



Theses and Dissertations

2019-04-01

How Does the Artist Teacher Successfully Negotiate Being Both Artist and Teacher?

Marie Withers
Brigham Young University

Follow this and additional works at: <https://scholarsarchive.byu.edu/etd>



Part of the [Art Education Commons](#), and the [Fine Arts Commons](#)

BYU ScholarsArchive Citation

Withers, Marie, "How Does the Artist Teacher Successfully Negotiate Being Both Artist and Teacher?" (2019). *Theses and Dissertations*. 7387.
<https://scholarsarchive.byu.edu/etd/7387>

This Thesis is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact ellen_amatangelo@byu.edu.

How Does the Artist Teacher Successfully Negotiate

Being Both Artist and Teacher?

Marie Withers

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

Mark Graham, Chair
Daniel Barney
Bethanne Andersen

Department of Art
Brigham Young University

Copyright © 2019 Marie Withers

All Rights Reserved

ABSTRACT

How Does the Artist Teacher Successfully Negotiate Being Both Artist and Teacher?

Marie Withers
Department of Art, BYU
Master of Arts

Around water coolers, faculty rooms, and classroom corners, art teachers discuss their concerns about maintaining a balance between making, teaching, and studying art. Research indicates there are advantages and disadvantages to commingling these activities, and about how these activities inform each other. The purpose of this study is to not only research what has been written, but also discover through interviews, using a narrative inquiry/case study approach, what living, breathing artist teachers are doing that allows them to take advantage of the symbiotic nature of making, teaching, and studying art.

Keywords: artist teacher, teaching artist, educational reform

ACKNOWLEDGEMENTS

I am grateful for the support of my parents, family members, members of the graduate cohort, and friends who provided resources and encouragement. Dr. Mark Graham, Dr. Daniel Barney, and Bethanne Andersen, professors on my committee, provided outstanding instruction, mentoring, advice, and experiences that made this master's program a very worthwhile endeavor. My perceptions regarding art and education have been expanded. Other instructors at Brigham Young University, likewise, assisted in my opportunities to learn and understand new concepts. I appreciate the participants in this study who willingly and generously contributed their thoughts and perspectives by participating in interviews. Through this process, I became better informed, better acquainted with current issues and trends in art and education, and obtained additional skills that I hope to use in providing service to others in my sphere of influence.

TABLE OF CONTENTS

TITLE PAGE	i
ABSTRACT.....	ii
ACKNOWLEDGEMENTS.....	iii
TABLE OF CONTENTS.....	iv
LIST OF TABLES.....	vii
Chapter 1: Introduction.....	1
Problem Statement.....	2
Research Questions.....	3
Objectives of the Study.....	3
Summary.....	4
Chapter 2: Literature Review.....	5
Definitions.....	6
The Nature of the Artist Teacher and Teaching Artist.....	8
Art and Pedagogy.....	12
A History of Artist Teachers, Teaching Artists and Art Education.....	14
How Making Art, Teaching Art and Studying Art Inform Each Other.....	22
Challenges Related to Being a Teaching Artist.....	27
How the Artistry of the Teacher Influences Teaching.....	31

Examples of How Teaching Artists Do the Balancing Act	31
Summary	33
Chapter 3: Methodology	35
Research Strategy.....	35
Research Design.....	36
The Participants	38
The Research Instrument, Data Collection and Storage	39
Data Analysis	40
Chapter 4: Results.....	41
The Cast of Characters.....	42
Responses to Interview Questions	44
Internet Research: NAEA Blog	57
Graduate Student Art Exhibit.....	60
The Business of Art	62
Summary	63
Chapter 5: Discussion	64
Advantages of Engaging in Making, Teaching and Studying Art	64
Disadvantages of Engaging in Making, Teaching and Studying Art.....	67
How Personal Artistry Influences Teaching.....	70
How Artists View Their Teaching Time	72
Personal Application.....	75
Summary	76

Chapter 6: Conclusions	77
Questions for Future Research.....	78
REFERENCES	80
Appendix A.....	88
Appendix B.....	91
Appendix C.....	94
Appendix D.....	95
Appendix E	96

LIST OF TABLES

Table 1 List of Participants	42
Table 2 Obstacles	52

Chapter 1: Introduction

One of my early memories of art involved spending several days, along with my younger siblings, creating an art exhibit in the hallway of my childhood home. We all made drawings with crayon and paper. As the “curator” of the exhibit, I arranged the pieces into what I thought was a pleasing show. I knew that I wanted to do something with art.

Years later, as a new art teacher in the early 1990’s, I moved into an apartment, set up a corner of a room to do art, and went off to work as a teacher. That corner rarely, if ever, saw any action. I was too busy writing lesson plans, grading papers, serving on committees, chaperoning the Friday night dance, and a host of other activities. While these were worthwhile activities, and part of the job, I felt that something needed to change. After two years of teaching, I decided to seek out other opportunities for balancing art and work.

I continued to have an interest in creating art and in sharing the excitement and process of creative work with others, and I have pondered and researched the symbiotic relationship among teaching art, studying art, and making art. I wondered: Why do some artists like to teach? How can art teachers create a system for art making? I heard from many K-12 art teachers concerning the frustration they experience with not being able to do more of their own art. I heard from artists who like to teach on the K-12 or college level, who wonder how to maintain their art practice while teaching or how to become involved in teaching art in the first place? Personally, I wondered how I might create and maintain an art practice of my own while accepting opportunities for teaching art in a

SUCCESSFUL ARTIST TEACHER

school or studio setting? Some researchers suggest that there is a mutually beneficial relationship between making art and teaching art. Michael Schwartz (2012) says, “I think one distinct advantage of being a teaching artist is that we have the time to develop our skills and craft in the studio, and then share those skills with our students” (p.119).

This study examines how some artists maintain an art practice while teaching art and describes strategies for creating art while teaching. This study also explored these questions: 1. What are the advantages, disadvantages and challenges of engaging in ongoing art study, art practice while also teaching art? 2. What influence does personal artistry have on teaching? 3. How do artists view their teaching time? I had an art teacher in college who talked about a principle of design, which involves finding a void and filling it. I want to set up an art practice and teach in an area that needs what I can offer. I also want to explore how a teaching artist can benefit schools and communities.

Problem Statement

Some researchers suggest there is a mutually beneficial relationship between the activities of making art, studying art and teaching art (Baxter, 1990, p. 34). This study explores this claim. One problem for teachers and artists is how to commingle teaching and artmaking without neglecting one or the other especially within K-12 schools that do not support the artistic growth of teachers and often give priority to other subjects that are viewed as more essential for job and career preparation. An important problem for the teaching artist is how to find the personal, school and community resources to engage in art practice as well as teaching.

SUCCESSFUL ARTIST TEACHER

Research Questions

1. **What are the advantages and disadvantages of being a teaching artist and engaging in art study, art practice, and teaching art?** Related to this question, I want to find out the underlying philosophies and mindsets that encourage or discourage being involved in these activities simultaneously. How might engaging in art be detrimental to the quality of art teaching? How can teaching be a positive experience? How might it be limiting?
2. **How might art study, art making and teaching art inform each other: What are the effects of artistry on teaching?**
3. **How do artists view their teaching time?**

Objectives of the Study

I want to find out what is being said in the literature about artist teachers and teaching artists, and what researchers and participants have to say about teaching art, making art and studying art. I will gather information from practicing artists who are involved with teaching, and information from art teachers who also do their own work. Finally, I will describe, document and analyze my experience in art making, and managing that practice against other time constraints.

Narrative inquiry and case study methodologies will be used to investigate these questions using the method of interviewing artists and teachers. I will compile and analyze the results by identifying and coding answers from the interviews. While I am involved in this research, I will simultaneously be involved in artmaking, and other related practices. I will address application of the results in my own artistic practice. I

SUCCESSFUL ARTIST TEACHER

will select participants who are artists and art teachers. Participants will answer interview questions that will consider issues related to why they are artists and why they teach; how art and teaching inform each other; and some of the challenges related to trying to be both artist and teacher.

Summary

The purpose of this study is to learn about the advantages and disadvantages of teaching while maintaining an art practice, the influence of personal artistry on teaching, and how artists view their teaching time. Additionally, I expect to explore viable options for those who want to be successful art teachers, while also maintaining some form of art practice and study.

Chapter 2: Literature Review

Having dual careers and interests as an artist and teacher can be a perplexing challenge. The literature related to being a teaching artist, is complex and varied. But some artists find that they also want to teach. Perhaps they are not making enough income as an artist and need a secondary source of income to maintain their livelihoods. Some desire the opportunity of interacting with students. Rabkin (2012) provides one answer to the question of why teaching artists teach:

TAs [teaching artists] teach primarily because they enjoy the work and because it is a way to earn money in their artistic field. Many are motivated to teach in order to contribute to their community and social change. Most believe that teaching makes them better artists. (p. 8)

But when an artist wants to teach, what challenges arise in engaging in both practices? Panagiotis Dafiotis (2013) discusses the training of art teachers, stating that “[A]rtists often embark on secondary education oblivious to the realities and complex demands of their task, clinging to their artistry and tending to downplay, or even deny, the educational dimension of their professional identity” (p. 142). Dafiotis further concludes the following:

The fact that art teachers in Europe commonly hold a degree in fine arts from a university has, nevertheless, its implications: the hard-won skills over a period of four or five years of intensive study cannot be sidestepped without consequences. The knowledge about the manipulation of materials, the critical skills gained, and all the more, the way these competencies have been acquired, are not

SUCCESSFUL ARTIST TEACHER

dispensable...I propose that by engaging in practice-led research, art teachers can move towards becoming teaching artists, a process that will enable them to sustain their art practice while simultaneously developing pedagogic knowledge.

(p. 142)

People often enter the art education field because they love art, combined with their love of people. But when the demands of life, such as family, administrative details of teaching, and other important, real-world situations come into play, personal creative endeavors can fall by the way (Zwirn, 2005).

The review of literature for this research, includes: define terms related to those who make, study and teach art; examine literature that describes the nature of being an artist teacher; review readings that describe the history of the artist teacher; review literature that establishes the symbiotic relationships and advantages of making art, art study and teaching; report on literature that describes the challenges of combining the three activities; explain how personal artistry influences teaching; and show some examples from the literature demonstrating what teaching artists are doing and how they are able to juggle and maintain the three activities. Literature review on methodology is included primarily in Chapter III Methodology.

Definitions

It is useful to define the “artist teacher” and “teaching artist,” especially where the K-12 artist is concerned. On the university level, the artist teacher is really an artist who happens to teach, and the emphasis is placed on the artist part of their job description. Both of these terms can raise questions about the relationship of teacher and artist. Are

SUCCESSFUL ARTIST TEACHER

we talking about an artist who teaches, a teacher who creates art, or even a teacher who makes teaching an art?

Here are some definitions, informed by the literature:

The artist teacher. Daichendt (2010), in his book, *Artist Teacher: A Philosophy for Creating and Teaching*, explains that the term “artist teacher” describes “the dual roles of being a practicing artist and teacher” (p. 11). I understand this to mean that the person is a teacher who also engages in artmaking. The artmaking may be for sale, for pleasure, or as demonstration and examples for students.

The teaching artist. The term “teaching artist” implies that an artist is going into a teaching situation, as a partnership with a school or other educational environment (Daichendt, 2010). It implies an artist who teaches. The Association of Teaching Artists (ATA) defines the teaching artist as “two-career professional: a working artist and a working educator” (ATA, 2009). McKean (2006) elaborates on the definition:

Teaching artists in education are expected to work as artists as well as invest themselves in the creation and implementation of project in collaboration with other teachers or education staff. The modifier ‘teaching’ highlights the pedagogical nature of the work. It helps the individual conceive of teaching as the activity that modifies and drives the education approach of the art form. (2006, in ATA, 2009, p. 1)

Art practice and study. “Art practice” could mean having an art practice with actual clients, which provides income, working at art simply as a creative endeavor and for the mere pleasure of it, or creating examples for students in a classroom. “Art

SUCCESSFUL ARTIST TEACHER

practice” can also mean working like an artist, wherein the classroom becomes a studio (Leysath, M., 2015).

“Art study” could include formal training in school or workshops, but also personal reading, going to museums, attending cultural events, traveling, outdoor experiences, and many other life experiences. It would include several kinds of research, not only studying about art, but using art as a form of research.

Art. Like other forms of communication, art has multiple purposes. One of my art professors in a 1980’s drawing classes said that art is used to describe, to illustrate, to elaborate, to exaggerate, to inform, to persuade, to enlighten, to celebrate, and to express emotion. Art can also be a tool for understanding the world and for engaging in research (Meyer, 2006). Making an exhaustive definition of “art” is beyond the scope of this thesis, however.

The Nature of the Artist Teacher and Teaching Artist

It is helpful to elaborate on the definitions of the artist teacher and teaching artist, discussed in the previous section, by examining in more detail the nature of the artist teacher. Some claim that art comes first. Daichendt (2010) adheres to this philosophy by stating,

Despite the complicated nature of teaching art, it is important to remember that art comes first. Initially, the product, technique, skill or language is created and recognized as valuable. Then various methodologies are developed to teach an aspect of the trait (ranging from technique to creativity) or sometimes to teach

SUCCESSFUL ARTIST TEACHER

something outside the immediate scope of the art field....The field of art education would be amiss without the production of artists. (p. 146)

He continues, “The failure to interweave the two traditions art and education—in a meaningful way has created art teachers who see the roles of artist and teacher as incompatible” (p. 146). Daichendt is not the only one who says that art comes first. Barniskis (Jaffe, et. al., 2014) said, “We teach as artists and relate to our students as fellow artists—which is to say we put the work at the center...” (p. xv).

James Rees, a Utah high school art teacher, in Graham and Rees (2014), discusses the nature of the artist teacher as a dual existence. He says that he led a double life, and “[a] s a college teacher, I find that many students studying art education have this same feeling of being a dual citizen and often feel that studio professors take them less seriously because of their teaching aspirations. After all, serious artists do not aspire to be teachers” (p. 16). This article redefines the conflict, making “collaboration with children a form of artistry, and makes teaching into art making” (p. 16).

Elaboration of the teaching artist definition. In an extensive survey study regarding teaching artists, (Rabkin, Reynolds, Hedberg & Shelby, 2011), it was reported that “96 percent of the TAs in the study have been paid for their creative work in addition to teaching. More than three-quarters earned money from their work as artists in the past year” (p. 7). This Teaching Artist Survey Project was a “three-year investigation of the world and work of Teaching Artists” (p. 6). The sample included participants from “a dozen communities — Boston, Chicago, Providence, Seattle/Tacoma, and eight in California — San Diego, Los Angeles, San Bernardino, Bakersfield, Santa Cruz, the Bay Area, and Humboldt County.” They “collected over 3550 surveys” and “conducted 211

SUCCESSFUL ARTIST TEACHER

in-depth interviews with artists, managers, funders, teachers, principals, district leaders, and civic leaders” (p. 6).

Dr. Dianne Lynn (2017) in her dissertation on the subject of balancing art with teaching, refers to a definition set forth by Booth (2012), in which he states that a teaching artist is “an active artist who chooses to develop the skills of teaching to activate a variety of learning experiences that are catalyzed by artistic engagement” (Booth, 2012, p. 1). In his first editorial for the *Teaching Artist Journal*, Booth (2003) places the artist at the center: “To be a TA, you must first be an artist” (p. 6). He surveyed 19 Teaching Artists to assist in his definition and explanation of what the Teaching Artist is. One function of the Teaching Artist is “modeling:”

Artists don’t just ‘teach about’ the arts; they embody the teaching. The Teaching Artist is an authentic presence who thinks, listens, responds, improvises as an artist with learners, and devises teaching approaches that are also authentic to professional exploration of the art form. (p. 9)

Additionally, participants in Booth’s (2003) survey preferred to focus on process rather than product when it comes to the Teaching Artist.

