

COLÁISTE NÁISIÚNTA EALAÍNE IS DEARTHACH

NATIONAL COLLEGE OF ART AND DESIGN

A Recognised College of University College Dublin

How Do Artist-Educators Explore The Tensions Between Art Practice and Pedagogical Roles

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National College of Art and Design
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I hereby declare that this dissertation is entirely my own work and that it has not been submitted as an exercise for a diploma or other degree in any other college or university.

Signed: Ian Morrison

Date: 30/4/2025

Abstract

This dissertation explores the dualistic identities of the artist-educator within secondary school art education, focusing particularly on art making as a form of research. The focus will be on a qualitative approach to research that implements an autoethnographic and a/r/tography methodology. This methodology is balanced through the interviewing of a small selection of secondary school art teachers who exhibit the ideals of the artist-educator identity. The main research goals include developing a deeper understanding of how educational backgrounds influence pedagogical approaches, what balance is struck between being an artist-educator within the classroom and the tensions existing between art practice and pedagogical responsibilities. Through comparative thematic analysis and autoethnographic arts-based research, the findings reveal the diverse perspectives and lived experiences of art teachers across a variety of educational backgrounds and career experiences, including desires to realign their experience of the artist-educator identity and feelings of frustration towards external limitations. The research participants highlighted the vulnerability they experience within the classroom, as well as the difficulties in transitioning from studio backgrounds to educational roles, focusing on how their identity has shifted while working in educational contexts. The insights gained through this research underscore the challenges of the artist-educator experience and offers reflections on how external school environments and curriculum shape identity roles within the classroom. The conclusion of this research offers educators perspectives relating to the experiences of art teachers and the desires to connect further with their artist identity.

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Chapter One: Introduction

1.1 Introduction

This research focuses on the intersection of artistic practice and educational outputs through the role of the artist-educator identity. The artist-educator relationship necessitates a harmonious symbiosis between dual professional identities, often constrained by external factors (Jordan, 2015). The research question asks ‘How Do Artist-Educators Explore The Tensions Between Art Practice and Pedagogical Roles ?’. This focuses on the tensions existing between both professional identities, this research focuses to understand how artist-educators experience and actualise their art practice within the classroom. Key areas of research will include understanding varying perspectives through the lens of career experience and identity association, the challenges existing between balancing the dual identities and the influence of artistic educational background on practice in the classroom. Through exploring how art educator’s art practices develop in adjacency with their educational role, a broader understanding of the challenges associated with appropriating practice for the classroom context will be explored.

1.2 Rationale

This research question has stemmed from my reflective practice module. In this module, I took a reflexive look at my own discomfort felt when teaching art mediums, techniques or subject matter that I had assigned to being outside my art practice remit. This helped me develop a broader understanding of practice through a reflection of my identity formation and challenged me to not isolate my practice as a fixed entity that excluded new learning. This reflective practice module was situated alongside my school placement and sought to explore how the experiences in and commitments to both disciplines (art/design and teaching) and their contexts have impacted my identity formation as an artist-educator. Moving on from this, this research seeks to identify how self perceptions of professional identity develop throughout the artist-educators professional career. By exploring the

aforementioned tensions through both an a/r/tographic and autoethnographic approach, this research will seek to contribute to wider conversations about the challenges and rewards from maintaining an art practice that informs and shapes pedagogical approaches.

1.3 Research Question

Mertler (2017) identifies that teachers are inherently challenged to act as reflective practitioners or researchers to implement beneficial practices that further serve the educational experience of children. Mertler writes that ‘action research provides them with a methodology they can use while they are working on their regular duties as it is a practical approach conducted with a focus on the teaching and learning process’ (Mertler, 2017, p.109). This research focuses on the application of action research through a multifaceted approach to understand the experiences of artist-educators across a spectrum of career experience. An autoethnographic approach will be implemented to reflect on the personal development of professional practice in adjacency with a developed artistic practice. A/r/tography will provide a framework to reflect on the intersections of the artist/educator/researcher identity and how the triad identities inform each other's actualisation in their respective environments (Irwin, 2004). As well as the personal engagements of reflective practice and artistic production, a focused engagement with fellow art education practitioners will seek to develop channels of connection and communication and highlight patterns that identify common experiences of growth and development, across a variety of educational contexts, backgrounds and lived experiences.

1.4 Conclusion

In conclusion, this dissertation recommends a shift in viewpoint of the artist-educator identity within the secondary level classroom context - a shift that focuses on the constraints of education and its impact on artistic practice. By focusing on the lived experiences of artist-educators, his research seeks to contribute to existing dialogue focused on the value of an external artistic practice within arts education. The most central component of this research undertaking has been the creation of a smoke fired ceramic sculpture as an instrument to demonstrate the integration of developed educational experiences for students that are informed through artistic practice of their respective art teacher. This

artistic creation has been supported through the design and implementation of a unit of learning focused on facilitating an educational understanding of practice qualities and motivations. This has included the scaffolded development of ceramic sculpture realisation, through the support of observational studies of seaweed samples collected in a site specific nature, which have developed from studio based work to a classroom aid. In adjacency with this personal reflection through art making and reflective practice, a series of interviews will provide insight into the varying developmental stages of the career identity formations as well as accounting for various educational backgrounds and artistic practices that shape teacher identities within the classroom. These interviews will encompass the perspectives of a fellow student teacher as well as two qualified teachers at varying career stages. This sample of artist-educators has been selected through the self identification with the term and the varying contextual backgrounds that afford each research participant a unique perspective.

Chapter Two: Literature Review

2.1 Introduction

This literature review seeks to explore the artist-educator identity within its applicable contexts as well as provide a framework for the methodological underpinnings of this research. This research seeks to unpack the tensions existing between art practice and pedagogical roles of artist-educators, and a key area of focus has been a/r/tography and autoethnographic approaches to arts-based enquiry. A/r/tography offers ‘a methodology of embodiment, never isolated in its activity but always engaged with the world’ (Springgay, Irwin and Kind, 2005, p.899). The autoethnographic lens focuses on the lived experiences of artist-educators and values the subjective experiences often ignored by traditional modes of statistical representation. Arts based research as implemented in this research affords a reflective assessment of the symbiotic artist-educator identity and its applicability in varying educational contexts.

