careers. However, I am aware that I am still quite new to the profession and believe I will become more efficient at preparing. ('S', 2010)

or this;

I am in my second year of teaching at a big private school. I'd rather spend my time making art than teaching at school. I don't know what's the right thing for me but I believe that the more I learn the more I realize. ("L", 2011)

While 'becoming a teacher' is not easy, what is slowly evolving through the data is a sense of adaptability, a gradual negotiation of art-making and teaching personas. Rather than inhibiting teaching, there is an emerging awareness that art-making holds potential for improving teaching, and *vice versa*; finding a workable 'fusion' is a worthy goal. As one new teacher commented, "I see (teaching) as a way to keep working on my skills, and to provide the kind of start to design I wish I received when at school" ("J", 2010). TAP is slowly revealing a picture of committed professionals exploring a domain where art production and teaching feed off each other, rather than act in opposition.

Conclusions

Preliminary findings from TAP demonstrate that newly-graduated art teachers' 'artist-identity' changes over time, shifting from predominately an artist who teaches, towards a more teacher-focused role. The statistics can be used to describe a battle between these two personas, where artist teachers are required to view their primary responsibility being to educate students, which conflicts with developing and promoting themselves as artists. If so, struggling to maintain both identities affirms the literature about tensions inherent in the teacher/artist identity conflict. The identity transformation from 'player' to 'coach' is an accurate metaphor for the struggle many art teachers experience as they move from doing art to facilitating art (Adams, 2007). If a teacher is only encouraged to coach, they are more likely to forget how to "play" (Thompson, 1986, p. 47), leading to the demise of the practicing artist. Moreover, some art teachers may feel safer in a single professional identity (teaching), as opposed to handling the external and internal pressures inherent to the dual role of artist and teacher. In addition, over time teaching earns greater importance as it provides a professional career and monetary security that is in direct contrast to the instability of the artists' career. However, the dual identities of artist and teacher are not always in conflict. Preliminary TAP results suggest that new graduates often believe that teaching can enhance art-making, and art-making can improve teaching; about half of TAP participants reveal that teaching inspires their art making. As the literature often suggests, teaching art often encourages teachers to experiment with different media, project and techniques, and inspires them to undergo the same process that their students go through - the battles, hurdles, frustrations that accompanies art making.

This paper began with identifying three teaching artist 'myths' concerning productivity, quality of teaching and retention, which have remained largely unexplored through empirical research. Early TAP results indicate that these assumptions indeed have some foundation, but suggest the reality is quite complex. For participants in this study, early-career art teachers' art production does drop, but there remains a correspondingly strong desire to make art; there is even some indication that for many, teaching inspires art-making. There is some indication that teachers who have an art practice see themselves as teaching better. Newly graduated teachers adjust their motivations for making art to suit their situation, but do not widely feel that this detracts from the quality of their practice. For these new-graduates, reduction in art-making output is often offset by the perception that what art they do make improves the quality of their teaching. The majority of art teachers in the survey are committed to a personal art practice. These teachers remain positive about their own art making, particularly regarding its role in education, and

often appear to actively seek ways to make the dual identities of the artist and teacher operate in harmony. Finally, there is no trend in the data to date to suggest that teachers who actively practice art are more inclined than their colleagues to stay in teaching; however, there exists evidence that expectations of retention correlate to 'adaptability' – the capacity to re-negotiate past desires and habits in light of present realities.

Future TAP surveys will combine with results to date to paint a clear picture of new-graduate art teachers experiences. If these preliminary TAP trends are corroborated through subsequent yearly measures, a number of strategies might be suggested.

The first may be to *embed in art teacher training programs ample opportunity to study the concept of artist-as-teacher*, and encourage early-career thinking about realistic career pathways to suit individual needs and aspirations. Deffenbaugh, Hatfield and Montana (2006) emphasise that the conflict of the artist teacher largely arises from a lack of pre-service preparation for art educators, including too much or too little studio course work, lack of specific art education programs to build foundational identities to enable identification as both art educators and as artists, and lack of artist or teacher mentors who can act as role models to influence development of 'stable' professional identities. The literature addresses the supportive role that pre-service preparation courses and role models can exert upon artist teachers' professional identities. Many early career art educators do not have adequate knowledge of their professional base, the literature relevant to their field, or know the contributions of art education to teachers' artistic practices (Deffenbaugh et al, 2006, p. 43). Art education programs should assist their students to maintain and value both roles of the teacher and artist by developing such knowledge in pre-service teacher programs.

A second strategy may be to *seek and implement strategies that will commit schools to support ongoing artistic practice in their art teaching staff*. School administrators pose barriers that decrease art teachers' engagement with their personal practice and are less aware of the need to support the teaching community in regards to providing a continuing sense of identity for art teachers. They determine art teachers' duties and responsibilities within the school and often overlook the time required for artists to create and exhibit their artwork, provide poor facilities and restricted access to studio spaces for personal art making, and place teaching and extra-curricular demands on arts educators. Administrators hold a position of power that must also be accompanied with an understanding of the specialist needs of specialist teachers. Better understanding of the dual identities and the value of the artist teacher phenomenon

would empower art educators to integrate both the roles of the teacher and the art maker in the school environment.

A third strategy may be *to seek ways to provide ongoing professional development for art teachers*. The literature reinforces the necessity of artist teachers' active involvement in creating and exhibiting artworks for professional development to assist teachers to balance the "emotional drain of teaching" (Thompson, 1986, p. 47) with a sense of emotional satisfaction. Schools can provide varied professional development opportunities and experiences that will enable art teachers to gradually gain further insight into their artistic "talents, values, and preferences" (Deffenbaugh et al, 2006, p. 44). Such professional development support provided in a teacher's early career is vital given perceptions of their teaching experience will influence their professional identity as their career progresses (Deffenbaugh et al, 2006). State, national and subject-associated professional support organisations are also in a position of power to offer professional development support for teachers to continue their personal artmaking.

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