Blurry definitions. The distinctive definitions for “artist teacher” and “teaching artist” become blurry, the more I study them. Researchers often use the two terms interchangeably. Dr. Lynn (2017) points out the debate that occurred for several years regarding the term “artist teacher” that appeared as articles in journals during the 1950’s into the early 1960’s. Professional art educators discussed what the term “artist teacher” really means. Daichendt (2009) summarized the debate, indicating that “[as] a term, artist

SUCCESSFUL ARTIST TEACHER

teacher implied that professional teachers must also be professional artists. As a concept, it reinforced the importance of creative activity for the profession” (p. 37). Lynn states, “The title and role of artist teacher reflects a philosophy about praxis that includes theory and practice” (Lynn, 2018, p. 20; Daichendt, 2009, p. 34). Daichendt contextualizes the concept of the teaching artist in the modern era. He summarizes by stating, “As the artist teacher is positioned between two fields, the genius of the concept is in the middle ground where traditional understandings of education and artmaking fuse” (p. 37).

Because it appears in the literature that the terms “teaching artist” and “artist teacher” are used interchangeably, in this paper, I will, generally, use the term “artist teacher,” but at times, when relevant, I will use the term “teaching artist,” when referring to someone who is both professional teacher and professional artist.

Relational art. Teaching is described as a “creative gesture” focusing on “art as idea,” which is a departure from the “art comes first” concept touted by Daichendt (2010). The “art as idea concept expands the definition of art to include performance art, in addition to traditional ideas about art. “The line between teaching and art making might become blurry,” say Graham and Rees (2014, p. 19). “This is a relational art that considers how the presence of the teacher alters students and how their presence alters the teacher.” (p. 23) The “art comes first” philosophy puts the work at the center. It becomes an academic approach, in some ways—a top-down approach. The “art as idea” approach comes from a postmodern perspective which influences contemporary art. In this case, the teaching artist incorporates a student-centered approach that synthesizes the teacher’s understanding of art and youth, with the student understanding. The art becomes more collaborative and less solitary, and allows meaning making to occur.

SUCCESSFUL ARTIST TEACHER

Art and Pedagogy

Art takes a pedagogical turn. In recent years, art educators have promoted a concept of teaching can be a form of artistic practice. Graham & Rees (2014) suggest that making art and teaching do not have to be mutually exclusive activities, but that the way we approach teaching can be an art (p. 16).

Graham & Rees (2014) explain further how art “takes a pedagogical turn” (p. 16) in the integration of contemporary art practices with educational and social experiences. They indicate that teaching practices can be “a kind of creative gesture that can be understood as a form of contemporary art” (p. 16). In their article, they propose that “instead of thinking about teaching as a drain on creative energy, and studio time,” that we “explore how it might overlap with or even become artistic practice” (p. 16). This form of artistic teaching practice gives more latitude for creative inquiry on the part of both students and teachers. As teachers allow for more flexibility in what is considered art, students’ horizons are broadened as they incorporate and examine life through the lens of art. The educational process is then “informed by the work of contemporary artists” (Graham & Rees, 2014, p. 18) and is a collaborative and pedagogical experience.

Graham & Rees (2014) further state that art practice in K-12 art teachers is “unexpected, unnecessary, and rarely supported by school administration” (p. 19). They indicate that some teachers “take time from teaching in order to paint by making a studio in the corner of the classroom, and others leaving smoking rubber on the parking lot when the bell rings as they speed toward the studio” (p. 19).

SUCCESSFUL ARTIST TEACHER

Tino Sehgal creates what he calls ‘constructed situations’ that are environments for collaborative interactions (Graham & Rees, 2014, p. 20; Collins, 2010). As people entered the Sehgal exhibit in the Guggenheim Museum, they were approached by young volunteers, who asked questions. As the patron ascended the spiral ramp, the questions became more sophisticated and probing (Collins, 2010). Graham & Rees (2014) describe Sehgal’s work as “the deliberate provocation of conversation, dialogue, and implied gesture that makes the work so overtly pedagogical. It is also pedagogical in what it gives us permission to do, which is to broaden our view of the everyday as something imbued with deeper significance and meaning” (p. 20). They conclude that this approach to teaching art emphasizes “developing a perpetually evolving and transformative learning collective” (p. 23). The art becomes a living dynamic force through this transformation.

Art makers and pedagogy. Another study undertaken by Graham & Zwirn (2010) analyzed “how a teacher’s art practice might contribute to pedagogy” (p. 220). They indicated that when an art teacher is also involved in making art, it may make a more interesting environment for the teacher as well as the students. They concluded that the artistry of the teacher can “shape pedagogy in significant ways” (p. 230), which not only sets the stage for student artistry but influences how the teacher interacts with and instructs students.

In analyzing the definition of an artist teacher further, we might ask if their level of education has an impact on whether they can be considered an artist teacher? Others have asked if these people who call themselves artists, create artwork for the sheer pleasure of making art? Are they doing it to create examples for students in their classrooms? Are they creating art as a form of research, known as arts-based research?

SUCCESSFUL ARTIST TEACHER

Or, as some have suggested, is the artist teacher, one who uses art and creativity as a way of informing and structuring learning in the classroom? It can be a philosophy of teaching which, “does not presuppose an artistic lifestyle but uses the individual talents and learned skills or techniques of the artist and circumvents them into the teaching profession” (Daichendt, 2010, p. 61).

Daichendt (2010) also questions whether some art educators see themselves as artists at all. He asks where artist teachers might be employed. Interestingly, they are not all in a public or private school. They may be found working in museums, libraries, art centers, corporations, and in non-profit organizations to name a few. In some cases, they may be self-employed, either as the artist, or the teacher, or both (p. 12).

Contrasting views. Not everyone is in favor of the artist teacher concept. Michael Day (1986), a prominent figure in the Discipline-Based Art Education movement (DBAE), contests the notion of the artist teacher. Even though the concept has been around for generations, he suggests that the title is best reserved for professors on the university level, not for K-12 art teachers (p. 38). He defends his view that the title is problematic because it places the artistry of the teacher ahead of the needs of the students (p. 41).

A History of Artist Teachers, Teaching Artists and Art Education

To further understand what an artist teacher “is,” it is beneficial to examine the historical roots of what an artist teacher/teaching artist “was.” Art and art instruction have been viewed in a variety of ways throughout history. Art education research has a relatively short history when compared with other disciplines. The first issue of *Studies in*

SUCCESSFUL ARTIST TEACHER

Art Education was published in 1959, which provided that “research in the discipline assumed a more rigorous stance, gaining increased respect and attention in the broader context of education” (Boughton, 2014, p. 286).

Learning to be an artist, however, and how art was taught, has a long history. In ancient Greece, weaving, ceramics and other crafts, were taught within family workshops. During the Hellenistic period, education consisted of “literature, gymnastics and music” but eventually consisted of drawing, as well (Efland, 1990, p. 12.) In Roman times, art became more than imitation, but a medium for the artist to create an ideal form.

In early in Medieval times, it was in the monasteries that young boys were trained in the art of making books. People were considered “artisans” rather than “artists,” the latter term not being used until later on (Jaffe, Barniskis, & Hackett, 2013). The Middle Ages, from about the 5th Century AD to the 14th Century, continued with the monastic tradition, but, as Jaffe, Barniskis, & Hackett (2013) state, also saw the development of more “formal, institutionalized education” (p. 205; Daichendt, 2010, p. 31).

Simultaneously with the growth of these institutions, was the development of craft guilds, supporting both “business and trade” (Jaffe, Barniskis, & Hackett, 2013, p. 205). Artist guilds functioned as an apprenticeship system, in which students were taught initially how to prepare for the artistic process by making gesso, paint, and the sizing of canvases, and could eventually work on the art. Professional artists were training the learning artists (Jaffe, Barniskis, & Hackett, 2013, p. 205).

During the Renaissance, artists gained higher status, with art training that assisted the learner in becoming, according to Efland (1990) “a member of the cultural elite” (p. 27). Gradually, the artist had more autonomy in theme and mode of work. The

SUCCESSFUL ARTIST TEACHER

Renaissance saw the rise of academies as a form of art training, both in Italy and France. Elfland (1990) state that art became a “powerful instrument for influencing minds and hearts” (p. 35).

In the late Renaissance, Leonardo da Vinci promoted the technical aspects of drawing, including accurate perspective, proportion, drawing from master works, studying reliefs and learning from nature (Daichendt, 2010, p. 35, quoting Pevsner, N., 1973). Through the leadership of Lorenzo Medici of Florence, an early art school (Daichendt, 2010) was developed in which Bertoldo taught and mentored Michelangelo and others.

During much of the eighteenth and nineteenth centuries, American art students found it valuable to travel to Europe for more in-depth art training than was available at that time in the United States (McCullough, 2011). The study of “academic” art, the study and advancement of skills in representational art, developed during the European Renaissance based upon the human figure, continued to be important in some circles. For example, Thomas Eakins, William Morris Hunt and others promoted an altered system of European-based academy instruction (Daichendt, 2010, p. 50).

The Industrial Revolution renewed and supported a practical, vocational use for the arts, that involved industrial design for manufacturing, as well as commercial art. Even in the late 1800’s, much like today, there was criticism of keeping art in the curriculum. In 1875 and 1876, articles were written describing “the confusion between art education for industry and art education for purposes of artistic expression” (Efland, p. 111).

SUCCESSFUL ARTIST TEACHER

Romanticism entered art education in the nineteenth century. The philosophies of Immanuel Kant, Georg Wilhelm Frederic Hegel and others were embraced. They debated beauty, aesthetics, truth, even implying that the beauty of art was higher than the beauty of nature. Drawing from nature was emphasized.

In the 19th and 20th Centuries, several educators brought art education to the forefront. The lectures of Arthur Wesley Dow “advocated for the importance of art education in the public school system for various reasons, arguing that art should be considered a fundamental educational subject” (Koo, 2016, p. 138). His ideas are still respected today, and used in the STEAM (Science, Technology, Engineering, Arts and Mathematics) philosophy of modern education (Martinez and Stager, as quoted in Koo, 2016, p. 142). Daichendt (2010) noted that Dow “was the first artist or teacher to identify and classify the elements and principles of design” (p. 89). He wrote *Composition: A Series of Exercises Selected from a New System of Art Education*. Dow’s teaching began early in life, and he alternated between his own learning, and teaching students. He studied at home and abroad (in Europe). His roles as both educator and artist merged after he founded the Ipswich Art School in Ipswich, Massachusetts. Dow also taught at Pratt Institute and was a director of the Department of Fine and Industrial Arts at Teachers College, Columbia University. We learn that during Dow’s time as a professor, the curriculum was primarily industrial art education (Daichendt, 2010, p. 96).

The Bauhaus movement had a strong influence on today’s art schools and buildings. Teachers from a variety of art and design backgrounds were brought together. Art history students would recognize names such as Josef Albers, Wassily Kandinsky, Paul Klee and others. These instructors had skills in “architecture, silversmithing, graphic

SUCCESSFUL ARTIST TEACHER

design/typography, printmaking, sculpture, and furniture design” as well as other areas (Daichendt, 2010, p. 103). Walter Gropius was the leader of this group of pioneers who rebelled against the traditions of the academy (representational art founded in figure drawing). Daichendt (2010) explains that the movement “was not just a return to handicraft but an emphasis on aesthetic education” (p. 106). Doane University (2018) defines aesthetic education as the “incorporation of the arts across the curriculum in a way that fosters a heightened awareness of and appreciation for all that touches our lives” (p. 1).

Hans Hofmann (Daichendt, 2010) became a strong influence as a teacher, with his extensive understanding of trends and artists in the modern art movement, while also incorporating theories he learned from classical masters. He wrestled with the limitations of being both teacher and artist, but he continued to do both activities. He mentioned that teaching did take some time away from art but didn’t feel that teaching hurt his art too much (p. 125). As an artist and a teacher, he used experimentation as part of the process (p. 126). According to Newbury (1976) in Daichendt (2010), “[r]ather than [sic] copy nature or explore it as a scientist, Hofmann desired his students/artists to communicate through their artwork a deeper level that examines the way nature effects our sensibilities” (p. 127). He had his students work with and understand the strengths of negative space. Ultimately, Hofmann’s teaching philosophy led him to view the classroom as a studio (p. 128).

The Bauhaus movement led to a “basic design” culture, spearheaded by Richard Hamilton and Victor Pasmore in Great Britain. They taught design from the formal

SUCCESSFUL ARTIST TEACHER

aspects of composition (Daichendt, 2010, p. 132). Here Daichendt also states that the movement was influenced by the Bauhaus movement, although with less rigidity.

Boughton (2014) takes a thematic approach to the issues addressed in modern decades, including “creativity; special needs, talent, and giftedness; drawing; artistic development; intelligence and paradigms of practice.” Additionally, he addresses “questions related to visual culture, gender, sexuality, ethnicity, technology, multiculturalism, community, and assessment” (p. 285).

In the intervening decades beyond World War II, Victor Lowenfeld (1947) had a great influence on how creativity was viewed in art education. He resisted the idea of art teachers imposing their own images on children. He believed that art comes from the children. He opposed the notion of letting children copy anything. According to Lowenfeld, art education applied improperly has a detrimental effect on children, wherein they become frustrated and the practice of copying fosters dependent thinking. In curriculum, he opposed structured color wheels, indicating that children should come up with their own color solutions (p. 82). Boughton (2014) states Lowenfeld’s belief that “the function of art was to facilitate creative thinking, and the promise to other disciplines in education was that the intellectual character of creative thinking transferred readily to other subjects” (p. 286).

The National Art Education Association (NAEA) debuted its journal, *Studies in Art Education* in 1959. Creativity was considered to be measurable, and quantitative research was primarily used (Boughton, 2014). In the 60s and 70s, researchers analyzed creativity by studying the personality traits and dispositions of those who were considered to be creative (p. 287). Creativity was not found to be a generalizable trait,

SUCCESSFUL ARTIST TEACHER

and by the late 1970's researchers became less interested in the study of creativity. Enthusiasm for the study of creativity resumed in the 1990's, and qualitative inquiry, based on the social sciences became more popular (p. 287).

Duncum (1985) indicated that children learned a great deal from copying the masters and were no less creative. M. Wilson & B. Wilson (1982) studies indicate that children learned from role models rather than from real life. The Wilsons summarize that children influence one another in their art. When adult influence is stronger, children are exposed to more options.

One particularly popular philosophy of teaching widely acclaimed in the 1980's and into the 1990's, was Discipline Based Art Education (DBAE). Over twenty years ago, while I was studying to be a teacher, I was taught this philosophy. When I began my Master's Degree, I was fascinated with the various philosophies that have been developed since that time. Regarding DBAE, Greer (1984) states that "the definition of discipline-based art education is derived from looking at the educational end-in-view in terms of art for any adult, and then describing how such an end might be achieved." He further states, "Discipline-based art education should produce educated adults who are knowledgeable about art and its production and responsive to the aesthetic properties of works of art and other objects" (p. 212).

In the decades since my initial teacher training, I have become aware of issues such as visual culture, social justice, gender issues, and many other ways of looking at the world through art and learning. Visual culture embodies studying art from the context of our surrounding world. Boughton (2014) explains:

SUCCESSFUL ARTIST TEACHER

...visual culture...extends the concept of art beyond the walls of museums to include many other forms of creative visual expression made by designers, craftspeople, architects, filmmakers, computer programmers, and non-art professionals. The distinction between fine art and popular art has been blurred in this construction of the field. (p. 292)

This could include many things in our environment such as TV, billboards, material culture, objects, clothing, toys, and games.

Hickman (2010) contends:

There are those who advocate a real connection between art education in schools and the rarefied world of contemporary art. Some argue that it is crucial for art education to concern itself with all aspects of visual culture, including theme parks, shopping malls, television and the internet, claiming that this would give art education a central place in our thinking about culture forms [9]. The problem here, however, is that there is a weighting towards a kind of literate understanding rather than creating; in much of the current literature, there appears to be little attention given to making, with fewer references to the importance of practice. (p. 11)

Ultimately, the main reason I examined the history of art education is to better understand our roots and to give context to current trends as related to the roles of artist teacher.

SUCCESSFUL ARTIST TEACHER

How Making Art, Teaching Art and Studying Art Inform Each Other

Some professionals believe that being an artist would enhance the art teaching experience. Conversely, there are those who claim that a person can be a great art teacher without being an artist (Lanier, 1959), or that one can be a great artist but not perform well as a teacher. The following is a review of literature that demonstrates how making art, teaching art and studying art might inform each other. Additionally, I am including literature from those with differing views.