2.2 The Role of the Artist-Educator

The development of the artist-educator identity, focusing on their artistic endeavours and pedagogical pursuits, has been explored in existing literature (Gray, 1992; Unrath and Kerridge, 2009; Hoekstra 2015; Hausman, 1967; Marshall and D'Adamo, 2011). The literature explores the varying identities of the artist-educator and their contextual underpinnings. In Vella (2016), Vella through a series of interviews with twenty-one artist-teachers across a wide geographical spectrum, garners insights into the identities, challenges and creative and pedagogical practices of artist-teachers. Vella discusses the hegemonic relations often imposed on arts and education as a barrier to access. Vella states that in invoking a hierarchy of maintenance, the hierarchy he speaks of ‘pits the artist against the teacher, the adventurer against the pedagogue, the professional against the mere enthusiast’ (Vella, 2016, p.xiv). Vella speaks to the dualistic nature of art education, focusing on the often constrained nature of identity and the diverging elements of identity formation of artist educator. The divergent nature of artist teacher identity can be relayed to the multiplicity of learning avenues associated within the framings of art education. Daichendt (2012) presents a focused reflection on the area of subject

knowledge. Daichendt accounts for the various identities associated with visual art, attributing each individual professional identity as having innate skills and competency related to that profession. Developing this idea further he focuses on Gardner (1993) and his theory of Multiple Intelligences, suggesting that the kinesthetic intelligence provided as an area of intelligence by Gardner is most applicable for the art education format due to its somatic nature. Daichendt states that as learning can be derived from a multitude of artistic medium orientation, ‘we realize that artists can potentially work with knowledge that can encompass any discipline’ (Daichendt, 2012, p.74). In the activity of artistic creation, learning is developed so that in the stratified educational output it can apply itself into varying educational formats, not singularly derived from the conscious activity of the original imputed knowledge. This can be related back to the argument of Gaztambide-Fernández that the view of the artist as representator shares ... the notion that artists are transmitters of something larger than themselves’ (Gaztambide-Fernández, 2008, p.250). Gaztambide-Fernandez equates the identity of artists educators with being an assemblage of the dual identities, deriving the unique and equitable qualities of the individual identities which through accompaniment evolve into an identity that remonstrates against educational conformity.

2.3 A/r/tography

The applicability for arts based research in educational contexts has been explored in existing literature (Rolling, 2010; Greenwood, 2012; O’Donoghue, 2009; Sinner et al., 2006, McNiff, 2008). This literature largely focuses on the methodological allowances art based research affords, which traditional modes for qualitative research lack. Unrath, Shortt-Stout and Ruopp (2021) explore the artistic learning journey of an art educator through the use of a/r/tography. The use of a/r/tography as a research methodology allows for the exploration of ‘ the intersections of plural identities experienced by artist/researcher/teacher and attempts to unify knowing, doing, and making as they coalesce into what may only be described as aesthetic experience’ (Irwin, 2004 cited in Unrath et al, 2021). Irwin and Springgay (2008) note that ‘a/r/tography as practice-based research is situated in the in-between, where theory-as-practice-as-process-as-complication intentionally unsettled perception and knowing through living inquiry’ (Irwin and Springgay, 2008, p.xxi). A/r/tography can be seen as a

fluid methodology for qualitative research, which involves an embodied form of learning and research. La Jevic and Springgay (2008) explore a/r/tography as an interconnected arts-based mode of research that can explore the interconnected artist-teacher-researcher identity. They argue that 'a/r/tography embraces proximity by understanding art making, researching, and teaching as living practices and as relational encounters that are provocative, hesitant, and complicated' (La Jevic and Springgay, 2008, p.72). This proximity affords the embodied nature of relational existence among others, a notion derived from the pedagogical function of artist teachers. This desire for a relational existence within the classroom relates to Eisner's writings concerning curriculum. Eisner (2002) notes that 'there is always a distance between the intentions of curriculum designers and actual teaching practices' (Eisner, 2002, p.149). This highlights the importance of independent adjustment upon the part of the teacher in enacting the curriculum requirements, through a means that suits the needs of the proximal classroom environment. Eisner had earlier wrote that in attending to art's sensorial qualities of adjustment, the desired emerging learning from art is 'the ability to perceive things, not merely to recognise them' (Eisner, 2002, p.5). This can be related back to the a/r/tography approach for learning, which focuses on engaging with learning through art making. Eisner relates learning to the cognitive experience through art, focusing on the experiential learning attainable through the tactile applications of 'creation'.

2.4 Autoethnography

Autoethnography has been explored as an approach to research that focuses on the implementation of personal narratives and emotions (Anderson, 2006; Ellis, 1999; Wall, 2008; Bochner, 2012)..

Autoethnography is defined in Ellis, Adams and Bochner (2011) as 'an approach to research and writing that systematically analyzes personal experience to understand cultural experience' (Ellis et al., 2011). The wider article critiques the traditional research paradigms instead highlighting the co-constructed narrative approach to autoethnography, stating that autoethnography 'concentrates on ways of producing meaningful, accessible, and evocative research grounded in personal experience' and that this is an accessible form of storytelling with a subjectivity that is grounded in the personal experience. This is complemented with the identified purposes of autoethnography in Adams, Ellis

and Jones (2017). In this article the authors list a series of purposes for autoethnography as a research method, stating that amongst others autoethnography dictates that the ‘writer can inform readers about aspects of cultural life that other researchers may not be able to know’ (Adams et al, 2017, p.3). The purpose of autoethnography is rooted in the personal experience and the corrective nature of the narrative generated through it. It accounts for the dominant, hegemonic tendencies to misrepresent and allows for a purposeful reconsideration of identity through the voice of exposed individuals.

2.5 Art Education Perception

The perceptions of art education relate to the beliefs of a broad grouping of individuals interacting with arts education in some format and has been explored in (Grauer, 1998; Eisner, 1974; Zimmerman, 2009; Siegesmund, 1998; Efland, 1979, Kowalchuk, 1999). Viewpoints towards art education can be differentiated by classification of experience in art education, accounting for the varying perspectives that emerge from varying proximities to it. Huddleston Anderson (1981) explores the dual roles of art educators, emphasizing the need for them to examine their professional identity. Huddleston Anderson argues that art teachers should not be seen as hegemonically lesser than a practicing artist due to the perception that art teachers are failed artists. They further argue that acting as an educator requires specific artistic skills and also the pedagogical ability to induce learning within a school environment. A key argument of this article is the ‘preconceived notion that the art educator must conform and identify with only one of these fields or professions’ which ‘only lays the foundation for creative, intellectual, personal, and professional stagnation’ (Huddlestone Anderson, 1981, p.45). This argument relays an understanding that the fostering of a dual identity of equal significance, affords an enhanced understanding of personal-professional identity.

Daichendt (2010) offers a re-evaluation of the complex identity ranging from the Classical era to the twenty first century. The book focuses on highlighting the complex and evolved thinking of the artist teacher in applying their artistic learning within their teaching practice. Daichendt argues that the term ‘artist-teacher’ is best understood as a philosophy for teaching. Continuing Daichendt describes the artist teacher as the application of the ‘individual talents and learned skills or techniques of the artist

and circumvents them into the teaching profession' (Daichendt, 2010, p.61). In seeing the artist-teacher identity as a continuum of informed practice, Daichendt asserts that the evolved understanding of the term necessitates a pedagogical approach that accounts for the prior existence of an artistic identity. Murphy (2012) seeks to explore the challenges arising within the field of artists who are engaging with collaborative practice focusing specifically on socially engaged practice and art education. Murphy describes the navigational challenges faced in the fields of collaborative practice as a form of art education, as tensions exist between 'the vocational-social model and, ... , the traditional art historical model' (2012, Murphy, p.152). Murphy focuses on the dichotomies between aspects of education referencing 'the aesthetic and the social, between process and product, between artist and audience, between social value and market value and between artistic privilege and social responsibility' (Murphy, 2012, p.153). The dichotomies present that art education is a mediated process, focusing on resolved understandings and permeated acceptance of varying functions.