Bringing art knowledge to students. One view indicates that because a teaching artist has studied art intensely and is working through creative problems in personal art-making, they may be equipped with the tools necessary to help students learn. The teaching artist knows where the pitfalls are and can guide the students in their creative problem-solving (Daichendt, 2010). Artistic practice helps the teacher to be more confident and effective in assisting the student in their quest to learn art. In Graham & Zwirn (2010) one artist teacher says, “[w]ithout mastering an artistic discipline, a teacher may not know how to gain confidence working with visual media” (p. 223).

However, being an artist is no guarantee of being a good teacher. Michael Day (1986) contests the notion that in order to be a good art teacher, one must also be a good artist. He talks of good artists who are poor teachers, and excellent art teachers who do not engage in art production. “Is the inward focus of the artist on personal creative expression incompatible with the outward focus on the welfare of students required of the teacher” (p. 41)? A good teacher comes equipped with or should acquire people skills—interpersonal skills—that facilitate learning and inquisitiveness. Effective, influential teachers guide student learning in such a way that the students are engaged and

SUCCESSFUL ARTIST TEACHER

interested. His point is well taken, in that if a person is going to teach students, one needs to have the welfare of the students in mind.

Working with students as artists. The teaching artist has the knowledge and experience of working in an art studio and can, therefore, create a studio environment in the classroom. The artist teacher works with students as fellow artists (Hetland & Winner, 2007), and may be able to help them to think like artists, encouraging skills such as observation and consideration of multiple options (p. 89). A practicing artist who also teaches serves as a role model while interacting with students and treats them as fellow artists (Booth, 2003).

In our study of art education history, we learn that Hans Hoffman's created a studio climate in his classroom. His artwork very much informed his teaching. Daichendt (2010) elaborates: "Despite Hoffman's success as a painter, his role as a teacher sometimes outshined his artistic contributions" (p. 120). Hoffman found the balance of being artist and teacher difficult at times. He "brought the studio into the classroom, but it appears the classroom sometimes took precedence over teaching, a dangerous balance that can darken and cause the spirit of the artist teacher to drain" (p. 125). Hofmann also talked about searching for the "real" (p.126).

Returning to Hans Hoffmann, Daichendt further explains:

Despite the inherent differences between art making and teaching, Hofmann (1967) believed art is ruled by an order. While the creation of this order is quite different than facilitating it, a similar philosophy permeates his thinking process. Beyond a style, Hofmann hoped students would understand his philosophy for

SUCCESSFUL ARTIST TEACHER

how a painting worked. A lifelong learner, Hofmann's patience and experience are important aspects of his teaching. (p. 128)

Principles of art are reinforced. In navigating the work of making art, studying art and teaching art, the artist teacher develops and enhances a deepened understanding of the elements and principles of design and art, as well as the understanding of students. This understanding becomes a synergistic energy that results in better work in the studio and in the classroom (Graham & Zwirn, 2010; Lesayth, 2015).

Art as professional development. Art teachers have discovered that art making can be a form of professional development. As part of an integrated arts program, Manson (2007) reports that artists and teachers collaborated in creating classroom curricula. "The unanticipated results of this process for some teachers was discovering how art-making, defined here as the creation of art works through improvisation and performance, would on reflection inform their understandings about teaching and learning" (p. 8).

Providing relief. Art making, art study and teaching are activities that provide relief to one another. When a teacher spends all day in a classroom, making art in the studio can provide welcome respite. Conversely, some artist teachers find that they can handle only so much solitude in the studio and heading back to the classroom energizes them. And what artist teacher does not enjoy a few minutes with a new art book, or reviewing the work of an artist she wants to study? In her study about balancing art and teaching, Lynn (2017) showed that participants reported that "their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms" (p. 156).

SUCCESSFUL ARTIST TEACHER

Creative teaching/enriching curriculum. In the act of making art and studying art, an artist teacher can develop a unique creative perspective, which could aid in developing innovative teaching strategies. This process can nourish and build curiosity in teaching and learning. An artist teacher, “uses the individual talents and learned skills or techniques of the artist and circumvents them into the teaching profession.” (Daichendt, 2010, p. 61). The artist teacher engages in a thinking process or state of mind rather than a thought process that is specifically used for art (p. 65). To Daichendt (2010) there is no difference between the problems encountered as an artist or an educator. “They only require different media” (p. 66).

Horne (1916), as referenced in Daichendt (2010, p. 68), claims that the students are the material with which the artist teacher conducts his work. We might not like the notion of a student being considered “material”, but we might approach it from the view that the art is more than a product that is created, but it is the process and the creative energy that builds in the classroom.

Graham & Zwirn, (2010), illustrate the value of art in an artist teacher’s life by stating that it is worth the effort:

There is much to be gained from the struggle to keep the artist alive, particularly if it contributes to sustaining art teachers’ interest in school learning as an extension of their artistry. The teachers we observed made school interesting places for themselves and their students through their continued artistic practice. They regarded their identity and work as artists as being a source of renewal, life-long learning, professional development, and self-respect. Their experiences suggest that professional preparation and development should value and support

SUCCESSFUL ARTIST TEACHER

teachers' artistic growth. Their artistic activities renewed their sense of imagination, discipline, love of materials, craft, and their understanding of the process of play, risk, failure, and experiment. By constructing their learning spaces as artist studios, they created hospitable, unstructured opportunities for interaction with their students in a collaborative, conversation way. (p. 230)

I want to break this down because the preceding quote covers some important points that I want to emphasize:

- 1) The struggle to keep the artist alive is worthwhile.
- 2) This effort helps teachers make school an interesting place for themselves and for the students. (See the next paragraph for more commentary on this issue.)
- 3) Their identity and work as artists are a source of renewal, life-long learning, and professional development. Specifically, these renew their sense of imagination, discipline, love of materials, craft, and their understanding of the process of play, risk, failure, and experiment.
- 4) Learning spaces are constructed as artist studios, which create a safe, hospitable, unstructured opportunity for a collaborative, conversational way in interacting with students (Graham & Zwirn, 2010, p. 230).

Seymour Sarason (1996), clinical psychologist, turned educational researcher, studied educational environment and reform. He was concerned about the climate that makes faculty members lonely and unstimulated. He observed and researched educational reform for several decades. He observed that in many schools, the intellectual growth of teachers is less important than that of their pupils. Teachers continue to learn, not only for

SUCCESSFUL ARTIST TEACHER

the purpose of improving their salary, but also for the intellectual stimulation (Sarason, 1996). Reform will fail unless schools are interesting places for teachers. (Sarason, 1996)

Challenges Related to Being a Teaching Artist

The literature describes some challenges related to being both teacher and artist. The following paragraphs indicate some specific road blocks that artist teachers must overcome in their quest to make art as well as teach.

Loose cannons. A fellow co-worker, in my graphic design days, suggested that artists are considered to be on the lunatic fringe. Graham and Zwirn (2009) noted that “[t]eaching artists can be troublesome and unpredictable players in education. They tend to encourage spontaneity and divergence rather than prescriptive approaches to learning” (p. 86).

Not taken seriously. Because K-12 artist teachers are, generally, not teaching on the university level, sometimes their work as artists is not taken seriously by their peers or administrators. “Art,” of itself, is not always taken seriously. Efland (2002) states “The belief that the arts are intellectually undemanding occupations, suitable for amusement and diversion, is deeply ingrained in the Western psyche” and considered as frivolous entertainment (p. 1, 6-7). Eisner (2002) also reflects this sentiment when he says, “...the goals and content of education have put the arts at the rim, rather than at the core, of education” and that “...the arts are regarded as nice but not necessary” (p. xi).

Some teacher/researchers even wonder if the artistry of teachers should be supported at all, at least in the K-12 arena, if, in fact, their priority is teaching (Day, M. D., 1986). Whereas, on the university level, professors are expected to make art as

SUCCESSFUL ARTIST TEACHER

creative or scholarly work, on the K-12 level the artmaking activities of teachers are usually viewed as a luxury. According to Graham and Rees (2014), becoming a K-12 art teacher “is viewed as both a lack of ambition and seriousness about being an artist” (p. 16).

I have noticed there appears to be a divide between those who are studying to receive an MFA Degree in Studio Art vs. those studying for the MA Degree in Art Education, similar to the divide between K-12 art and college art (Hickman, 2010, p. 11). The divide between the MFA and the MA is an artificial one and can be crossed more often than some professionals allow.

Salazar (2014) observed that many college studio art professors would like to understand how to teach better. But they are not often exposed to such journals as *Studies in Art Education* or *Art Education*, or *Teaching Artist Journal*, even though these journals have published articles that are geared to higher education, as well as K-12 teachers (p. 32).

There is also concern that art teachers are left out of professional development opportunities in some school districts. They don't often get “content-specific” training. Allison (2013) suggests that areas such as math and science get more focus than the arts do in professional development (p. 179). She learned, while beginning work at Texas Christian University (TCU) that their program supported the art teacher as an artist. Many art teachers approached her with a request for professional development so that they would have a greater opportunity to do art.

SUCCESSFUL ARTIST TEACHER

There is much in the literature about No Child Left Behind (NCLB). One study focuses on NCLB and the unique needs of arts teachers, related to content-based professional development. Conway (2005) said “[a]ll of the teachers in my study expressed that professional development within music was more useful to them than non-music offerings,” which is a similar sentiment often expressed by art teachers (Conway, 2005, p. 3).

Lack of professional development. Conway (2005) raises questions about rethinking the definition of professional development and how to make it meaningful. The idea of sharing communities of arts teachers is discussed. She talks about going beyond “token” days or hours of sharing good ideas and mov[ing] toward meaningful experiences where the voice of the teacher and the effects on students are being discussed and felt” (p. 8).

The Teacher Loves Practice (TLP) group is an example of an aggregation of art teachers coming together to learn in a collaborative way. TLP (Hochtritt, Thulson, Delaney, Dornbush & Shay, 2014) was formed in Denver, Colorado as part of an effort to encourage dialogue that would “center on teachers’ own inquiry into their current practice, with an emphasis on contemporary art” (p. 13-14). According to Hochtritt, et. al (2014) “education is not a one-person job—it requires ongoing dialogue, an active research of learning to inform one’s teaching” (p. 14).

Regarding professional development in schools, there is a vast difference between K-12 public schools and universities when it comes to supporting faculty. Public schools exist for the students. Universities exist largely for the faculty, (Sarason, 1990) which

SUCCESSFUL ARTIST TEACHER

support is seen as a way of allowing the enthusiasm and knowledge to trickle down to the students. Sarason (1990) also discusses the “sabbatical,” as a barometer for how institutions view their staff. Since universities exist, at least partially, for their faculty, many higher education programs provide for sabbatical leave, which gives the faculty member a chance to recharge, learn new things, and become more vigorous and enthusiastic upon return to the classroom. However, public schools, generally, offer no such opportunity, which, according to Sarason (1990) “says a great deal about insensitivity to how the structure and culture of schools have the effect over time of subtly but powerfully undercutting the motivation, creativity, and professional-intellectual growth of educational personnel” (p. 140).

Activity dilution: The time and energy factor. Some teachers feel that they cannot be both a competent teacher and a good artist. They may ask, will my teaching take away from my art? Will taking time to make art set me up to be a mediocre teacher? These appear to be legitimate concerns, given the amount of time it can take to be a teacher or an artist (Zwirn, 2005, p. 116).

The educational environment: Production line. Schools, in general, are still run on a model influenced by the Industrial Revolution where children are seen as products in an assembly line environment. Graham (2009) states the problem wherein “learning is viewed as a standardized process with predetermined outcomes.” Murphy (2017 – 2018), wrote about the problems with No child Left Behind (NCLB), and documented the experiences of teachers across the country. He “saw teachers change their curriculum from a dynamic project-based model with real-world applications to focus on test preparation, because their tenure applications had been denied due to inadequate test

SUCCESSFUL ARTIST TEACHER

scores. All this for a test that students weren't required to take and had no reason to be invested in" (p. 31).

How the Artistry of the Teacher Influences Teaching

The creative artist teacher, influenced by personal art-making and art study, may encourage students to conduct research as part of their work in class. This gives students the benefit of generating their own study, thereby learning more from it than they might otherwise. Kincheloe and Steinberg (1998) illustrate the power of student researchers as part of the curriculum. They propose that "education should help one make sense of the world" (p. 2) and our place in it. "[G]ood education should prepare students as researchers who can 'read the world' in such a way so they not only can understand it but so they can change it" (p. 2).

Graham (2009) suggests that the most effective teaching "is not so much about telling as it is about mentoring." He continues, "Teaching should be more about orienting than about managing and directing" (Graham, 2009, p. 90). Through this kind of guidance, students can become active researchers.

Examples of How Teaching Artists Do the Balancing Act

The question of balancing the activities of art making, art study and teaching art, is of great concern to teaching artists. These teaching artist professionals find enjoyment in both activities, and also enjoy the opportunity of giving back.

Community-based art. Some teaching artists like to use their art skills and understandings to coordinate community arts-based projects. Liz Langdon (2016) became involved in an arts advocacy group in Omaha. She and a group of young people worked

SUCCESSFUL ARTIST TEACHER

together to beautify and extend the purpose of the Bryant Center, which was known for youth basketball and other physical activities.

She and the team worked together for several years, initially offering classes to interested people at the center. This was based on other research which suggested the positive benefits of including “art making in recreational programs for marginalized youth” (p. 90). In the second summer of the project, the group worked on a mural, which fostered friendship, unity, and a strong sense of identity, as the youth participated (p. 91).

Online teaching. In many cases, an art career and a teaching career can be combined by the artist working as an online teacher. This allows a great deal of flexibility in schedule, thus allowing a person more availability in making art, being able to schedule large blocks of time for art. Goins (2017) makes an observation which could just as well apply to visual art:

When I first launched out on my own as a full-time writer, I knew that it would be difficult to make a living writing books. I had friends who were authors, and they told me their horror stories. To make ends meet, I started teaching my craft...and what I ended up with was an online business that gave me the freedom and flexibility I needed to write without any pressure to compromise my values for a paycheck. (p. 192)

It is not without its challenges as Everson (2009) observes; it takes a lot of time to prepare. It certainly isn't an easy way out.

Art or art education as a business. Some artist teachers also have an art business independent of their teaching. How does this work in relationship to the

SUCCESSFUL ARTIST TEACHER

classroom? Can this be a viable alternative for some artist teachers? In the process of researching the subject of actually having an art business, I've been guided by two books that specifically address the question of building an art business in the face of obstacles:

Goins, J. (2017). *Real artists don't starve*. Nashville: Nelson Books.

This book is a practical guide to managing one's ability to do art, whether or not it is a business. Basically, Goins states that you need to make money to make art. You can make money from your art, or for your art, or both.

Kleon, A. (2014). *Show your work: 10 ways to share your creativity and get discovered*. New York: Workman Publishing Company.

Kleon looks at current trends in showing one's artwork, using modern technology, especially social media, and inviting people to follow your process.

Additionally, there are art education franchises: businesses whose purpose is to facilitate art learning beyond the classroom and that act as a catalyst between public or private schools, the community and families. (Shin, R., 2012). Ryan Shin declares:

I envision art education businesses becoming strong community-based advocates for the promotion of the visual arts, rather than viewing them as competitors to school- and museum-based programs, opening a dialogue with art education businesses as potential partners to share the goal of providing valuable art experience to children. (p. 34)

Summary

Academic literature is replete with research and discussions regarding issues surrounding the artist teacher/teaching artist. I have attempted to find out what is said

SUCCESSFUL ARTIST TEACHER

about how making, studying and teaching art inform each other and the advantages and disadvantages of having the dual career of artist teacher. I have provided examples from the literature about how people are resolving the issue in their own specific environments. Art education history is a living, breathing being, with constant change, and I described the influence that history had on the teaching artist. The current research on the artist teacher provides a wealth of information for further research. I will now turn to the methodology which will guide this exciting study.

Chapter 3: Methodology

Because the purpose of this study is to explore the complex relationship between teaching art and personal artistic practice, the following questions will guide my research:

1. What are the advantages, disadvantages and challenges of engaging in ongoing art study, art practice while also teaching art?
2. What influence does personal artistry have on teaching?
3. How do artists view their teaching time?