2.6 Secondary and Third Level Art-Educators

The applicability and desirability of the artist-educator identity at varying educational levels has been explored in existing literature (Carrillo and Baugley, 2011; Kind et al., 2007; Graham and Goetz Swirn, 2010; Iriwn and O'Donoghue 2012). In ascertaining a comparative understanding of the functionality of the art educator identity it's important to distinguish between its application at second level versus third level. Hatfield, Montana and Deffenbaugh (2006) explore artist identity through qualitative research involving 11 artist educators who represent a diverse range of geographical populace within the United States. Within this research, a series of factors influencing the professional identity were recognised. These factors include preservice preparation, school culture, existence or no-existence of artistic identity before preservice training and finally the management of dual identities (artist and teacher). In regards to the management of dual identities, it is noted that the art teachers foster the sense of dual identity through bringing their artistic practice into the classroom or to continue their art practice outside the classroom, but in conjunction with their professional classroom identity. Following this, the identity work theories of Smith-Lovin are cited as a relevant framing for understanding the experience of art educators, with the article presenting that 'if the artist

identity is not validated in the school or elsewhere, then it may drop out of the picture and most likely will not return until the person enacts it' (Hatfield et.al, 2006, p.44). The value of dual practice at the secondary level is evident amongst the research participants, desiring a pedagogical approach informed and initiated by artistic application.

This professional perception contrasts with Milbrandt and Klein (2008) where research participants (higher education workers) were asked to identify their respective institution's desired values relating to what perceived values increased the likelihood of tenure or promotion. The majority of the respondents relayed that research (exclusive of any visual art practice) and written scholarship were the values of foremost importance for their respective employers. One quarter of the respondents identified teaching/art education as the primary value of importance, but this relatively small percentage when compared to the percentage not identifying this response, presents that professional identity of the art educator is not singular in application. The artist educator application at third level retains a prestige lacking within discourse of secondary educators. In seeking to understand the gap within the Irish context, Jordan and O'Donoghue (2018) ideates that the issues revolving around public perception of the pre reform Art and Design Leaving Cert course could be seen as 'restrictive and old-fashioned' and that from the curricular viewpoint ' it has served neither purpose, as a conduit for third-level art education or as a suitable curriculum for second-level art and design in a digital age' (Jordan and O'donoghue, 2018, p.575). This continues with the identification that Leaving Cert coursework or exam results do not serve as suitable requirements for entry into third-level art institutions, as matriculation students must complete a suitable portfolio instead. Thus they identify a schism in terms of art education, the prescriptive restrictive nature of secondary level art education and the inherently antagonistic third level approach. In seeing art education as a continuum for artistic conformity, art education within the Irish context is bound to conjure perception of failing.

2.7 Conclusion

Multiple sections of this research indicate congruent perceptions of the criticality of art making as a mechanism for educational development within the classroom (Murphy, 2016, Hatfield et al, 2006). This highlights a critical intersection of research focused on the combined perspectives of art educators across various curriculums, countries and educational groundings. This further supports the implementation and methodological approaches of autoethnography and a/r/tography as modes of obtaining qualitative research focused on the experiences of dual identity of art teachers within the Irish context. Autoethnography accounts for the individualised nature of educational and professional identity while allowing for qualitative measurements and pattern observation through the obtaining of multiple perspectives across a variety of variable experiences. This research seeks to assess Jordan (2015) understanding of the personal perceptions of practice and identity , focusing on grounding the research in the authenticated responses of educators engaging with the dual identity of ‘artist educator’. A/r/tography has not been explored extensively for the purpose of this research regarding understanding the tensions of the artist educator identity. In combination with autoethnographic approaches to documenting, personal reflections present a holistic approach to engaging with the role of dual identity. The lack of application of a/r/tography as a research method in research misses the opportunity for an artist lead intervention and a combination of artist-educator-researcher roles in qualitative research.

Chapter 3 Methodology

3.1 Introduction

The purpose of this research is to better understand how artist teachers explore the tensions between their professional identities of being an artist and educator. This research has stemmed from an interest found in taking a reflective approach to responding to identity formation, as an art teacher who assimilates their art practice within a classroom setting. In regards to the approach for this qualitative research, autoethnography and a/r/tography have been identified and selected as relevant and meaningful research methods, best at encountering and exploring personal identities and arts based research. Autoethnography explores personal experiences and the lived experience as elements of research and in conjunction with a/r/tography which frames research through artist as connecting artist-researcher-teacher identities into singular contributor, allows for an approach to research rooted in the research motivation. Arts-based research has been embedded throughout this study, appearing in the forms of the creation of a smoke fired ceramic sculpture, and observational studies of seaweed transformed into pedagogical aids, as well as interviews which have been used as key data sources. This methodology will include an unpacking of the statements of research goals, exploring the rationale for this methodology, research methods and their associated data collection, ethical considerations, an account of the data analysis approach, limitations of this methodology and finally a summative conclusion of the methodology.

3.2 Methodology Rationale

This research focuses on a qualitative based methodology for understanding the experiences of artist-educators. Methodology is defined in Crotty (1998) as the ‘strategy, plan of action, process or design lying behind the choice and use of particular methods and linking the choice and use of methods to the desired outcomes’ (Crotty, 1998, p.3). This definition presents that an arts-based research approach could be seen as appropriate for answering questions relating to the lived

experiences of artist-educators. Qualitative research as defined in Creswell (2014) is ‘... a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem’ (Creswell, 2014). This definition aligns with similar understandings of qualitative research shared in existing literature (Fossey et al., 2002; Bogdan and Bilken, 1997; Merriam, 2002). In seeking to explore the broader understanding of artist educator identity and the tensions existing between the unique identities, autoethnography has been selected as a relevant and applicable instrument for qualitative arts based research. Ellis and Bochner (2000) discusses the potential for the use of autoethnography and personal narratives as forms of research in qualitative research. In conjunction with their support of autoethnography and the inclusion of personal narratives as a form of research, the authors also critique the use of tradition handbook methods for qualitative research, relaying that general chapters found in research handbooks feature passive third person perspectives that are ‘as if they’re written from nowhere by nobody’ (Bochner and Ellis, 2000, p.734). Autoethnography as part of this research affords a unique perspective centered on the identity perspective of artist educators. It aligns personal lived experiences with broader social discussions and connects with a/r/tographys sense of holistic knowing. This approach can be combined with the arts based research of the a/r/tography approach. Arts based research can be understood as ‘an effort to explore the potentialities of an approach to representation that is rooted in aesthetic considerations and that , . . . , culminates in the creation of something close to a work of art’ (Barone and Eisner, 2011, p.1). The sculptural ceramic work created as a form of research leads itself to an a/r/tographic based research approach, which highlights the connected identities aspect of artist educator. Furthermore, the observational studies represent a scaffolded, pedagogical transition from the previously arts based format to an educational aid.