Research Strategy

I chose to use a qualitative methodology for this research, specifically a narrative inquiry informed by case study: narrative inquiry because of the story-telling aspect of this research and case study, to examine the questions in-depth from different perspectives. I always enjoyed a good story. A well-told story can illustrate a point in a memorable way; much like a painting, wherein the viewer uses a variety of words to describe what is being seen.

Qualitative research, by nature, can appear to be more subjective than quantitative research. Those who conduct it will use a variety of methods, “interconnected interpretive practices” and resources to test hypotheses and to arrive at conclusions (Denzin & Lincoln, 2008, p. 4-5). In choosing a qualitative research design, Given (2016) suggests that the researcher is on a mission to delve deeply into an issue, and to provide “rich data that examine what it is like for people experiencing a phenomenon” (p. 63). According to Davenport & O’Connor (2014), “the very specificity and uniqueness of a case study

SUCCESSFUL ARTIST TEACHER

allow it to reflect broader human concerns and make it relatable to a broader audience” (p. 58).

In a narrative inquiry/case study methodology, a researcher triangulates data-gathering strategies to examine an issue from as many angles as possible. This could involve the use of interviews, life story, personal experience, observations, collections of artifacts, or a combination of some of these and/or other strategies, to triangulate (Denzin & Lincoln, 2008), and get a more nuanced description of the condition that is being studied. Denzin & Lincoln (2008), additionally describe qualitative research as a quilt or montage, and suggest that these methodologies can be viewed as a “soft science” (p. 5). This way of thinking implies that many different pieces are brought together to arrive at a whole, or a conglomerate of understanding.

Research Design

My research design, as previously mentioned, involves the use of narrative inquiry and case study. In reading a dissertation by Dr. Dianne Lynn (2017), on a similar subject of balancing art making and teaching art, I learned that she approached the subject from a phenomenological methodology and used arts-based research as a method for understanding her research process. Her dissertation is replete with abstract paintings that informed her thinking process as she conducted her research (p. 65, 67). Because of the story-telling aspect, I preferred to approach my research narrative inquiry format with case study components. I want to know the stories of people who deal with the challenges of balancing teaching art, art study and art making.

SUCCESSFUL ARTIST TEACHER

Denzen & Lincoln (2008) declare that there is no right way of telling a story, but rather, by using various methods, the researcher is able to gain a clearer picture of what is going on. Narrative inquiry can involve the study of autobiographies, journals and life histories, as well as face-to-face, personal contact. In this case, since I am able to speak directly with the participants, either in person or on the telephone, I am relying more on the use of interviews, assisted by an interview guide that I developed in order to gather the needed information (Chase, 2008).

These interviews tell a story from the participants' point of view and are primarily focused on them. But, the researcher also becomes a narrator (Chase, 2008), based upon the data that they gather, and how they tell the story. In the storytelling, are we hearing the voice of the researcher, or of the participants? This study will exhibit some of each, because, by nature, an interview is a two-way conversation. The narrative, then, becomes a joint production of the narrator and the listener (Chase, 2008). Sometimes in an interview, more questions will evolve as the discussion progresses, thus bringing forth more types of information than were initially expected. In a Case Study, we use words to describe patterns and trends (Hancock & Algozzine, 2006) in the phenomenon that we wish to study. Case Study, like narrative inquiry, collects data from multiple sources, analyzing these for greater understanding (Hancock & Algozzine, 2006, p. 16). By looking at the questions from several points of view, I can minimize the effects of my own personal biases as researcher. In order for the study to be considered reliable, it will be important that the views of the participants drive the bulk of the study (Given, 2016).

The Participants

Zimmerman (2014) notes that “in qualitative inquiry, humans are usually referred to as participants...” (p. 13). rather than as human subjects, which is a term used more specifically in quantitative research. I chose to visit with ten participants initially, to understand how artists and teachers feel about both practices. As time went on I became aware of two additional participants that I wanted to interview. The responses and analyses are anonymous. Gender is was equally represented in the first ten, but the additional two participants are male, with the participants representing a variety of professional backgrounds: university art professors, high school art teachers, junior high and middle school art teachers, elementary school art teachers, and practicing artists who also teach. These individuals are located at public schools, private schools, and in studio environments. The data and results will not be generalizable, but, rather, will paint a picture of what it is like for these individuals, and for them as a group, to be engaged in artistic study, teaching art, and making art. Since data gathered in a qualitative study can still have implications for specific populations (Givens, 2016), there can be transferability. But it is not generalizable in the same way that a quantitative study would be, where a representative sample would potentially describe a larger population of similar characteristics.

I am using twelve participants because I want to have enough different accounts to address my research question and to provide for a variety of responses. I believe that twelve is sufficient to accomplish my purpose of describing what it is like to be a teaching artist, and to explore their approaches to the challenges of maintaining an art practice as well as a teaching profession. In Graham & Zwirn’s (2010) study of teaching

SUCCESSFUL ARTIST TEACHER

artists, we learn that narrative inquiry/interviews are a great way to learn about how things work in specific situations. This study was based on 16 subjects. In Rolling's, (2010) article, we see an example of three case studies being used, each illustrating a different perspective based on the research results.

The Research Instrument, Data Collection and Storage

One characteristic of qualitative research is the gathering and compiling of “rich data” (Given, 2016), which describes the “plentiful and deep nature” of data gathered through various methods, providing “thick, highly descriptive data that can be analyzed in many different ways” (p. 122). For data collection, I have chosen to use interviews as well as social media in the form of a blog on the National Art Education Association website, which is an open forum on the subject of balancing art and teaching. I am interviewing participants, either in person or by phone, using an interview research guide, developed by me and approved by an Institutional Review Board (IRB); see [Appendix A](#) and [Appendix B](#). A copy of the guide appears in [Appendix C](#) of this thesis. I took notes of the interviews, and also made audio recordings and transcriptions of the recordings, to maintain the accuracy of our conversations.

I am using a series of eight main questions to guide the interviews. Some questions have two parts. These questions are used to ascertain the participants' thoughts and feelings on being an artist and a teacher. I ask them “Why did you become an artist?” and “What factors influenced your decision to teach?” Then we get down to the nitty gritty questions like, “What is it about teaching that informs your art?” and “What is it about creating art that informs your teaching?” One question asks how each participant specifically balances the activities of creating art and teaching, followed by a question

SUCCESSFUL ARTIST TEACHER

that asks what obstacles they encounter in making art and in teaching. Additionally, there are questions about the participants' educational backgrounds, and about the kind of research they engage in as part of their creative process. With these questions and discussions, I hoped to gain some insight into each participant's story, and thereby provide information that could be beneficial to other artist teachers.

The anonymity of the participants has been preserved, with the use of pseudonyms. The data has been securely stored, with hard copies of responses being stored in a secure location, and with electronic data being encrypted and stored securely.

Data Analysis

In reviewing and analyzing the data, I am looking for individual stories, as well as emergent themes and patterns within the group being studied. I am comparing and contrasting the responses to each question, and highlighting the stories that are being told, both by the respondents and by myself. I will use coding and categorizing of the data to further understand the phenomenon of the teaching artist. Because narrative inquiry and case study allow for emergent themes, I am allowing for additional research as it becomes available.

Chapter 4: Results

“You can’t teach something you don’t do,” said Bonnie, an illustration professor, and an illustrator. “If you’re not practicing and doing it, you’re really not a good teacher. It gives you street cred” (Bonnie). Not everyone would agree with this view, but the artist teachers in this study believed that it is helpful as an art teacher, to be able to do some of their own art. “You can’t teach what you don’t know,” said Megan, a junior high art teacher.

Theory and practice can be two different things, however. Combining the two careers of being a teacher, and an artist, is “both time consuming...and very emotionally challenging and taxing,” says John, a high school artist teacher (John). If, for many, it is important to live a life where art and teaching coexist, why is it so difficult to do? What is it that makes this so perplexing and keeps people talking about it?

In visiting with artist teachers, multiple stories, issues and themes emerged as a result of reviewing and synthesizing the data collected through interviews, blogs and online information. In analyzing this information, I recognize my own situation and biases. I’m a single, white female, 59 years old, who taught school in the past, worked as a graphic designer, but now works part-time as an artist, teacher, and continuing as a student. I grew up in a small town, in a rural state in the western United States, where some of my art experiences seemed limited in my earlier years. Through several decades of living, performing in a variety of work settings, and as part of my research in graduate school, my eyes continued to open to new knowledge and possibilities.

SUCCESSFUL ARTIST TEACHER

The Cast of Characters

Who are the participants who agreed to be interviewed about the issues surrounding being an artist teacher, and what did they have to say? Because of attending conferences and workshops, and through my associations in school, I was able to find willing participants. Initially, some were concerned about time constraints; we agreed to keep our visit efficient and to the point. Once they began to answer my interview questions, however, their passion for being both artist and teacher, surfaced. Dialogue for them flowed naturally and profusely.

I had the privilege of visiting with twelve participants, most of them within a two-month time frame, and two more a few months later. This group included four university instructors/artists, three high school art teachers, two junior high art teachers, two elementary artist teachers, and one professional artist who also teaches. None of the participants were first-year teachers. Most of them had at least five years of teaching experience or more. Two are close to retirement. For most of these people, the degree was just a foundation for more education, and, as John said, “I continue to integrate and connect with things that help me to learn about my role as an educator and an artist” (John). Lifelong learning was a priority for all participants. Table 1 lists the participants.

Table 1 List of Participants

Pseudonym	Current Employment Type	Education
Bill	University Art Professor, Art Education	BFA, Studio, Master’s in Art Ed
Bonnie	University Art Professor, Illustration	BFA & MFA, Painting & Drawing; additional

SUCCESSFUL ARTIST TEACHER

		studies in illustration
Cecelia	High School Art Teacher	Bachelor's Degree, Studio Art and 5 th Year Teaching Certificate; workshops
Doug	University Art Professor, Painting, Artist	BFA & MFA, Painting and Drawing
Drew	Elementary Art Teacher, Director of an art center, Artist	BA, General Art with Sculpture; Art Ed classes
Jacob	High School Art Teacher/Artist	Bachelor's Degree, Art and Education; ME
John	High School Art Teacher/Artist	BFA & MFA, Studio Art
Kent	Full-time Artist, Mentor, Teaches workshops and classes	BA
Kim	Jr. High Art Teacher	Assoc in Photography; Bachelor's Degree in Art Ed
Kristine	Elementary Art Teacher/Artist	BS Elem Ed; MA Art Ed
Megan	Jr High Art Teacher/Artist	BFA Fine Art; MA Art Ed
Ray	Artist/Professor	BFA Painting; MFA, Painting & Sculpture; Minor, Design & Printmaking

SUCCESSFUL ARTIST TEACHER

Responses to Interview Questions

I created the following questions which I used in my interviews. A copy of the interview guide is also found in [Appendix C](#). I received so much data during this research, that I chose to focus on responses that either represented a common theme, and some that were outliers.

Why did you become an artist? Most people in the study, when asked, “Why did you become an artist?” indicated that they had always loved art and wanted to be an artist, or that they always were one. It chose them. One observed the following:

I feel like I’ve always been an artist. And that it was just part of who I was. As a kid I was always drawing. It was something I felt I was good at it. By the time I got to high school, it felt like that’s what I was. And then It was just a matter of developing more professional skills. I think I understood some things kind of on my own but lacked the discipline and the other things that are required to be professional. I knew coming out of high school I was going to study art. I’m one of the few that didn’t change their major eight times when I went to college. (Bill)

A number of them never entertained any other options. Some had been drawing since they were young children. Kent, a professional artist who also teaches periodically, took his description of his passion further:

I like to make things;

I like to think about design,

I like to tell stories,

I like the flexibility of the career

SUCCESSFUL ARTIST TEACHER

I like to be my own boss.

Doug “fell in love with the medium.” Drew said that as a child, art was easy for him.

Additionally, a professor told him he was good enough to make money as an artist, and, ultimately, it felt right to him.

What factors influenced your decision to teach? When it came to being a teacher, however, their paths and reasons were very different. At least two of the participants said they didn’t start out to be a teacher. “It [teaching] is the one thing I swore I would never do,” says Megan. “If I was going to do this I was going to be a professional artist.” Megan continues, “I’m a good teacher. I’ve always loved teaching but there was this stigma with ‘Those who can’t, teach.’” In the end, she got a teaching job and loved it. “Teaching was fun every single day” (Megan). Ray says a similar thing. Teaching wasn’t the first thing he thought about when it came to art. “I was going to be an artist and thought I was going to be able to make paintings and sell them” (Ray).

Five of the participants mentioned that the main reason they went into teaching was financial—to provide for their families. “I didn’t want to be a starving artist” (Cecelia). Even though financial responsibilities were the original motivation for teaching, most of these teachers stuck with it because of the satisfaction of interacting with students. Drew calls it the joy of the “aha” moments. “Teachers,” he says, “have a willingness to share; I enjoy sharing knowledge and enthusiasm about the subject matter.” But it was the point at which the lights of understanding went on in a student’s mind and heart, that gave him the most satisfaction (Drew). As for Kent, he said that he could make more money as an artist, than as a teacher, but the two to three times a year that he gives workshops are important to him, as a way of giving back to the profession,

SUCCESSFUL ARTIST TEACHER

and to aspiring artists. He likes to help give people visual literacy and the tools for appreciating a work of art, whether or not they will become professional artists.

John went into teaching because of his experience working with high school students during a shadowed mentorship program while he was getting his MFA. He was so impressed with the quality of work coming from these students. He, as well as Drew, Megan and Kent acknowledged, humbly, that they had experienced a spiritual component that awakened them to teaching as a mission or calling in life. “I promised God if I could figure out how to make a living as an artist, that I’d help other people do the same thing. So, that involves some teaching” (Kent). Jacob wanted to teach because he had such great art teachers when he was younger, and it was what he wanted to do. Bill said, “There’s a practical nature to it; a lot of people go into it because there’s a practical component; stability, that type of thing; but that wasn’t the only reason because to be successful it has to be more than just, ‘Oh this is a stable job, and I want to do it; [you’ve] got to want to do it to do it well’ ” (Bill). He continued that he had some experience in the past, little teaching opportunities here and there, that made him want to be a teacher.

What is it about teaching that informs (your) art? Several themes appeared in response to this question including the ideas that teaching reinforces art knowledge, helps the teacher to stay relevant, collaboration with students, and becoming exposed to new art styles.

Reinforces art knowledge. Most of the participants agreed with the essence of this statement, reinforced by one of Drew’s college professors: “Nothing reinforces your knowledge of a subject matter [like] having to teach it.” Doug acknowledged that it

SUCCESSFUL ARTIST TEACHER

refreshes principles and elements of art and design that he may have forgotten about.

“Researching a lesson plan educates me further.” Kent elaborated on this idea:

I think it makes me conceptualize and define my own processes and ideas.

Because a lot of what you do as an artist you can do intuitively; it just comes out of you. But if you are trying to teach it to somebody else, you really have to ... think about it and analyze it and put it into words and concepts. (Kent)

Staying relevant. University instructors have many opportunities available to them, which, while informing their teaching, also inform their art:

The thing about teaching that I absolutely love, it keeps you informed on the latest things going on in your field. I could work alone, but I wouldn't know as much of what's going on. Because you go to conventions, conferences, and field trips, where you visit studios and other artists, you get to know exactly what is going on in your field. And that I don't think I would have gotten any other way than teaching. (Bonnie)

K-12 artist teachers also have opportunities for growth that inform their art.

Cecelia, John, and Drew all described the benefit and rejuvenation that come from being involved with their state chapters of the National Art Education Association (NAEA)—in this case the Utah Art Education Association (UAEA) and Idaho Art Education Association (IAEA), respectively, and in attending workshops and classes. John is also heavily involved in the NAEA and has appreciated its influence. He is also working to influence policy through his involvement in leadership projects.

SUCCESSFUL ARTIST TEACHER

Collaborative interaction with students that increases understanding. In addition to the expectation that a teacher has for staying relevant, which influences his art, Ray noted that the constant interaction with students also affected his personal artistry in a positive way (Ray).