This methodology affords a broad range of instruments rooted in collecting data, which accounts for the lived experience of artist educators. Autoethnography and a/r/tography approaches to qualitative research allow an insight into the continued development of art practice in adjacency to pedagogical practice and ground the research in an arts based framing. The methodology provides for the

development and voicing of personal narratives within the research and the surveying of various artist educators ensures that the data collected and presented as part of this research is relaying the lived experiences of artists educators.

The research instruments can be broken down into categories for this research. The first instrument focuses on arts based research through an a/r/tography lens. This has manifested itself as two distinct lenses within this research project. The first lens relates to the creation of ceramic sculpture through the process of smoke firing. This outcome relates to the artistic pursuit of practice within the pedagogical framing of professional expectations of acting as an educator. The outcome of this project is inherently external to the boundaries assumed of curriculum on a standardised national level, however the creation of the ceramic sculptural as aid for the development of student work following the same material process, demonstrates an underpinning of curriculum expectations for student learning. The second lens relating to arts based pedagogy relates to the observational studies of seaweed, which have developed from studio based studies completed when undertaking a bachelor's degree in art. This relates to the implementation of arts based aesthetics and knowledge into an applicable visual currency for students, through which a view of practice informed pedagogy can be ascertained. These two lenses can at that point offer a critical reflection of the integration of practice based art into educational settings through assuming the artist-educator role.

3.3 Research Instruments and Data Collection

The second instrument pertinent to this research is the interview of art teachers who identify with the artist-educator identity within their professional roles. The purpose and analysis of interviewing as a qualitative research method has been explored in existing literature (Turner III and Hagstrom-Schmidt, 2022; DiCicco-Bloom and Crabtree, 2006; Brenner, 2012; Warren, 2002; Weiss, 1995). Alshenqetti (2014) provides an evaluative approach to the strengths and limitations of interviews and a qualitative research method within a social science context. Alshenqetti highlights the narrative voice as a key collection of interviews as a qualitative instrument, but focuses that ethical considerations surrounding the use of interviews are of great importance. The interviews will

explore the perspectives and viewpoint of a small sample size of assumed artist educators across a variety of educational and experiential contexts. Three varying artists' educators will be interviewed; an early-career, secondary level art teacher (to explore early career tensions), a late-stage, secondary level art teacher (to understand long term perspective) and finally a student teacher (to examine pres-service expectations). These interviews will explore broader themes of identity formation, educational backgrounds, institutional context and the value of practice.

3.4 Ethical Considerations

In relation to the ethical considerations made when conducting research with multiple research participants a series of protective measures and implementation were used. In relation to the survey all research participants were presented with an informed consent form (Appendix A) that was connected to a plain language statement (Appendix B). This statement informed prospective research participants of the nature of the research and what the motivations for their participation were.

Informed consent procedures were followed which included a written consent form and a written explanation that their participation was completely voluntary and that they could withdraw at any time during the study. All participants were anonymised and there were no identifiable workplaces mentioned or recorded over the course of this research. This reassured research participants that their contributions to the research were ethically used. The use of autoethnography as a qualitative research method focuses on a need to acknowledge both personal bias and reflexivity of the researcher.

I. Siraj-Blatchford and J. Siraj-Blatchford (1997) define reflexivity' as the process by which the observations that we make are dependent upon our prior understandings of the subject of our observations—they 'refer back'' (I Siraj-Blatchford and J Siraj Blatchbfor, 1997, p.237). Reflexivity manifests in qualitative research through the act of existing as a researcher with lived experience.

Through taking an autoethnographic and a/r/tographic approach, I've positioned my reflexivity as subjective knowledge to be cross referenced with the experiences of other artist educators. The questions I've interviewed these research participants with have been carefully constructed to limit the implications of personal bias affecting the research participants' responses.

3.5 Limitations of Methodology

Regarding the limitations of this methodology, the aforementioned risk of personal bias when using autoethnographic instruments has been mitigated through the reflexive approach to autoethnography as an arts based research method. The results of the arts based research including the autoethnographic assessment of visual aids created from studio based studies will be validated with the data collected from the interviews. The small sample size of the interviews can present issues of generalisation, however the diversity of participants should ensure that the data collected from the interviews can be representative of the artist educator identity at large. Arts based research can be seen as limited in terms of data collection or interpretation, but in reference to key writings around autoethnography and autoethnography the subjectivity of data collected through these methods allows for the development of personal narratives within the broader contexts.

3. 6 Data Analysis

The data collected from the interviews was analysed through thematic analysis, focusing on identifying patterns in the responses of research participants. Braun and Clark (2012) present an overview of the thematic analysis method for qualitative data analysis, highlighting the unique applicability of thematic analysis for understanding the collective experiences of others. They present a six stage working method for thematic analysis: familiarisation with data, generating initial code, searching for themes, reviewing potential themes, defining and naming themes and producing the report. This working method will be followed to analyse the research participants' interview response as a cross referencing instrument in regards to data collection from arts based research. Braun and Clark (2013) argue that the contextual underpinnings of qualitative research necessitate an understanding that 'there are multiple versions of reality-even for the same person'(Braun and Clark, 2013, p.6). This argument focuses on the circumstantiality of data collection and analysis and the impact external contexts have on knowledge generated in qualitative research.

3.7 Conclusion

In conclusion, this chapter focuses on exploring the methodological approaches enacted as part of this research into the tensions existing between art practice and pedagogical roles of artist-educators. The methodological approach allows for an investigation into the utility of arts-based-research in understanding the lived experience of art teachers within an Irish context. Autoethnography and autoethnographic modes of enquiry have been presented and rationalised as appropriate for this research. Contextual information regarding the selection of research participants has been discussed, which has focused on the need for varying professional levels of experience and educational backgrounds. Ethical consideration relating to the interviewing of research participants has also been discussed, focusing on building a respectful research environment for all engaging with this research.

Chapter Four Research Findings

4.1 Introduction

The purpose of this chapter focuses on presenting data collected during the research process in a clear and structured manner without drawing any conclusions from the data. The data collected across this project focuses on understanding the tensions existing between the artist educator identity and are explored by art teachers. This is in reference to the existence of their art practice as an informing framing of their pedagogy within the classroom context. This chapter structure encompasses the two data sections observed through the research. This first data section focuses on the autoethnographic and a/r/tographic approach to arts based research through the realisation of a ceramic sculpture that has been smoked fired as well as the visual aid rooted in observational studies of seaweed initially created during studio work. The second data section refers to the interviews with a selection of artist educators across a varied educational background and career experience level.