In his high school art program, John said that the interaction with students influences his art. He engages, continually, in a methodology called A/r/tography or “artist/researcher/teacher.” He said it best, when he observed:

I really believe that teaching the arts should heighten the students’ senses and increase their ability to understand the world that they are experiencing and also understanding themselves. I do the same thing in my studio, where I’m trying to understand myself and the world around me and experiences I’m having. (John)

Exposure to New Artistic Styles. Megan, an enthusiastic junior high artist teacher says that everything about teaching influences her art:

[There were] so many kinds of art that I just wasn’t interested in, but then you have to teach them to the kids. And so I started exploring them and learning them. I was just going to be this professional painter-illustrator-graphic designer. And all of a sudden, I realized I really loved this fine art and it was great. (Megan)

Megan has also found excitement in learning more about contemporary art, which influences her own art. Likewise, Kristine, an elementary art teacher, said that having to teach specific concepts has influenced her art. But she raises a concern, shared by some others. “Teaching takes a lot of time and prep work. A lot of my creative juices go into teaching; student work; creating examples for students. For years, my own art making

SUCCESSFUL ARTIST TEACHER

nearly stopped completely.” She further said, “[I] get home from work and need to be a mother, dinner, weeds, children; [my art] dried up for many years” (Kristine). More will be said later with regard to balance and obstacles.

Regarding this interactive learning, Bill observed:

Sometimes they come up with ideas that give you ideas. You learn from your students. I think that’s another important thing about teaching. You grow along with your students; your skills develop along with your students; Becoming an artist and becoming professional is a life-long pursuit. It’s not something you arrive at because you’ve got a degree; and so it’s fun to be able to explore and try new things along with the students in class. (Bill)

What is it about creating art that informs your teaching? Students benefit from knowledge gained through the personal artistry of teachers. You can’t teach what you don’t know or do—this thought is the essence of what most of the participants said. “I think it’s going to help anybody be a better teacher if they are learning and progressing in their own art, and their own styles, and their own knowledge” (Cecelia).

Solving problems. Ray observed, “Creating art is a search and ongoing quest for knowledge and new insight.” He explained further, “As I became more refined as an artist; and more focused on what it was that I wanted to be saying and doing with the paintings, drawings and prints that I was making, it...allowed me to expand ideas that I had about teaching it” (Ray).

Kent said that he wanted to be a professional artist, a career artist, and was looking for teachers who had done that. “Because there are a lot of teachers who

SUCCESSFUL ARTIST TEACHER

haven't," he observed. "If you haven't done it; then you are teaching what other teachers have taught you. I think theory balanced with practice can have the greatest impact for students who want to make a career of it" (Kent).

Several of the participants mentioned "steps." Going through your own art experiences allows you to "do a lot of trouble-shooting on your own work and so you can help them alleviate some of their suffering" (Kim). "When I go through the steps from beginning to end, it translates into teaching" (Drew).

Kristine noticed that after she set up an easel in the corner of her classroom, "my teaching came alive." She said that it "injected new ideas and practices into my teaching, and, "Art directed my teaching; the students loved seeing my art developing in the corner of the classroom" (Kim). "Any new experience that you have with the medium, any new thing you learn...you can pass on" (Megan).

What is your educational background? As mentioned at the beginning of this chapter, all of these art instructors have at least a Bachelor's degree, and several have Master's degrees. In addition, Kent talked about having had private art lessons as a teenager and studying as an apprentice with an artist on the east coast. John discussed his varied ongoing educational experiences, which have included involvement with Art 21 which is defined as "the work of artists living in the twenty-first century, and an entity that supports and promotes bringing contemporary art ideas into the classroom" (<http://art21.org>), being a mentor teacher with the School of the Arts Institute of Chicago, and several collaborative research projects (John). Ray, Kent and Drew all discussed teachers in their lives that made a difference.

SUCCESSFUL ARTIST TEACHER

How do you balance the activities of creating art and teaching? Almost to a person, the participants said that balancing making art, teaching art and studying art is hard. “Balancing anything with art is hard because art is a selfish thing” (Bonnie). John observed, “That’s the toughest thing because they’re both time consuming, and both very emotionally challenging and taxing” (John). In addition to his teaching and art activities, he is involved in art educational leadership, research, and mountain biking, including competitive racing. He tries to do a little art, and the biking almost every day. “But,” he says, “I don’t beat myself up if I miss a day.” Kent, the professional artist who teaches periodically, said that he compartmentalizes his teaching, devoting specific times a year to his workshops. Because his main livelihood comes from making art, he not only balances the art making, art teaching, and art study, but, of necessity, he must balance the time he spends on the business aspects of his art business. “When my bank account starts getting low, then the business person kicks into gear and starts to focus more on sales and promoting the work and getting it out in public” (Kent). He employs a few assistants to help with his art studio, and business details.

When asked how she balances her art teaching and art making, Kim said, “I don’t at all.” She is the only art teacher at her junior high. She does research and works to have a variety of solid examples for her students. She observes, “...I don’t necessarily do anything that I feel like is especially fulfilling; ... That’s always the last thing I get to do is something for myself” (Kim).

Ray, who is retirement age, reflected on the time in his life when he and his wife balanced a flower business, being a graduate student and working as a graduate assistant, making and selling art, and making time for his growing family. “I came home and went

SUCCESSFUL ARTIST TEACHER

straight to my studio; and started doing the work I was doing there; and I would sometimes be doing work with my children in the studio, [keeping an] ear out for where they were playing. It was a crazy, determined time” (Ray).

Jacob teaches at an alternative high school. Two of his solutions included staying after school, and changing his painting media:

I am disciplined enough that I stay after school for a few hours every day whether I want to or not. And I switched from oils to acrylics just because I didn’t have time for oil. So, I’ve had to make some decisions that I wouldn’t have made hadn’t I been teaching. (Jacob)

Many of these artist teachers were quick to suggest that even though they are passionate about art, when they are in the classroom, engaging the students in the art process is their focus.

What obstacles do you encounter in creating art? In teaching? This question elicited some strong feelings from the participants. Table 2 illustrates some of those issues along with the number of incidents where these obstacles were mentioned.

Table 2 Obstacles

Obstacles Encountered by the Artist Teaching/Teaching Artist	
Obstacles for Art	Obstacles for Teaching
(11) Lack of time	(1) Lack of time
(1) Teaching, at a teaching university as opposed to a research university	(1) Administrative work: meetings, committees

SUCCESSFUL ARTIST TEACHER

(2) Energy	(1) Academic politics and bureaucracy
(1) Need for quiet	
(1) Not a quick creative thinker	(1) Grading
(1) Need for a place to work, studio space	(1) My own art
(1) Interruptions (one said it outright, but several could be inferred from answers)	(1) Adjunct, not being paid like a full-time professor; lack of compensation for equal activities
(1) Lack of focus	(2) Redundancy of semester; same thing over and over
(2) Generating new ideas; coming up with original ideas, staying fresh	(2) Getting students; people not accustomed to paying much for art knowledge
(1) Oversaturation with social media	
(1) Artwork doesn't develop in a predictable manner.	(3) Lack of commitment on the part of students; negative attitudes of students
(1) Not taken seriously as an artist in the K-12 arena, not considered a real artist	(1) Large class sizes
(2) Family needs	(1) Money; budgetary concerns

These, in my perspective, can be summed up into four main areas: time, money, environment and attitudes, with time being the overwhelming resource of concern.

For example, Bonnie, the university art professor, said,

I absolutely love the teaching. I love preparing. I try to change my courses every semester, for two reasons: It keeps me going, and it's trying something new and

SUCCESSFUL ARTIST TEACHER

keeps me excited about it. The problem I have found, that when you do a lot of administrative work, which my job requires, meetings, and a lot of that, I think it's not as productive as the teaching. (Bonnie)

Doug's observation, in his situation as adjunct faculty, was that he often has the same teaching load as a full-time teacher, including developing course material, grading and evaluation. This can build resentment. He also found the redundancy, semester-after-semester, challenging, where he found himself solving the same problems with a different set of students, repeatedly. He also found that the "oversaturation of ideas because of social media," was a limiting factor for creative problem solving, both for himself and his students (Doug).

Drew and Kent both rely on advertising to build a pool of students to attend classes. Kent observed that people aren't accustomed to paying much for art knowledge. Another challenge for him has been meeting people at their level. In any given class or workshop, he will have people on all levels of understanding. He was trained as a studio artist and doesn't have formal training as a teacher. Of his students, he noted, "If there is something inside them that wants to create and if they come looking for help in creating it; then I feel like that's my job is to help them see and understand design. And to refine their concept of what they want to do with art" (Kent).

What kinds of research do you engage in as part of your creative process? How does this influence what and how you teach other artists/students? Personal research and art study are considered an enjoyable part of the equation by most of the participants in this study. Cecelia noted, "That's one of my favorite things," but also observed that it was one of her biggest distractions, while she was at school. Kristine

SUCCESSFUL ARTIST TEACHER

mentioned the valuable information she has gained by enrolling in online art, to enhance her own artwork as well as her teaching. Most of them stated that they regularly read books, and art magazines. Additionally, they were drawn to books and media about artists and art history.

John engages in research not only for his art and teaching, but also as part of his teaching activities. In other areas of this thesis, I describe his A/r/tography activities, and his engagement in a type of relational art and research that involves the students as an integral part (John). He also said that he collaborates with other professionals in the field to conduct research in and out of the classroom.

Travel was considered by several of the participants as being valuable, and even essential. Bonnie and Megan both mentioned the enriching experience that traveling in Europe was to them. This, along with attending museums and galleries, and extensive reading, contributed to the enthusiasm with which they were able to approach art in the classroom. Megan discovered, too, that one doesn't have to go far from home to experience the benefit of "travel." She felt that her local travel and learning about her own community gave her additional tools in her teaching toolbox. Learning about her ancestors and exploring ways of enhancing her family relationships, all enhanced her ability to teach students. This translated into an appreciation of "art that has some type of narrative or story or meaning behind it" (Megan).

In Kent's case, he found that passing along concepts that he recently acquired, added to the teaching process. "Being immersed in art, is in and of itself a sort of research that brings knowledge that can be passed on through teaching" (Kent). Bonnie also observed that recent knowledge is a dynamic component of teaching. There is something

SUCCESSFUL ARTIST TEACHER

energizing about having just discovered something and wanting to share it with others.

She noted, “I bought every book I could afford on...Peter Breugel. I’m looking at how he paints” (Bonnie). She expounded enthusiastically:

I don’t know how you teach it without constantly being excited about it. If you’re not excited about what you teach, you should not be a teacher. So, for example, I happened to go to Vienna, and I just was knocked over by the original Breugels. And I thought, ‘This guy is brilliant.’ Of course, he is, but...when you look at reproductions they are a little bit of a road kill. It gives you the feeling of it, but when you stand in front of the original, it is like its spirit just jumps out and it is so amazing; you see all the fine detail and the color, and you can see where the last brush hit, and the brush strokes. ...That’s why I think you almost have to be involved with museums and originals. And then I get excited and I go home and read about them, and just look at a ton of pictures and then get kind of a feel. And then from there, How am I going to implement that into my life or my artwork?
(Bonnie)

I suspect that the students in this classroom are very engaged and enthusiastic because of Bonnie’s enthusiasm.

Doug was an outlier on this one, with regard to his research. As an adjunct professor, he spends large amounts of time reading books and articles to help solve teaching problems. He said, “I feel a strong obligation to the students” (Doug). For him, though, “problem-solving is different in the classroom compared to the studio” (Doug). When asked about how his research affects his art, he offered, “I don’t spend a lot of time anymore. I’m comfortable with my studio practices. If I’m struggling with color theory,

SUCCESSFUL ARTIST TEACHER

I'll pull out something from Josef Albers" (Doug). He also explained that he likes to try to solve his artistic problems with his painting, insisting that he would rather filter his work through his memory rather than literally addressing how another artist did their work.

Research by these participants took many forms. Some, like classes, reading, attending conferences, etc., could also be categorized as professional development. As previously mentioned, John engaged in research as part of his teaching experience.

In answering the second question of how the research influences teaching, Cecelia observed that this art and teaching research added options to her teaching style and fostered experimentation. The research gave her the freedom to venture into new directions and fostered experimentation. The research gave her the freedom to venture into new directions and new media. She confessed, "I tried a new type of painting on them a couple of weeks ago and it was a big failure. You know what; we had fun doing it" (Cecelia). This kind of thinking keeps her teaching fresh as it changes year after year.

Internet Research: NAEA Blog

During the spring of 2018, I began reading the Open Forum Digest blog on the National Art Education Association (NAEA) site, entitled "Balancing Art and Teaching Art." Teachers and other professionals contributed to the discussion for several weeks. The original questions posed by James Rees, the creator of the blog, and commentary-starters, are these:

What do you do to maintain your own studio practice while you teach? I'm sadly aware that this is a constant challenge for us as teachers. The very structure that

SUCCESSFUL ARTIST TEACHER

helps nurture other's creativity can pull time and energy from us to make our own work. What tips, tricks do you use to keep connected to making art? (Rees, 2018, NAEA blog)

Here are but a few of the ideas generated by the participants. Many of these teachers carry some kind of pad, journal or sketchbook with them, readily available for recording images and ideas:

- 1) Bill Smith of Rochester, New York says that he uses iPad apps as well as a paper sketchbook, and draws, usually loose drawings, after school and in the evening, whenever he has time. "Maybe watching TV with my wife after our kids go to bed. It isn't hours and hours of 'studio time' but it keeps me engaged in creating something, and that's what I'm shooting for. A little bit of drawing a few times a week is the goal" (Smith, 2018, NAEA blog).
- 2) Beth Vendryes Williams, an artist, said that she keeps a variety of art supplies and an art journal in a plastic zip-loc bag, in her handbag, and is, therefore, able to do some art at a moment's notice. She realized when she retired that she had about 130 treasured sketchbooks and artist journals, which she continues to use as inspiration in her work (Williams, 2018, NAEA blog).
- 3) James Rees indicated that carrying a sketchbook, and working small, "reduces the stress for many artist-teachers" (Rees, #6, 2018, NAEA blog)!

Another aspect of this blog is the discussion about the importance of being a working artist while you teach:

SUCCESSFUL ARTIST TEACHER

- 1) Daniel Springer, a high school teacher in Massachusetts, states that he would be ‘highly suspect’ of a prospective teaching job candidate who didn’t have any ‘recent work to show me.’ He feels strongly that art teachers should be artist teachers, engaged in an ongoing practice for the benefit of the students (Springer, #36, 2018, NAEA blog).
- 2) Carla Nations, Pearl, Mississippi, indicates that she creates artwork along with the assignments that she gives to the students, indicating that, “I may not finish the project, but it also shows them that I’m willing to do what I’m asking them to do” (Nations, 2018, NAEA blog).
- 3) As part of the ongoing dialogue, James Rees says, “I think it’s important to have our students know that we’re open to making art and making mistakes along our own creative line of inquiry” (Rees, 2018, NAEA blog)!
- 4) Glenda Folk says that it was important to her to gain the kind of education she needed ‘to be a responsible and competent artist that can actually produce professional level art products.’ She earned a BFA, MA and MFA as part of her journey (Folk, #9, 2018, NAEA blog).

The blog was valuable as a current resource for learning from other artist teachers. I was so engaged that I made a comment or two of my own on the blog.

While compiling this research, I also became aware of a site, artistteachers.com, which featured information about some K-12 teachers who are also practicing artists. Web pages within the site tell a story of specific artists, profiling their teaching and their art.

SUCCESSFUL ARTIST TEACHER

Graduate Student Art Exhibit

Simultaneously, while working on my thesis, I organized an art exhibit, inviting past and present graduate students in the BYU Art Education program to participate. The title of the show was “Artist Teachers at Work.” We had twenty-four participants, some with two or more pieces. Each of the participants was asked to include a paragraph about their graduate research, along with their work and the name of the piece. We chose to have a closing reception, rather than an opening reception, which was well attended. Participants brought their family members and friends, and I observed much convivial communication happening around the art.

One of the purposes of the show was to demonstrate that artist teachers are artists as well as teachers, with professional skills in both careers. In the process of organizing this event, I was taught new skills, myself. I learned some finer points of hanging a show, from the gallery manager. I found myself drawing on previously-learned administrative skills. I enjoyed the process of getting to know more people who had been a part of the Art Education program and learning about their teaching careers and their art. More than one person said that we should do this every year.