4.2 Arts Based Research Findings

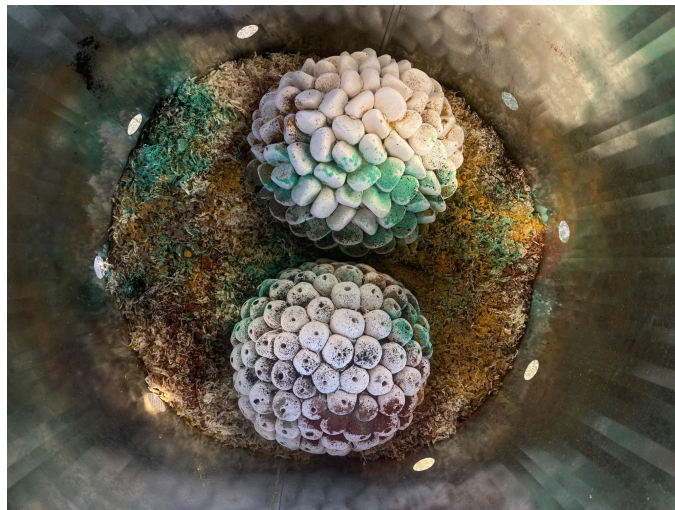


Fig.1, Ian Morrison, 2025, Smoke Firing

This section relates to the arts based reaction of artwork as a form of visual research and pedagogical tool. This arts based research follows an a/r/tography approach to research focusing on positioning the artist identity in tandem with the researcher and educator identity as well. This arts based research was explored in two strands, firstly a sculptural ceramic work that followed pedagogical expectations for

the classroom while maintaining an artistic aesthetic that was informed by practice and secondly, a large series of observational studies of seaweed developed from primary studies in undergraduate studio based research. The ceramic sculptural work was created in response to a unit of learning for a small fifth year class group where students followed the theme of 'Marks of The Sea'. This project focused students on a site specific sculptural intervention that would be created through a smoke fired ceramic form (Appendix C). The structure for the creation of this smoked fired work followed the aesthetic values of my studio practice and underlying principles such as a site specific context.

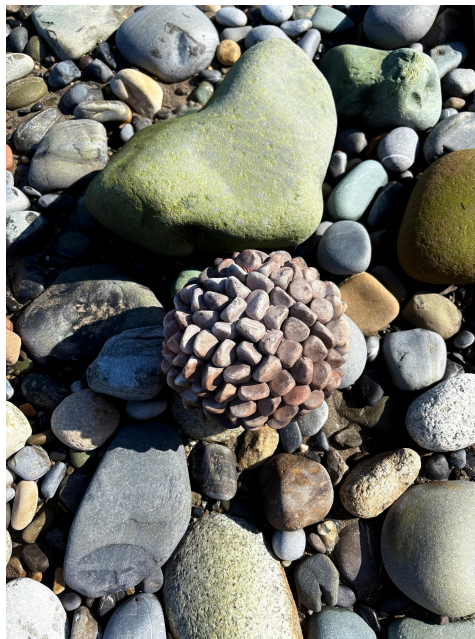


Fig.2, Ian Morrison, 2025, Smoke Fired Ceramic Sculpture

The form of the ceramic sculpture work was formed through the aesthetic values of my work with the smoke firing process serving as an informed component of practice motivations (site specific materiality) through the use of found materials such as seaweed and driftwood collected in the proximity of the school's location. The relevance of this work to the project was the application of a/r/tography as a research method for exploring how artistic practice can inform and shape teaching practice within the framings of a specifically designed unit of learning. The second strand explored in relation to the arts based research relates to the creation of a large scale visual aid displaying a series of observational studies of seaweed forms, which had been developed from initial sketchbook work

created during my undergraduate studio degree (Fig.3). These singular studies were created after collecting a series of various seaweed forms from my local coastal environment. They served as inspiration for the development of form studies and textural imprinting when I began creating my resolved ceramic work submitted as part of my degree course work. These studies were then presented on a large A2 sheet of watercolour paper and were developed with watercolour paint to act as a visual aid for students to see the collation of research studies (Fig.4). The relevance of this aid to my project is how tensions existing between the artist educator identity can be explored through the reimagining of practice purpose.



Fig.3 (Left), Ian Morrison, 2023, Seaweed Study

Fig.4 (Right), Ian Morrison, 2023, Seaweed Study



Fig.5, Ian Morrison, 2025, Seaweed Visual Aid

4.3 Interview Research Findings

Table 1: Characteristics of Research Participants

Participant Number	Career Stage	Teaching Experience	Art Educational Context
1	Late-Career	24 Years (Largely outside Ireland)	Specialism in Ceramics
2	Early-Career	2 Years	Broad Fine Art Degree
3	Student Teacher	Final Year PME	Broad Fine Art Degree

In relation to the research findings stemming from the series of interviews of art teachers, the data will first be broadly presented unpacking the general viewpoints of each research participant across the answers they gave to the interview questions. After this, themes will be identified across the research participants' responses, supported by direct quotations from the interviews.

Research Participant 1 was a late career-stage secondary school art teacher with over 24 years experience. Their education and work experience had largely taken place entirely outside of Ireland, only moving to Ireland within the last three years. Their educational background was focused on Ceramics and they would go on to qualify as a secondary school art teacher shortly thereafter. This research participant had also spent time working in a secondary school management role but didn't continue this when they began working in Ireland due to wanting a bigger focus on teaching and their art practice. In response to the interview questions, research participant 1 outlined their broad experience teaching in both state and public schools over the last 20 years. They identified that at the beginning of their career their art practice, which was ceramics, was not a central component of their pedagogical role, focusing that 'but I never really took off because it was all about the job and the career'. Overtime and with the pursuit of a Master's degree in Fine Art, the research participant felt that their ceramic practice became more central to their teaching career, and that it offered a viewpoint for students to see art in practice. They would further reiterate in response to question four in the

interview that the maintenance of studio practice allows them to be able to ‘think like an artist’ and uses the analogy that the lack of studio practice would be comparable to a sports teacher who bore no interest in sports themselves. Across the interview, research participant 1 reiterates a strong connection between studio practice and teaching, centralizing art practice as a major component of art education. In relation to the tensions of practice, research participant 1 felt cultural challenges regarding the subject of art, such as it being classed as a practical and not academic subject by students, their parents and colleagues presented the largest challenge. They concluded that they felt all subjects relay an academic nature and that the idea of a purely inherent artistic ability was dismissive of analytical skills needed in the subject of art. Research Participant 1 felt a great comfort in how their artist-educator identity had developed across their career and that the point in which they are at now in their career, as an advocate for art integration in wider school life, was highly rewarding.

Research Participant 2 was an early-career stage secondary school art teacher with two years of teaching experience. They were educated across a variety of third level art institutions in Ireland and had spent time working as a professional artist before coming to teaching. Their educational background was broad with a focus on interdisciplinary mediums that largely centered around sculptural pursuits and they would later go on to complete a Professional Master of Education, having lived abroad in between their degrees. The research participant also held a qualification to teach in another subject area (Drama, Film and Theatre Studies) but primarily taught art across their working timetable. In regards to the interview questions, Research Participant 2 noted the difficulties existing between art practice and pedagogy stating that they felt it was a ‘struggle to bring them both together’. They sought ‘more understanding from a school's perspective on how important that is for an art teacher that they continue a practice and how um beneficial that is for their students,’ relaying that they saw art practice as potentially cohabitative. Later they would discuss how they felt that the role of the studio was in managing a professional and creative engagement with students and avoiding potential burnout. Research Participant 2 felt that they at present were frustrated by their perceived professional imbalance and that the administrative nature of secondary school education restricted their ability to act as an artist-educator. They conclude through stating that the time constraints of

acting as an educator see a 'diminishing role as the artist and increased role as the teacher'. This focuses again back to the respondents' feelings that art practice within the larger viewpoint of school management was an external component of personal identity that needed to be separate from school responsibilities. Research participant 2's answers relate to broader thematic interest surrounding the impact of institutional structures on practice as well as navigation of the dual identities of artist-educator.