I was one of the twenty-four participants in the show, and did a series of six small paintings, entitled *Tree Portraits*. My purpose in creating these was to demonstrate that even time-restricted individuals can take a little time out each day to work on a painting. For some of us, that means creating small paintings or working for maybe 30 to 60 minutes on a painting each day. On my way to Utah, the day of the closing reception, I got a call from someone at the University who wanted to buy all of my paintings. It was a good business venture, as well as a creative one.

SUCCESSFUL ARTIST TEACHER

Comments from the paragraphs written by participants in the show were insightful. One woman stated that she was a “firm believer in the value of an Artist/Teacher.” She further observed that she “would be conflicted if I had to decide which was more important – the artist or the teacher part as far as the making of a successful art educator. I think all art teachers should create art while teaching and educational systems should reward the continuing artist” (Diane). Kate discussed her work as *Artography*, a methodology that is “a form of practice-based research that is steeped in art and education. The researcher seeks to understand self and the world through the lenses of being both an artist and a teacher” (Kate). Teachers spend so much energy, time and other resources in teaching that there are few resources remaining for them to develop their own art. In her thesis, she sought to promote ways of helping elementary teachers build their artistic confidence.

Priscilla uses her artistic perspective in how she teaches students through an emergent curriculum. Her thesis has been about promoting interaction between students and nature. She observes:

What would a curriculum look like if we go for a walk together as a class, get out of the classroom and be in the natural environment, explore, ask questions, have discussions, make drawings in nature, develop a deeper relationship with and understanding of our place. Must we sit still to be paying attention? When I take my students for a walk in the mountains, it is a teaching gesture that acknowledges the importance of complex interactions with the place, among students and between student and teacher. In putting this curriculum into practice,

SUCCESSFUL ARTIST TEACHER

an art teacher might look at a student's artwork and not be so concerned with it being "good" but how it reflects an interaction with the place. (Priscilla)

The Business of Art

Another simultaneous activity that I have engaged in while in graduate school is starting and building my own art business. The purpose of the business is two-fold at this point: 1) making and selling art; and 2) teaching art at home and in community settings. Over the past year, I have participated in many shows, and as of the writing of this thesis, I have participated in at least five shows within the past year: three in galleries and two in museums. One gallery has been representing my work for the past sixteen months. I'm dealing with the challenges of balancing the making art, running a business, and teaching.

In February, 2018, I gave a presentation at the Utah Art Education Association conference, in which I asked "What can you do in 15 minutes a day?" [See Appendix D.](#) We discussed how little packets of time can add up to a greater whole, even if the artist teacher only has fifteen minutes a day to make art. As part of the class, I asked participants to create something in 15 minutes, using materials I had provided or which they had brought with them. I was amazed with the quality of work created by these art educators in just 15 minutes.

By moving to Eastern Idaho, I wasn't sure what kind of art community I would find, but I have learned that it is thriving and growing. Through networking with other like-minded individuals, I'm finding opportunities to teach and to show my work. In November 2018, I was also given the privilege of being a presenter at The Business of Art Conference in St. George. I drew upon many previously-learned skills in preparing

SUCCESSFUL ARTIST TEACHER

and presenting my material. Not all artist teachers will want to go to this extent, of actually forming a business and showing art. But, for me, it's been a wonderful learning experience.

Summary

The insight gained while interviewing people and trying to understand their experiences, has been enlightening and engaging. Their comments caused me to reflect on my own experiences and how I can better balance my activities.

Chapter 5: Discussion

The questions which guided my study are: .

1. What are the advantages, disadvantages and challenges of engaging in ongoing art study, art practice while also teaching art?
2. What is the influence of personal artistry on teaching?
3. How do artists view their teaching time?

In asking these questions, I wanted to discover how these teachers are succeeding in their dual roles as artist and teacher and apply it to real life situations. In addition to thoughts from the twelve participants in the study, I am integrating some thoughts from a blog and a website that initiated dialogue on these issues.

The crux of this study concerns the symbiotic relationship between making, teaching, and studying art, and how these inform each other, and even more importantly, how these activities can be balanced, and how it matters. These artist teachers had much to say about this—passionately, at times.

Some questions work together to tell a story of what is going on. For example, the questions about how teaching influences art, and how art influences teaching, combined with the question about research, merge to give us a picture of the advantages and disadvantages and challenges of mingling the activities of making art, teaching art and studying art.

Advantages of Engaging in Making, Teaching and Studying Art

Many of the artist teachers interviewed commented on the importance to them of engaging in personal art practices, as well as teaching. Kristine talked of the advantages

SUCCESSFUL ARTIST TEACHER

of having an easel set up in her room so that her students could see what she was doing, as a co-artist. Megan mentioned her desires: “I would like to get to the point where I always have a painting set up in my classroom that I’m working on, that the kids can see me doing. And I will get there. It’s a time issue now” (Megan). As set forth in the previous chapter, there are several benefits in allowing the making, teaching, and studying of art to inform each other: Reinforcing knowledge—elements and principles of art and design; staying relevant; collaborative, two-way learning with students; exposure to new art styles; students benefit from knowledge gained through personal artistry of teachers; class preparation is enhanced; problems are solved.

Drew’s story. Conversations with all of the participants were stimulating, and meeting with Drew was no exception. His unique and innovative concept is making strides into the artistic community, providing art opportunities to those who might not have them otherwise. Drew and his wife are co-owners and co-directors of a non-profit art center, in a small, rural town. Their function is to provide space for artists to come and do their own work, in addition to space for artists and art teachers to give classes and workshops. Drew provides an after-school art program for children and teens, as well as periodic art tours and experiences, including plein air painting trips into state and national parks. The center has facilities for painting, drawing, ceramics, sculpture, photography, jewelry making/stone polishing, wood cutting, as well as a digital art area with computer equipment. Patrons pay a reasonable fee for the use of space. Additionally, there is a gallery at the center, and a small art supply store so students and artists don’t have to go far to get what they need. Drew is also a part-time elementary art teacher at three local schools. He had to assertively work on getting into the public schools, which he did by

SUCCESSFUL ARTIST TEACHER

making a case to the local PTO and administrators that they weren't filling the state art requirements. The parents made it happen by pressuring the administrators. If that weren't enough, Drew also makes time to do his own art, and recently completed some public murals for a building in the community. Drew's wife has several major roles in the center, including that of managing the business part of their organization.

Drew sees many advantages in blending the making, teaching and studying art, but also in combining the business of art, including not only his own work but promoting the work of other artists. When he is teaching, he uses a wide variety of media, and must continually learn to stay on top of specific media for his students. "That strengthens my art," he says. "because here at the art center, I've been cast into many different roles; and there may an area that I'm not as strong, but I have to teach it" (Drew). He wants to be a good teacher so that he can "answer those hard questions that students will have" (Drew).

Being passionate about art and teaching gives Drew the energy and enthusiasm to keep up with his many responsibilities. He feeds his knowledge and skills by being involved with the NAEA and the local arts committees. He coordinates with city leaders and promoting the arts in his community.

His passion for teaching comes through when he states, "I think teachers have certain characteristics—that is a willingness or even a need to share." He observes, "We enjoy sharing our knowledge,...not in a showy or boastful way but we like to share our knowledge because we like to share our enthusiasm for the subject matter" (Drew). He further explains that he loves art and is thrilled by the " 'aha' moment that educators talk about ...that moment of discovery...that self-discovery for a child." He continues, "As a

SUCCESSFUL ARTIST TEACHER

teacher we get to witness that moment when they comprehend that complex concept or a complex thought” (Drew).

Disadvantages of Engaging in Making, Teaching and Studying Art

With so many advantages to engaging in making, teaching and studying art, why wouldn't someone maintain their personal creative work while doing the other things? There are dark forces at work, mostly involving the lack of time.

Kim's story. As a wife and mother, and the only art teacher in the junior high where she works, balancing the activities of making, teaching, and studying art is a real challenge. She became an art teacher, she says, “because my husband was self-employed; I wanted something that would have the same schedule as my kids” (Kim). She quit her photography business because it was interfering with her family life:

[Brinkley]... drew a picture of each person at the house; doing what they normally do; doing their little hobbies. And the picture she drew of me was me sitting in my computer chair, turned away from her, working on the computer retouching pictures, so I just thought, ‘that’s not good.’ I thought teaching would likely provide a little more time with my family (Kim).

For Kim, teaching hasn't given her the time she would like to have with her family. And she doesn't have time to do a lot of personal artwork. “Last year I might have gotten one painting done total.” She continues, “Sometimes I feel I'm losing the passion for it [art]” (Kim). It is her impression that she spends more time at the school than any other teacher.

Another obstacle she encounters is budget constraints. She indicates that her school district is the poorest in the state and, “they quit allowing us to charge fees for

SUCCESSFUL ARTIST TEACHER

classes” (Kim). She compensates for this problem by having her students enter a contest, for which the winners receive money for the school art program. Her students have been successful with this for a few years. Fortunately, she has a supportive principal who works to get funding for her program as much as possible.

Kim engages in a lot of research in the form of books, videos, research on the Internet. There is a lot of technology involved with her classes, especially the photography classes. It can be a challenge to stay current. When working with her design software, she says that those are updated so often that it has become difficult for her to prepare tutorials that are around long enough to help the students before they software changes again.

Kim loves art and photography, and she loves to teach, but trying to teach and research, and still maintain an artful life has been almost impossible for her. Her challenges are time, budgeting, and keeping up to date.

Doug’s story. Doug is a university adjunct instructor of painting in another state. He is a self-employed artist, and, in theory, when he is not teaching on campus, he comes home and paints. He says that he works at “...the Farmer’s Market, I work at the art museum, I sell window coverings, I help my buddy build homes, so I do whatever it takes” (Doug). He also tries to make his family a priority as well. The morning I interviewed with him, he was responsible to get the kids off to school and then only had 45 minutes to paint before I was coming to visit with him. He needs larger blocks of time to really get in and focus on his work. But time management is not his only challenge.

SUCCESSFUL ARTIST TEACHER

As an adjunct professor, he doesn't feel that he is well-compensated for his time. He feels that there can be a little resentment, "especially in the semesters when you teach as much as your full-time colleagues" (Doug). It takes time to develop course material and to be prepared mentally and emotionally to teach for 3 hours. A teacher prepares to perform. He also finds it redundant to be dealing with the same problems year-after-year, because he has a new set of students.

Doug enjoys reading art books by and about artists, to see how they handled ideas—to read what they have written about their experiences and struggles. He says, "My studio practice now is,.. I turn off my phone; so I don't have my phone on in my studio. If I get stuck, I don't access a book or look at a phone; I just try to solve the problem with the painting...There's all that information that's being filtered from my memory." He continues:

For some people that's not how they do it, but that's how I do it and feel good about what I do. It feels authentic and real genuine. And I know that my solutions come from things that I've seen; just recalling that, having that run through my filter, I think is important. (Doug)

For the students, he says that he prepares well as he feels a strong sense of commitment to the students. He also talks with colleagues and collaborates more than he does in his own studio. At the end of the interview, he said that these were good questions, which caused him to reflect on things that he hasn't thought about for a while (Doug). His challenges, then, are lack of time, and some issues involved with being adjunct as opposed to full-time, and the repetitive nature of solving the same problems year-after-year in class.

SUCCESSFUL ARTIST TEACHER

For Doug there are some positives, though. He says:

We have a professional group that meets once a month, where we get together, have dinner and show our art” (Doug). This group is helpful in that “it’s getting feedback for my work; and that actually is really helpful for me; because it’s people that I trust, and they have professional backgrounds, so they can critique my work in a professional way. (Doug)

How Personal Artistry Influences Teaching

In talking with participants, I learned more about how personal artistry influences teaching. Here are some concepts and ideas from participants:

“You can’t teach something you don’t do.” That’s what Bonnie says. She also feels “...lucky to work for an institution that feels like your creative work is even more important than your teaching” (Bonnie). Cecelia took it further by saying that making art will “...help anybody be a better teacher if they are learning and progressing in their own art, and their own styles, and their own knowledge. When Kent was looking for mentors, he looked “...for teachers who had done that” and could do art professionally. He further stated: “I think theory balanced with practice can have the greatest impact for students who want to make a career of it.” Megan also stated, “You can’t teach what you don’t know.”

Problem solving and practical applications. Several of the participants stated that working through their own creative problem solving, through their own art, translated into valuable teaching experiences. Doug said that making art not only helps him to help students solve problems, but it helps him when critiquing students because he

SUCCESSFUL ARTIST TEACHER

is able to reflect back on his own studio experiences. The act of creating art fills Drew emotionally, and when he is able to see a project through from beginning to end, the understanding of the steps involved translates into teaching. Taking it further, Kim said that because of her art experiences, she is able to alleviate some of her students' suffering. Jacob had an interesting perspective when he said, "I try to stay up to date with what's going on in the contemporary art world by creating contemporary art. He said that this helps him to stay relevant in his teaching. Kristine said that after she set up an easel in the corner of her classroom, her teaching came alive. Her art directed her teaching, and helped to inject new ideas and practices into her teaching. Students watching her classroom corner art develop (Kristine). Ray stated, "creating art is a search and ongoing quest for knowledge and new insight; it expand(ed) ideas that I had about teaching it" (Ray). It gave him a better grasp on art so that he became a better teacher. Along these same lines, Bill mentioned a dialogue that happens between art and teaching, and that some of the same skills that are required in making successful art, are also required in teaching: discipline, patience, and solving problems.

Research. John found that his art merged into his teaching. He mentioned that "where art and teaching overlap is where the research sometimes happens" (John). I think it's interesting to learn about how art becomes a form of research that then becomes an integral part of teaching, beyond what was stated in the previous section about understanding the steps involved in making art. This can then translate into a student-involved research paradigm.

Summing up artistry and teaching. As seen from the comments above, teacher artistry has substantial effects on teaching, whether it gives the teacher more credibility in

SUCCESSFUL ARTIST TEACHER

the eyes of the students, gives more validity to understanding steps involved in creating art, or becomes a form of A/r/tography (artist, researcher teacher methodology).

How Artists View Their Teaching Time

I found that artist attitudes about teaching vary. Doug has mixed feelings. He enjoys working with students and how teaching about art reinforces his own art understanding. But, at the same time, he resents some aspects of his teaching situation, and that he doesn't have as much time to do art, as he needs (Doug). I spoke with another professional artist a couple of years ago, who said that he teaches online classes and enjoys both doing art and teaching. The online classes allow more flexibility into his schedule.

Most of the artist teachers expressed that they really do enjoy their time in the classroom, and that they are focused on their students when they are in class. Kim feels bad that she is not able to spend much time, at all, on her personal artwork (Kim). I chose to illustrate some of these concepts with narrative from specific participants.

Bill's story. As the only full-time art education professor in a medium-sized teaching university, Bill provided some valuable insights. He observed: "I don't know that to be a good teacher that you have to be a perfect artist at everything you do; I think that's a misconception; a lot of times art teachers get criticized because they're not perfect at everything"(Bill). He sees it as "an interesting dilemma" and that the careers of teaching and making art each have their unique professional skill sets. He doesn't see the need for a professional art teacher to also be a professional artist, selling art. But, he does see the value in making time to make art because of the way teaching and making art

SUCCESSFUL ARTIST TEACHER

inform each other. Bill's undergraduate degree is a BFA studio degree. When asked if he thought this was beneficial in teaching students, he said:

[I]t made it so that I had the skill and the confidence to help anybody in my class; if somebody had a question, I felt like I knew how to address that question; and if I didn't exactly know the answer, I had the tools to be able to figure that out and help that student; because I had that foundation, that strong studio background.

(Bill)

With regard to balancing teaching and art, Bill said that he often does work alongside his students. He finishes maybe one or two projects a year in this fashion. "I want my students to see that I'm a practicing artist, too. That part of being professional in your field is being proficient in your content area, and the way you show that as an artist is to do artwork." (Bill). He added that in teaching secondary education it was harder to do. He had work on an easel or drawing table—keep a project going. Additionally Bill mentioned that since he is preparing future art teachers, he models the process of how teaching works, as well as how art works. (Bill)

John's story. I was particularly engaged in my conversation with John, because, I think, his story is unique. His teaching has become part of this amalgamation called art. As previously mentioned in Chapter IV, he engages himself in a more recent methodology called *A/r/tography*, or Artist/research/teacher. His teaching, studio art and research often blend together into a cohesive entity:

They tie together, because I try to have my students do things in the classroom that are real world, you know, thematically or as much as possible connected to

SUCCESSFUL ARTIST TEACHER

real experiences, not an artificial "schoolish" assignment, but something that might have weight and meaning. And so the two [activities] inform each other in what I do in the studio, I can then get ideas and pull that into my classroom. I see my students as co-collaborators in exploring different ideas in a variety of media.

(John)

This idea of seeing his students as “co-collaborators” is an exciting philosophy, and he finds this merging of different realms exciting and mutually informative.

Prior to discovering *A/r/tography*, John used to compartmentalize his studio art and his teaching. When he was at the gallery where he was represented, he minimized the fact that he was an art teacher. “I wouldn’t bring that up. And then when I’m in teaching I didn’t really talk so much about my art. So, the two were segregated.” But, he continued, “*A/r/tography* gave a me an identity or a label that this to-and-froing of the two worlds started to make sense; and then standing back and looking at how they interact” (John).

Kent’s story. As a professional artist, Kent spends a major portion of his time creating, and running his art business. However, he views his teaching time as a calling—a purpose for his life. He admitted that he hasn’t studied education formally, but he teaches, nevertheless, and has a clientele of students who attend his yearly workshops. Since his major emphasis is artwork, he compartmentalizes his art and teaching a bit. Although, he realizes that the two activities inform each other. In commingling art and teaching, Kent describes how making art influences his teaching: “I think art needs theories, but I think theory balanced with practice can have the greatest impact for students who want to make a career of it” (Kent).

SUCCESSFUL ARTIST TEACHER

These stories illustrate, that in general, artists who teach, and teachers who make art, enjoy the teaching component of their lives. It provides balance and energy to their lives, however much it complicates them as well. In preliminary conversations with an art teacher to this study, I learned that, for him, teaching and art not only informed each other, but gave relief to each other.

Personal Application

During the time I've been in graduate school, I have had some limited opportunities to teach art. I have mostly been working. For my first 18 months of graduate school, I was still employed as a full-time graphic designer for a university. I left that job to focus more on school and some other elements of my life, including travel, family considerations, and making art. Even though I have completed and am working on some large paintings, I have found the convenience of making small paintings on a regular basis to be an effective way of skill-building and making art in a small amount of time. I've made daily paintings. I've also tried painting 15 minutes a day and 30 minutes a day, because of time constraints. As of the writing of this paper, I have participated in at least seven art exhibits within the past two years, and I organized a show on campus with my peers. (See [Appendix E](#) for some of the artwork I've done during my time as a graduate student.) I gave a presentation at U.A.E.A. in February 2018, on "What Can You Create in 15 Minutes a Day?" People were excited about exploring new ways to fit art into their already-crammed schedules. An art friend said to me, though, "To be really good at art you need more than fifteen minutes a day." While I agree with her, the 15-minute goal gave people hope, and maybe once they spend fifteen minutes, they will be able to expand it, even a little, so that they can create art that will inform their teaching.

SUCCESSFUL ARTIST TEACHER

Summary

I officially started an art business in 2018. There is some work required to stay on top of this endeavor. In my research journal, I wrote, "...I...realized that keeping track of the business end of things is time-consuming. Also, printing and photographing and getting prints made takes time. And I still need to finish my thesis" (Marie). This is not unlike the task that the artist teacher faces when trying to do art while teaching.

I have thought a lot about how artist teachers can commingle their activities of making, teaching and studying art. As mentioned in the blog in Chapter IV, often artists or artist teachers, keep a sketchbook with them so they can use down time, or time in meetings, to draw. Some professional artists choose to teach workshops or teach online. Some full-time or part-time teachers choose to also make art, either for the joy of it or as a business. University art professors are often able to merge these activities as part of their work responsibilities. In fact, it is expected that professors engage in their artwork as part of their charge (albeit, a joyful one) to do it as part of their academic research.

Chapter 6: Conclusions

As part of the fundamental research in this project, I studied questions related to the advantages, disadvantages and challenges of engaging in ongoing art study, art practice while also teaching art. I gave examples from the literature of how these activities inform each other and how they mutually benefit and reinforce one another. I learned from the literature and from research participants how personal artistry influences teaching. I also gained insight into how artists view their teaching time.

Through research, and life experience, over the past three years, my eyes have been opened to the experiences of others and to what it's like to be an artist teacher. Why would all of this matter? I have learned that not everyone believes that in order to be a good art teacher, that you need to be an artist. But, for the most part, researchers and those participants that I interviewed saw the value in being both artist and teacher and understood how the activities of making, teaching and studying art inform each other, creating a more synergistic and successful whole. Artist teachers don't just teach about art, they "embody the teaching" (Booth, 2003, p. 9). Engaging in their craft, whether as a business, as examples for students, or for the mere pleasure of doing it, these activities by the artist teacher support the artistry and exploration that happen in the classroom. Additionally, research participants and researchers have indicated that teaching the elements and principles of art and engaging in creativity in the classroom has the added effect of enhancing their personal artwork.

Artist teachers view their teaching time in a variety of ways. Those participants that were heavily involved in art outside of the classroom sometimes viewed teaching as an imposition. However, they enjoyed teaching enough that they continued to do it in

SUCCESSFUL ARTIST TEACHER

spite of the difficulties. A few of the participants saw teaching as an integral part of the art, considering the overall creative experience of what happens in the classroom as art making.

Questions for Future Research

But if it's so worthwhile to be engaged in art and teaching, what can be done to assist artist teachers in balancing both? An important question is: How can schools more effectively support the teaching activities of artists, and the personal art of teachers? Can administrators and school districts provide opportunities for artist teachers to have art experiences and training? With regard to education, would it be possible to develop a hybrid degree, that merges the studio practice of the MFA with the teaching practice of the MA?

My impression is that teachers want ideas and strategies for maintaining their own artistic growth while also successfully meeting the learning needs of their students. Through my research and my own art experiences, I have gained greater understanding of how I can better manage my resources of time, energy and finances in order to be both teacher and artist. I think that the responsibility is on us as artist teachers to involve ourselves in art practice where possible for the benefit of students as well as for ourselves. We also have the opportunity to be informed and to educate administrators about the importance of teachers being involved in the arts as well as teaching. We need to show them that we are professionals in our field, and that it is more than just craft, and even more than a way to integrate with other subjects in the school.

SUCCESSFUL ARTIST TEACHER

Additionally, my perception is that individual artist teachers can find ways of being artists as well as teachers as they creatively analyze their own situations. Working small and in little packets of time is a good way to start. As art educators we can invite community participation in events and in the art program itself. We can view not only our art as art, but our teaching as art.

REFERENCES

- Allison, A. (2013). No art teacher left behind: Professional development that really matters in an age of accountability. *Arts Education Policy Review*, 114(4), 178-190. doi: 10.1080/10632913.2013.826042.
- Baxter, K. (2014) A convergence of three: The reflexive capacity of art practice, curriculum design, and pedagogy. *Art Education*, 67(6), 28-34. doi: 10.1080/00043125.2014.11519295
- Booth, E. (2003). Seeking definition: What is a teaching artist? *Teaching Artist Journal*, 1 (1), 5-12. doi: 10.1080/15411796.2003.9684265.
- Booth, E. (2012). Take-a ways from the world's first international teaching artist conference, *Eric Booth* [webpage]. Retrieved from <http://ericbooth.net/the-worlds-first-international-teaching-artist-conference/>
- Boughton, D, (2014), Research themes in art education: Making sSense of the discipline. In K. M. Miraglia & C. Smilan (Eds.), *Inquiry in Action: paradigms, methodologies, and perspectives in art education research*, Reston (pp. 285–293). Alexandria, VA: NAEA.
- Chase, S.E. (2008). Narrative inquiry: Multiple lenses, approaches, voices. In N. K. Denzin, & Y. S. Lincoln (Eds.), *Collecting and interpreting qualitative materials*, 3rd Edition (pp. 57–94). Thousand Oaks, California: Sage Publications, Inc.
- Collins, L. (2010). Primal schmooze. *The New Yorker* [webpage]. Retrieved from <https://www.newyorker.com/magazine/2010/03/22/primal-schmooze>

SUCCESSFUL ARTIST TEACHER

- Conway, C. M., Hibbard, S., Albert, D., & Hourigan, R. (2005) Professional development for arts teachers. *Arts Education Policy Review*, 107(1), 3-9. doi10.3200/AEPR. 107.1.3-10.
- Dafiotis, P. (2012). Art practice as a form of research in art education: Towards a teaching artist practice. In N. Addison, & Burgess L. (Eds.), *Debates in art and design education*. New York: Routledge.
- Daichendt, G.J., (2010). *Artist teacher: A philosophy for creating and teaching*, Chicago: Intellect, University of Chicago Press.
- Daichendt, G.J., (2009). Redefining the artist-teacher. *Art Education*, 62(5) 33–38. Retrieved from <http://www.jstor.org/stable/20694789>
- Davenport, M. G. & O'Connor, J. B. (2014). Why Case Study? In K. M. Miraglia, & C. Smilan (Eds.), *Inquiry in action: Paradigms, methodologies, and perspectives in art education research* (pp. 57–66). Alexandria, VA: NAEA.
- Day, M. D. (1986). Artist-teacher: A problematic model for art education. *Journal of Aesthetic Education*, 20(4), 38-42. doi: 10.2307/3332588
- Denzin, N. K. & Lincoln, Y. S. (2008). Part I: Methods of collecting and analyzing empirical materials in N. K. Denzin, & Y. S. Lincoln (Eds.), *Collecting and interpreting qualitative materials*, (3rd Edition) (pp. 45–55). Thousand Oaks, California: Sage Publications, Inc.
- Denzin, N. K. & Lincoln, Y. S. (2008). Introduction: The discipline and practice of qualitative research in N. K. Denzin & Y. S. Lincoln (Eds.), *Collecting and interpreting qualitative materials*, (3rd Edition) (pp. 1–43). Thousand Oaks, California: Sage Publications, Inc.

SUCCESSFUL ARTIST TEACHER

Doane University Benefits of an Aesthetic Education | Doane University [webpage].

Retrieved from

<https://www.doane.edu/facstaff/resources/cetl-home/arts-are-basic/32485>

Duncum, P. (1985). How 35 Children born between 1724 and 1900 learned to draw.

Studies in Art Education, 26(2), 93-102. doi: 10.2307/1320565

Edwards, C., Gandini, L., & Forman, G. (2012). Introduction: Background and starting points. In C. Edwards, L. Gandini, & Forman (Eds.), *The hundred languages of children* (pp. 5-26). Denver, CO: Praeger.

Efland, A. D. (1990). *A history of art education: Intellectual and social currents in teaching the visual arts*. New York: Teachers College, Columbia University.

Efland, A. D. (2002). *Art and cognition: Integrating the visual arts in the curriculum*.

New York: Teachers College Columbia University; and Reston, Virginia:

National Art Education Association.

Eisner, E. (2002), *The Arts and the creation of mind*. London: Yale University Press.

p. xi and xiii.

Everson, M. (2009). *10 things I've learned from teaching online* [webpage]. Retrieved

from <http://elearnmag.acm.org/featured.cfm?aid=1609990>

Flick, U., (2014). *An introduction to qualitative research* (5th Edition). Thousand Oaks,

California: Sage Publications, Inc.

Given, L. (2016). *100 questions (and answers) about qualitative research*. Los

Angeles, CA: Sage Publications, Inc.

Goins, J. (2017). *Real artists don't starve*. Nashville: Nelson Books.

SUCCESSFUL ARTIST TEACHER

- Graham, M. A. & Zwirn, S. G. (2010). How being a teaching artist can influence K-12 art education. *Studies in Art Education*, 51(3), 219-232.
- Graham, M. A. & Rees, J. (2014). Pick up sticks art teacher-inter-connectedness and fragility: Pedagogy as an artistic encounter. *Teaching Artist Journal* 12(1), 15–23.
- Graham, M. A. (2009) How the teaching artist can change the dynamics of teaching and learning. *Teaching Artist Journal*, 7(2), 85–94. doi: 10.1080/15411790902762472.
- Graham, M.A. & Zwirn, S. G. (2005). Crossing borders: The arts engage academics and inspire children, *Childhood Education*, June 2005.
- Greer, W.D. (1984) Discipline-based art education: Approaching art as a subject of study, *Studies in Art Education*, 25(4), 212-218.
- Hancock, D. R. & Algozzine, B. (2006). *Doing case study research: A practical guide for beginning researchers*. New York: Teachers College Columbia University.
- Hegel's Lectures on Aesthetics. Vol. 1 [webpage]. Retrieved from <https://www.marxists.org/reference/archive/hegel/works/ae/introduction.htm>
- Hetland, L. & Winner, E. (2007). Integrating studio structures with the studio habits of mind. In L. Hetland, E. Winner, S. Veenema, & M. S. Kimberly (Eds.), *Studio thinking: The real benefits of visual arts education*, New York: Teachers College Press.
- Hickman, R. (2010), *Why we make art and why it is taught*. Bristol: Intellect Books.
- Hochtritt, L., Thulson, A., Delaney, R., Dornbush, T., & Shay, S. (2014). Theory loves practice: A teacher researcher group, *Art Education* 67(5), 12-22. doi: 10.1080/00043125.2014.11519286

SUCCESSFUL ARTIST TEACHER

- Horne, H. H. (1916), *The teacher as artist: An essay in education as an aesthetic process*. New York: Houghton Mifflin.
- Jaffe, N., Barniskis, B. & Cox, B. H. (2014). *Teaching artist handbook, Vol. 1: Tools, techniques, and ideas to help any artist teach*. Chicago: University of Chicago Press.
- Kincheloe, J. L. & Steinberg, S. R. (1998). Students as researchers: Critical visions, emancipatory insights. In S. R. Steinberg & J. L. Kincheloe, (Eds.), *Students as researchers: Creating classrooms that matter* (pp. 2–19). New York: Taylor & Francis.
- Kleon, A. (2014). *Show your work: 10 ways to share your creativity and get discovered*. New York: Workman Publishing Company.
- Koo, S. (2016), Breathing within the history (1900 – 2016): The ever- evolving “making” in the art studio at Teachers College. *Visual Inquiry: Learning and Teaching Art* 5(2).
- Langdon, L. (2016). Mural proclaims a caring community’s cohesion. *Teaching Artist Journal* 14(2), 88-97.
- Lanier, V. (1959). Affectation and art education. *Art Education* 12(7) 10, 21.
- Lesayth, M. (2015), Working like artists: A practice in theory. *Teaching Artist Journal* 13(3), 139–150.
- Lowenfeld, V. (1947) *Creative and mental growth*. New York: MacMillan Company.

SUCCESSFUL ARTIST TEACHER

Lynn, D. (2017). Art teachers' perceptions of the relationship between personal artistic creative work and the practice of teaching. *Educational Studies Dissertations*.

126. Retrieved from

https://digitalcommons.lesley.edu/education_dissertations/126

Manson, M.E. (2007), Learning about teaching: Aesthetic practices and arts integration

In teacher education, (Doctoral dissertation, Ontario Institute for Studies in

Education of the University of Ontario) ProQuest Dissertations Publishing,

NR27928, Retrieved from

<http://search.proquest.com.erl.lib.byu.edu/docview/304753015>, p. 8

McCracken, W. (1959), Artist-teacher: A symptom of growth in art education. *Art*

Education, 12(9), 4-5. doi: 10.2307/3184417

McCullough, D. G. (2011). *The greater journey: Americans in Paris*. New York: Simon

and Schuster.

McKean, B. (2006). *A teaching artist at work: Theater with young people in*

educational settings. Portsmouth, NH: Heinemann.

Meyer, K. (2006). Living inquiry: Me, myself, and other. *Journal of Curriculum*

Theorizing, 26(1), 85–96. Retrieved from

<http://journal.jctonline.org/index.php/jct/article/view/150>

Murphy, B.G. (2017-2018). The profession speaks: Educator perspectives on school

reform. *American Educator*, 41(4) 30-33, 44. Retrieved from

<https://www.aft.org/ae/winter2017-2018/murphy>

Murphy, B.G. (2017). *Inside our schools: Teachers on the failure and future of education*

reform. Cambridge: Harvard Education Press.