Research participant 3 is a final year Professional Master in Education (Art & Design) student, who recently finished their last block placement at their respective secondary school. They would have completed their art undergraduate degree at a different college than the one they presently attend and their degree was a broad art degree that didn't focus on a specific specialism. Their Master's degree was pursued directly after the conclusion of their undergraduate degree and they had returned to education as a mature student. In relation to the interview questions, research participant 3 noted that they feel their intertwined artist-educator identity has developed rapidly over the course of their PME degree. They focused on the influence of their broad undergraduate degree stating that they 'have a broad spectrum of practice in terms of what material motivations I have engaged with at college level and within the classroom.' It was noted in response to the question regarding the role of the studio that 'as I have not had the time or resources to "make art" I feel an imposter syndrome has crept in on me and I have found that at times difficult to shake'. This aligns with research participants' frustrations with their balancing of the artistic practice with their pedagogical roles, perhaps revealing an underlying issue with the transition of preservice and recently qualified art teachers with the maintenance of their studio practice in light of their pedagogical responsibilities. They later answer that they feel a deeper connection or assumed role as an educator at this early career-stage and that as time progresses they hope to find a comfortable balance of both aspects of their professional and personal identities. They also found that the sense of fulfilment gained from their educational role as a teacher was distinct to the fulfilment found in their art practice, focusing on the communal experience of learning together as teacher and students within the classroom in comparison to the often singular

experience within a studio space. Research participants 3's answers relate again towards the navigation of the dual artist-educator identity and the evolution from artist to educator.

Chapter 5 Discussion of Findings

5.1 Introduction

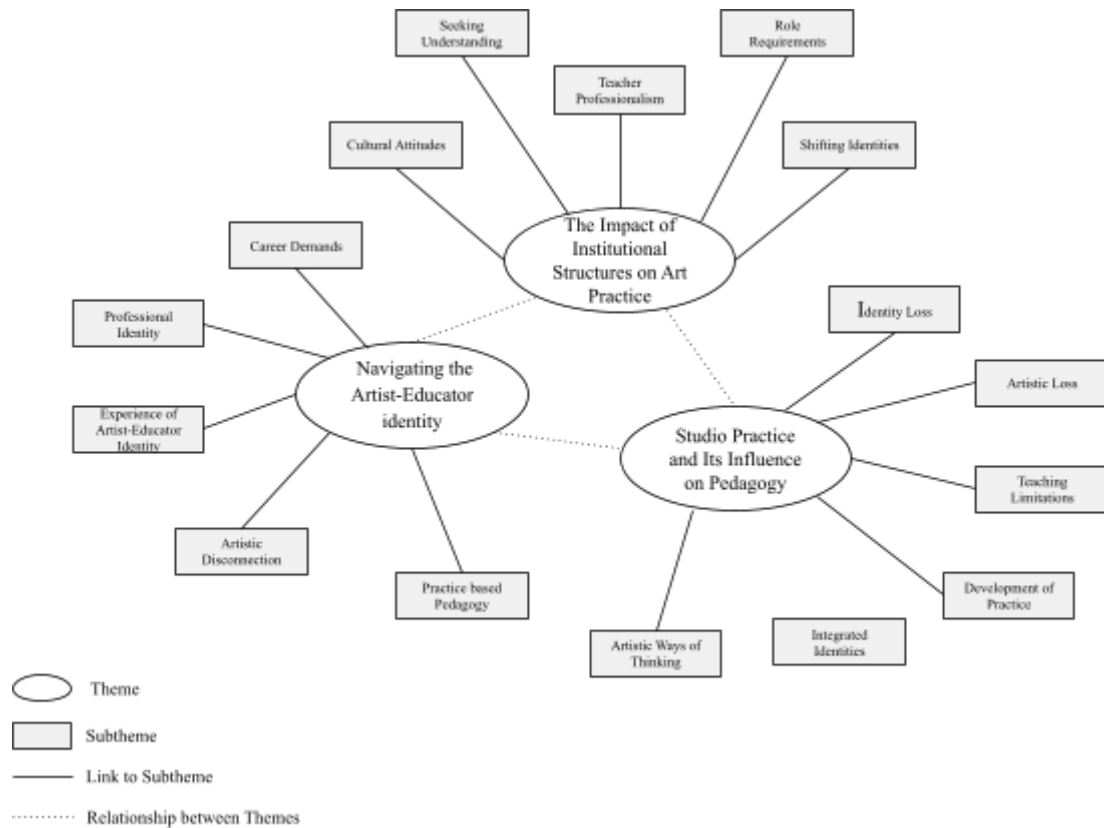


Fig.6 Thematic Analysis Map

This data collection from the three interviews presents a diverse perspective across varying career stages and educational backgrounds. The purpose of the completed data collection was to respond to the research question that posed ‘How Do Artist-Educators Explore The Tensions Existing Between Art Practice and Pedological Roles ?’. Braun and Clark (2006) describe a theme as capturing ‘something important about the data in relation to the research question, and represents some level of patterned response or meaning within the data set (Braun and Clark, 2006, p.82). Key emerging themes from the data collection relate to:

1. Navigating the Artist-Educator identity
2. The Impact of Institutional Structures on Art Practice
3. Studio Practice and the Influence on Pedagogy.

These themes were generated from an open coding thematic analysis as seen in (Appendix G) as well as (Fig.6). These themes will be further unpacked with supporting and relevant quotations from the series of interviews, as well as comparisons between the answers from each research participant, with a focus on their underlying literature review. This research has enacted a/r/tography and autoethnography as the methodological lens for data collection and this allows for an interpretation of data that focuses on the positionality of art teachers as artist-educator-researchers and the importance of arts based research. This chapter will explore how the data generated through this research aligns with relevant existing literature discussed in the literature review section, it will discuss implications arising from this research as well as offer new insights.

5.2 Navigating The Artist-Educator Identity

A foremost thematic interest stemming from the data collection with the art teachers was the ways in which the varying secondary school art teachers navigate the artist-educator identity within their professional roles. The data collected in response with questions regarding artist-educator identity focused upon the external constraints of the educational role and how they impacted the artist aspects of their identity. Participant 1 describes how during their early career stage the art they were making was in adjacency to their educational role and that it was purposeful in terms of educational usage, not necessarily practice orientated. They state that their practice at the time ‘never really took off because it was all about the the job and the career’. They would further go on to say that they have found better balance through a more developed studio based practice, but that the challenges of their educational responsibilities still persist. Participant 2 noted their difficulties in transitioning from their artist background into an early-career stage art teacher was difficult for them in terms of maintaining the balance between both identities. They answered in relation to the evolution of their artist and educator identities that they ‘feel like teaching kind of really does infringe on your time as an artist in a way, ... ,it definitely is a struggle to bring them both together’. They would later go on to state that there were frustrations in terms of where their practice was at this point and they hoped for a better return of balance between identities in the future as their career progressed. Participant 3

related that at their early-career stage the educator aspect of the artist-educator identity had ‘taken up most of my day-to-day life and therefore overtaken the identity of artist’. They had seen a shift in terms of professional identity having previously assumed the artist identity as a prominent reflection of their external identity.

This data presents the challenges faced by early career stage and student teachers in terms of developing and maintaining the studio practice they had previously cultivated during their earlier college years. It relays that chasm seen between the communal development of educational roles and the often introspective and personal development of arts based practice. This data aligns with previous research (Anderson, 1981; Daichendt, 2010) in regards to the tensions existing between the dual identities and the philosophical longing for a balance between identities. Similarly it also supports the thinking of (Hatfield et al. 2006; Milbrandt and Klein, 2008) in terms of the artist-educator identity being negotiation between professional and practice based roles. For the research participants the negotiation could be seen as often imbalanced, with a broad focus that the early career identity challenges relate to a greater assumed educator identity. MacDonald (2017) explores the factors that constrain early-career stage art teachers from maintaining an art practice through a collective study of a small range of art teachers. MacDonald states that ‘experiences of negotiating balance between art making and teaching practices indicate a perception that unrealistic expectations were to the detriment of both practices’. This range of art teachers felt that in prioritising the educational role, they were satisfying one aspect of the artist-educator identity, and from that point they could develop a more involved art practice. This aligns with the research participants viewpoints of this study which found that in early-career stages, the educational role was often granted higher purpose and that artistic value through practice was seen as secondary. This relays that in adapting to the professional educator identity, early-stage art teachers often lose connection with their artistic practice.

5.3 The Impact of Institutional Structures on Art Practice

A secondary prominent theme emerging from the data collection through the series of interviews was the impact of institutional structures on art practice. In general the respondents found that the demands

of the educational role, often set by management, impacted the integration of art practice into their classroom contexts as they were lacking space and time to enact the art practice they sought to inform their teaching. Research participant 1 reflected that in response to a focus on external perceptions of art education ‘the changing of that culture and the changing of preconceptions and changing misunderstandings around our education is actually half the battle because you can really pummel um a change of culture via your school management’. They felt that support from school management was needed to address the informed, practice-led approach they wanted to have within the classroom and that without external support it's not possible. Research participant 2 noted that the most prominent tension between their artist-educator identity was that management ‘don't want you off being an artist as well as being a teacher’. They further noted that the administrative nature of the profession contracted the time that they could afford to their art practice and as such, their artist identity had diminished over their transition into an early-career secondary teacher. This tension existing between external expectations and personal hopes was echoed by research participant 3, who stated that being a teacher ‘has up to now taken up most of my day-to-day life and therefore overtaken the identity of artist’. They felt that their identity had shifted through the completion of their PME qualification and that they had been conditioned through the course of their studies to assume the educator role.

This data presents a focus on the ever shifting and fluid identity of the artist-educator within the classroom. The two research participants with the least career experience felt that their artist identity was neglected by the external demands of their teaching profession. This highlights the assimilation needed within the workspace of a school to assume a congruent identity within the larger teaching cohort. This data aligns with previous writings from (Gatzambide-Fernandez, 2009) who focused on how the artist-educator role is shaped by external social constraints. It is similarly aligned with (Jordan and O'Donoghue, 2018; Murphy, 2012) regarding the historical contextual experience of artist-educators working in a collaborative practice aspect and the marginalisation of the artist aspect of their identity. For the research respondents, the external factors of education often have been experienced to negatively impact the ability to exercise the artist identity in conjunction with their

educational role. Freedman (2011) proposes the need for creative engagement with leadership positions in art education to vocalise the need for art education to be held in similar stature to other school-based subjects. They propose that simply advocating for art education is not enough, with advocacy being reduced to repeating the existing conditions art education exists in, whereas leadership ‘enables change, improvement, and the cultivation of new ideas’ (Freedman, 2011, p.41). In combating external constraints placed on arts education, the involvement of artist-educators in whole school policy development as well as broader national education structures can be seen as paramount. This affords art education a position of both advocacy and leadership, one from which artist-educators can develop professional supports that engage their dual identities.

5.4 Studio Practice and The Influence on Pedagogy

A third and final thematic interest arising from the interview response was the influence of studio practice on art teachers pedagogy within the classroom. The respondents found that their art practices widely shaped their pedagogy within the classroom and even in the event that they found their studio practice to have stagnated due to external time conflicts, they still felt that their art education experienced at third level institutions continually informed their teaching. Research respondent 1 states that they feel a profound connection between their studio practice and pedagogy and that they ‘think by having the studio keeps us on trend and keeps us in the mindset of an artist and an art practitioner and to think like an artist and to be an artist and to talk about it from a point of view’. Similarly research respondent 2 felt that the absence of studio or practice would cause them to ‘burn out’ far quicker and that things that are inspiring you currently in your practice really helps because you can almost use your students as like researchers um but like it really helps to have the interest like genuinely interested in finding out things or trying out things or um taking different approaches’. Research respondent 3 felt an absence of studio in light of their educational role but relayed that their broad art educational background influenced their sense of comfort in teaching various art mediums, while still having mediums that they felt further connected to both in practice and pedagogy.

The data collected presents a focus that educational backgrounds, as well as practice, assemble a foremost influence on pedagogy within the classroom. In light of professional challenges faced within the classroom connected to existing as an artist, the previous educational experiences and artistic endeavours facilitate an avenue for practice integration within the classroom. This data aligns with (Eisner 2002) regarding the value artistic practice has on education within a classroom context. For the research respondents the integration of practice was seen as a goal to achieve even in the context of currently not attaining this goal. This also aligns with key autobiography writing (Irwin and Springgay, 2008; Springgay and La Jevic, 2008) focusing on pedagogy, which can be examined and embodied through arts based research and creation. For the respondents, the role of the studio can be seen as a motivating force to continuously challenge the artist-educator towards a pedagogical approach that encompasses educational experiences rooted in learning through art. Mujis et. al (2014) presents a review of educational effectiveness research, emphasising the role of teacher behaviour in student learning outcomes. They argue that teachers for the purpose of effective teaching and learning must ‘identify what knowledge and skills they already have, and what new areas of understanding they need to meet the goals they have identified for their student’ (Mujis et al., 2014, p.247). Purposeful and effective art education is rooted in the common understanding shared between educator and student. Through the invoking and adaptation of art practice for educational contexts, artist-educators offer a pedagogical approach that effectively satisfies their professional responsibilities and their artistic identity.