SUCCESSFUL ARTIST TEACHER

- Rabkin, N. (2012). Teaching artists and the future of education. *Teaching Artist Journal* 10(1), 5–14. doi: 10.1080/15411796.2012.630633.
- Rabkin, N., Reynolds, M., Hedberg, E. & Shelby, J. (2011). *A report on the teaching artist research project: Teaching artists and the future of education*. Chicago, NORC at the University of Chicago.
- Rees, J. (2018). Collaborate: Inspire and be inspired. Open Forum [NAEA webpage blog].
Retrieved from <https://collaborate.arteducators.org/communities/community-home/digestviewer/viewthread?MessageKey=9a86a54e-4429-49c7-ae27-42bcaabd78cb&CommunityKey=5568af54-5957-46dd-be5e-a8657d0475af&tab=digestviewer>
- Rolling, J. H., Jr. (2010). Art education at the turn of the tide: The utility of narrative in curriculum-making. *Art Education*, 63(3), 6-12.
- Salazar, S. M. (2014), Educating artists: Theory and practice in college studio art, *Art Education*, 67(5), 32-39. doi: 10.1080/00043125.2014.11519288
- Sarason, S. (1996). *Revisiting "the culture of the school and the problem of change."* New York: Teachers College Press.
- Sarason, S. (1990). *The predictable failure of educational reform: Can we change course before it's too late?* San Francisco: Josey-Bass.
- Schwartz, M. B. (2012). Restorative practices: Community arts integration. In M. Rosenfeld (Ed.), In Alt/space. *Teaching Artist Journal* 10(2), 110-120. doi: 10.1080/15411796.2012.658316.

SUCCESSFUL ARTIST TEACHER

- Shin, R. (2012). The business of art education: Friend or foe? *Art Education*, 65(2), 33-39. doi: 10.1080/00043125.2012.11519166
- Trammel, K. (2016). Marketing for the teaching artist. *Teaching Artist Journal*, 14(4), 195-198. doi: 10.1080/15411796.2016.1250509
- Whitesel, L.S. (1977). Attitudes of women art students. *Art Education*, 30(1), 24-27. doi: 10.2307/3192212
- Whitsel, L.S. (1980). Career attitudes of art students. *Studies in Art Education*, 22(1), 36-41. doi: 10.2307/1319487
- Wilson, B., & Wilson, M. (1982). The case of the disappearing two-eyed profile: Or how little children influence the drawing of little children. *Review of Research in Visual Arts Education*, 15 (Winter)
- Zimmerman, E. (2014). Looking back, looking now, looking forward. In K. M. Miraglia, & C. Smilan (Eds.), *Inquiry in action: Paradigms, methodologies, and perspectives in art education research* (pp. vii – xi). Alexandria, VA: NAEA
- Zwirn, S. G. (2006). Artist or art teacher: The function of gender in role and identity formation. *Teaching Artist Journal*, 4(3), 157 – 75. doi: 10.1207/s1541180xtaj0403_4
- Zwirn, S. G. (2005a). The teacher—artist model: The reconciliation of role. *Art and Learning Research Journal*, 21(1), 157-187.
- Zwirn, S. G. (2005b). Teachers who create, artists who teach. *Journal of Creative Behavior*, 39(2), 111-122.

Appendix A

INVITATION TO PARTICIPATE

Invitation to Participate in Research Study

1. Email Invitation

Dear (Potential Participant),

My name is Marie Withers. I am a graduate student at Brigham Young University and I am conducting research under the supervision of Professor Mark Graham, from the Department of Art Education. You are being invited to participate in this research study of *How the Teaching Artist Successfully Negotiates Being Both Teacher and Artist*, because of your involvement professionally either as an art teacher who makes art, or as an artist who also teaches. I am interested in finding out how people work as teaching artists. My purpose is to conduct interviews based on some specific questions posed to art teachers who are also artists, and to artists who also teach.

Your participation in this study will require answering interview questions, either in person, by phone or by email. This should take approximately 30 minutes of your time. Your participation will be anonymous in any published papers or reports, and to anyone other than the principal investigators. You will not be paid for being in this study. This interview involves the following risks: loss of classroom time and/or studio time. The benefits, however, may impact current and future teaching artists, by helping increase knowledge about teaching artists.

You do not have to be in this study if you do not want to be. You do not have to answer any question that you do not want to answer for any reason. We will be happy to answer any questions you have about this study. If you have further questions about this project or if you have a research- related problem you may contact me, Marie Withers, at 801-592-0352, mariewithers@gmail.com, or my thesis advisor, Dr. Mark Graham, at 801-422-5866, mark_graham@byu.edu. If you have questions regarding your rights as a research participant contact IRB Administrator at (801) 422-1461; A-285 ASB, Brigham Young University, Provo, UT 84602; irb@byu.edu.

If you choose to participate, please sign and date the attached form and return it to me by **April 30, 2018**. Thank you!

Sincerely,
Marie Withers
Graduate Student
BYU Department of Art
If you wish to send me the form by regular U.S. Mail, my address is:

Marie Withers
129 Madison Ave
Rexburg, Idaho 83440

	Institutional Review Board	
	4-3-2018	3-29-2019
	Approved	Expires

SUCCESSFUL ARTIST TEACHER

Phone-call follow-up to an email invitation:

A phone call follow-up to an email invitation would go something like this:

Hello, My name is Marie Withers. I contacted you as a result of an email I sent to you about participating in a research study about the teaching artist. You returned a consent form to me, and I would like to make an appointment for the interview. Would you be available on (Date) at (Time)? I am willing to come to your (office, classroom, or studio) if that is convenient for you, or if necessary, we can schedule a room at (university library or public library or similar space).

Again, thank you for your participation, and I look forward to visiting with you about your experiences in art and teaching.

Goodbye.

2. Phone Invitation

Hello [Potential Participant],

My name is Marie Withers. I am a graduate student at Brigham Young University and I am conducting research under the supervision of Professor Mark Graham, from the Department of Art Education.

(It is anticipated that input by the potential participant will occur at any time throughout the process, but the following information would be discussed.)

You are being invited to participate in this research study of *How the Teaching Artist Successfully Negotiates Being Both Teacher and Artist*, because of your involvement professionally either as an art teacher who makes art, or as an artist who also teaches. I am interested in finding out how people work as teaching artists. My purpose is to conduct interviews based on some specific questions posed to art teachers who are also artists, and to artists who also teach.

Your participation in this study will require answering interview questions, either in person, by phone or by email. This should take approximately 30 minutes of your time. Your participation will be anonymous in any published papers or reports, and to anyone other than the principal investigators. You will not be paid for being in this study. This interview involves the following risks: loss of classroom time and/or studio time. The benefits, however, may impact current and future teaching artists, by helping increase knowledge about teaching artists.

You do not have to be in this study if you do not want to be. You do not have to answer any question that you do not want to answer for any reason. We will be happy to answer any questions you have about this study. If you have further questions about this project or if you have a research- related problem you may contact me, Marie Withers, at 801-592-0352, mariewithers@gmail.com, or my thesis advisor, Dr. Mark Graham, at 801-422-5866,

	Institutional Review Board	
	4-3-2018	3-29-2019
	Approved	Expires

SUCCESSFUL ARTIST TEACHER

mark_graham@byu.edu. If you have questions regarding your rights as a research participant contact IRB Administrator at (801) 422-1461; A-285 ASB, Brigham Young University, Provo, UT 84602; irb@byu.edu.

If you choose to participate, I will mail a consent form, which I will need signed and dated, and returned to me by April 30, 2018. We will then schedule an interview. Would you please provide me with your mailing address? Thank you!

Goodbye.

3. In-Person Invitation

An in-person contact would be informal, and may come as a result of a conversation. Any in-person contacts will be followed up by an email and a phone call.

	Institutional Review Board	
	4-3-2018	3-29-2019
	Approved	Expires

SUCCESSFUL ARTIST TEACHER

Appendix B

CONSENT FORM

Consent to be a Research Subject

Introduction

This research study is being conducted by Marie Withers, a graduate student at Brigham Young University conducting research under the supervision of Professor Mark Graham, from the Department of Art Education. You are being invited to participate in this research study of *How the Teaching Artist Successfully Negotiates Being Both Teacher and Artist*, because of your involvement in an art profession, either as an art teacher, as an artist, or both. This study has gone through the Institutional Review Board process and has been approved.

Procedures

If you agree to participate in this research study, the following will occur:

- You will be interviewed for approximately thirty (30) minutes about your activities as an art teacher and as an artist.
- The interview will be audio recorded to ensure accuracy in reporting your statements.
- The interview will take place in your office, your classroom, or studio, or another scheduled room that we mutually agree to use.
- The researcher may contact you later to clarify your responses for approximately fifteen to thirty (15 - 30) minutes.
- It is anticipated that your total time commitment will be (60) minutes.

Risks/Discomforts

Anticipated risks include the following:

- Loss of classroom time and/or studio time.

Risks will be minimized by the researcher being well-organized with questions and being sensitive to your time commitments.

Benefits

There are no direct benefits to you for participating in this research study. Benefits may include thought processes that could potentially improve your work in the classroom or studio. This study may impact current and future teaching artists, by helping increase knowledge about this topic, and potentially improve their practices.

Confidentiality

The research data, including responses to interview questions, transcriptions and audio files will be kept on a password-protected laptop and will be encrypted using Veracrypt. Files will be labeled with a pseudonym, to maintain anonymity. Hard copies of research data will be stored in a locked filing cabinet housed in the researcher's home office. The only other people who will have access to my raw data, which will be anonymous, are members of my graduate committee. At the conclusion of the study, all identifying information will be removed and the data will be kept in the researcher's locked home office filing cabinet. The data will be destroyed after five years.

Questions about the Research

You do not have to be in this study if you do not want to be. You do not have to answer any question that you do not want to answer for any reason. Participation in this research study

	Institutional Review Board	
	4-3-2018	3-29-2019
	Approved	Expires

SUCCESSFUL ARTIST TEACHER

is voluntary. You have the right to withdraw at any time or refuse to participate entirely without jeopardy to your class status, grade, or standing with the school or university. We will be happy to answer any questions you have about this study. If you have further questions about this project or if you have a research-related problem you may contact me, Marie Withers, at 801-592-0352, mariewithers@gmail.com, or my advisor, Dr. Mark Graham, at 801-422-5866, mark.graham@byu.edu.

If you have questions regarding your rights as a research participant contact IRB Administrator at (801) 422-1461; A-285 ASB, Brigham Young University, Provo, UT 84602; irb@byu.edu.

Statement of Consent

I have read, understood, and received a copy of the above consent and desire of my own free will to participate in this study.

Name (Printed): _____ Signature: _____

Date: _____

	Institutional Review Board	
	4-3-2018	3-29-2019
	Approved	Expires



Approved IRB Protocol
Amendment/Modification Request
Institutional Review Board

Protocol #:

Date: 12/03/15

1. Title of the Study: A Case study of HOW THE TEACHING ARTIST NEGOTIATES BEING BOTH TEACHER AND ARTIST

2. Principal Investigator: Marie Withers Title of PI: Master's Student

Department: Art Phone: 801-592-0352 Email: mariewithers@gmail.com

Address: 129 Madison Ave., Rexburg, ID 83440

5. Correspondence Request: Mail Call for Pick-up

6. Select amendment change type

Administrative Changes Other: Additional Participants (Subjects)

Consent Form Revisions Protocol Revisions

7. Describe the modifications requested, including reasons for the changes.

I desire to interview up to five more participants. I have discovered at least one more person who would be beneficial for me to interview in doing this research. It would still be anonymous.

8. Will the modifications, in your opinion, increase, decrease, or have no affect on the risk of harm to the subjects?

Neither Increase Decrease

9. Will the modifications alter the approved consent form?

Yes No

Marie Withers Date 12/3/2018
Signature of the Principal Investigator

I have read and reviewed this proposal and certify that it is ready for review by the IRB. I have worked with teh student to prepare this research protocol. I agree to mentor the student during the research project.

Signature of Faculty Sponsor Date

Note: Approval of this amendment does not change your protocol's expiration date.

Ver. 3/11

SUCCESSFUL ARTIST TEACHER

Appendix C

INTERVIEW GUIDE

INTERVIEW GUIDE FOR THE TEACHING ARTIST

Date: _____ Interviewee Pseudonym _____

Location: _____

Questions:

- 1) Why did you become an artist?
- 2) What factors influenced your decision to teach?
- 3) What is it about teaching that informs (your) art?
- 4) What is it about creating art that informs (your) teaching?
- 5) What is your educational background?
- 6) How do you balance the activities of creating art and teaching?
- 7) What obstacles do you encounter in creating art? In teaching?
- 8) What kinds of research do you engage in as part of your creative process?
How does this influence what and how you teach other artists/students?
- 9) Other comments.

Appendix D

UAEA (UTAH ART EDUCATION ASSOCIATION)

PRESENTATION WORKSHOP FEBRUARY 2018




SUCCESSFUL ARTIST TEACHER

Appendix E

PAINTINGS AND SHOWS WHILE WORKING ON MY

MASTER'S PROGRAM

Personal Artwork

ARTWORK	DESCRIPTION
	Fall 2016, <i>Dry Canyon Red and Green</i> , oil on panel; 6" x 6", part of a daily painting series.
	Fall, 2016, <i>Three Musket'ears''</i> , oil on panel; 6" x 6", part of a daily painting series.

SUCCESSFUL ARTIST TEACHER

	<p>Fall, 2016, <i>Rock Canyon</i>, oil on panel; 6” x 6”, part of a daily painting series</p>
	<p>2017, <i>Pioneer Cemetery near Spanish Fork</i>, oil on panel; 6” x 6”, part of a daily painting series</p>
	<p>2017, <i>Snow Canyon Splendor</i>, oil on panel; 18” x 11”</p>
	<p>2017, <i>Mountains Near West Point</i>, oil on panel; 6” x 6”</p>

SUCCESSFUL ARTIST TEACHER



2017, *Unassuming Sheep*, oil on panel;

6" x 6"



2017, *Sheep Unaware*, oil on panel; 6" x

6"



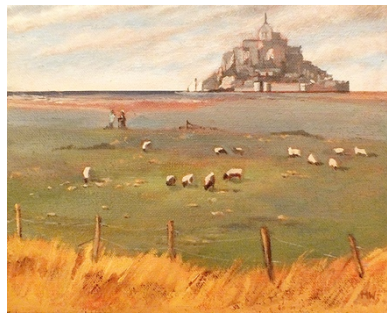
2018, *Walking in Their Steps: Sweetwater*

Crossing; oil on canvas; 48" x 36"

SUCCESSFUL ARTIST TEACHER



2018, *Eastern Idaho Sheep*; oil on panel;
5.75" x 5.75"



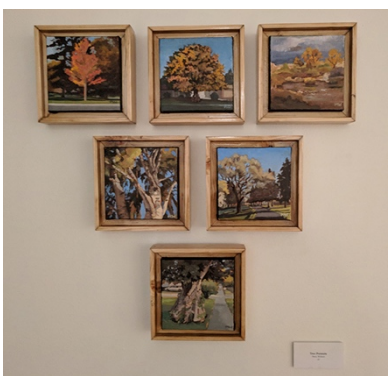


2018, *Sheep near Monte. St. Michel, France*; oil on canvas; 8" x 10"



2018, *Six Sheep at Evening*; oil on panel;
12" x 12".

SUCCESSFUL ARTIST TEACHER

 An oil painting on panel depicting two sheep in a field at dusk. The sheep are rendered in shades of grey and black, grazing in a field of tall grass. The background is a warm, golden-brown landscape under a soft, evening sky.	<p>2018, <i>Two Sheep at Evening</i>; oil on panel; 12" x 12"</p>
 An oil painting on panel showing a single sheep in a rocky, outdoor setting. The sheep is the central focus, looking towards the viewer. The background features a dark, silhouetted structure and a blue sky with a few stars, suggesting a night scene.	<p>2018, <i>Inquisitive Sheep</i>; oil on panel canvas; 5.75" x 5.75"</p>
 A photograph of six small, framed oil paintings displayed on a wall. Each painting is a portrait of a tree in various settings and seasons, ranging from autumn foliage to winter snow.	<p>2018, <i>Tree Portraits</i>; oil on canvas; 5" x 5" each. These pieces were part of the Graduate Student Art Exhibit, Nov. 2018.</p>