5.5 Conclusion

The main findings of this research relate to the nature of the artist-educator identity as experienced by three Irish based art teachers in various secondary school contexts. The value of the art practice was seen to be in engaging the teachers with new forms of practice and methodologies that can be reenacted within a classroom setting. They saw institutional and administrative boundaries as permissively affecting their ability to engage with their practice and this was most strongly felt by early career educators. As such they saw the artist-educator identity in their experiences to be a fluid

and shifting balance between a strong personal desire to maintain an artistic identity, as well as a professionally sought desire to be seen externally as a capable educator who was devoted to their educational role. Autoethnography and autoethnography have allowed for the uncovering of personal and nuanced viewpoints which have focused on the personal nature of art practice and its applicability to educational contexts. This research seeks to highlight that the complex professional and personal identity of the artist-educator is a must for creating an adaptive arts based approach to education.

Chapter 6 Conclusion

6.1 Introduction

In responding to the research question surrounding the tensions existing between art practice and pedagogical roles of artist-educators an a/r/tography and autoethnographic approach were utilised. These methodologies offered a positionality for the qualitative research, which was focused on the narratives drawn from both reflective personal experience through art creation as well as collective narratives through a series of interviews. This conclusion seeks to summarise the key findings stemming from the data collection as well as the discussion generated from this data. From this, reflections on the implications can be drawn, focusing on how this research relates to wider collective experiences of artist educators. To conclude, a short outlining of how this research can be further developed will be explored.

6.2 Research Limitations

This study offers valuable insights into the experiences of second level art teachers in Ireland, however several limitations exist. The small range of research participants affects the ability to generalise their experiences as representational for all artist-educators in Ireland. The teachers came from varying educational backgrounds and were at varying levels of work experience, but a more numerically broad perspective could have ascertained findings supporting responses to how art teachers balance their professional roles with their art practice. A second limitation refers to the subjective nature of autoethnography and a/r/tography research methods which were implemented in this research. Although these methods embrace subjectivity as a valuable tool for personal insight, the findings ascertained could be seen as highly personable and contextual to a specific situation. As the insights and findings of my research are filtered through personal experiences, emotions and perspectives, personal bias may be introduced and there can be a lack of objectivity. While reflexivity was implemented to acknowledge potential bias in this research, the narrative driven approach to research may be lacking in generalisability. Future research could benefit from more extensive data research as well as seeking longitudinal insights into the lived experiences of a broader group of artist-educators.

6.3 Recommendations

Emerging themes attained through the research completed in this study focus on the positionality of the artist-educator within the classroom context. The artist-educator identity was seen to be fluid and often imbalanced at early stage career points. The administrative nature of teaching was highlighted as a deterrent to maintaining an art practice outside the school context and support from management was seen as necessary for art practice to develop. This accordingly resulted in tensions existing between institutional expectations regarding the educational roles of the artist educators and the longing for creative expression. The research respondents found fulfilment in teaching art at second level and it was seen as a desire for all respondents to maintain a studio practice even if they were currently not. They felt and expressed the need to explore studio based art as a mode of artistic enquiry and pedagogical research. This aligns with the a/r/tography approach utilised in the creation of a smoke fired ceramic sculpture. This allowed for a reflective insight into the possibility for practice based learning to act as educational guide with the classroom. It also afforded a positionality relating to art based research that draws on narrative experiences and the subjective experience of communal learning.

Relating to the implications for arts education, this research highlights the need for early career art teachers and student teachers to be supported in terms of facilitating time and space for art teachers to engage with their studio practice. Studio practice can be seen as a central mode of comfort and inspiration for art teachers and its absence can lead to feelings of imposter syndrome as well as professional unease. Institutional support through both colleges and secondary schools is paramount in supporting artist-educators to develop their practice alongside their educational role within the classroom. This requires management and course heads to understand the significance of the dual identity of the artist-educator and to implement structures of support that allow for a practice based pedagogy to be explored accordingly.

The data collected as part of this study focuses broadly on the experiences of art teachers at varying levels of career stage and educational background. This research could be further developed through a larger scale study that cross referenced the experiences of Irish secondary school art teachers with various European models of art education. This could offer insight into the collective experiences of artist educators and give further viewpoints regarding what institutions educating and employing artist-educators can do to support their dual identities. Similarly a study could be undertaken with an autoethnographic focus on preservice teachers, focusing on a specifically designed educational strategy at third level that sought to develop artistic practice in an adjacent manner with pedagogy. This study could focus on the development of strategies to engage school leaders in fostering an artist-led approach to art education through supportive resourcing and timetabling.

6.4 Conclusion

In conclusion, this study advocates for a valuing of the artistic identity of art teachers in Ireland. My development as an artist educator has been informed by the freedom my practice has afforded me to engage students with learning beyond the confines of classroom based reiteration. In becoming an artist-educator the identities cannot be seen as split or separate, as in acknowledging the coherence of these identities, personal and professional identities are fostered. This research has shown that artist-educators seek to maintain an involved art practice alongside their pedagogical roles, yet the external structures of school life often make this seem unattainable. Art teachers value the learning their art practice can bring to their students, however it can be suggested that school structures are not creating enough support for artist-educators to actualize their dual-identities. Advocacy and leadership for art education remain a focus point for changing the current attitudes towards art education.

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Appendices

Appendix A Informed Consent Form



National College of Art and Design
A Recognised College of University College Dublin

School of Education National College of Art and Design

Informed Consent Form for Research Study Participant

Research Title: How Artists-Educators Explore The Tensions Between Art Practice and Pedagogical Roles

Researcher: Ian Morrison

Address: 15 Bayview Lawns, Killiney, Co. Dublin, A96 T673

Contact No: 0862721138

Email: 20325593@student.ncad.ie

Date: 13/11/2024

Dear Sir/Madam

I am writing to ask for your consent for your participation in a research project. I am currently conducting research as part of my Master's in Arts Education, exploring the experiences of artist-educators and the tensions between artistic practice and pedagogical roles.

The purpose of this research is to gain insight into how artist-educators navigate their dual identities, how their artistic background informs their teaching, and how they perceive the role of an artist-educator within the education system. Your perspective would provide valuable contributions to this discussion.

I propose to carry out a small-scale enquiry through conducting a series of individual interviews with Art-Educators. At all times participation is voluntary and permission for participation will be sought through consent forms. If permission is granted you are free to withdraw from the research at any time.

The information collected will be recorded in the form of a thesis. The thesis will be used for grading purposes and will be available to students and staff in the National College of Art and Design Library. All information will be treated with the strictest of confidentiality. No names of participants will be identified.

Please read the accompanying statement explaining the research further attached to this form. Contact details are above if you should need to ask any questions or need clarification about the research.

Please read and answer the questions below. If you are willing to participate in the research please sign the consent form and return it to me (State by what method and by what date).

Participant – please complete the following (Circle Yes or No for each question)

Have you read or had read to you the Plain Language Statement Yes / No

Do you understand the information provided? Yes / No

Have you had an opportunity to ask questions and discuss this study? Yes / No

Have you received satisfactory answers to all your questions?

I have read and understood the information in this form. My questions and concerns have been answered by the researcher, and I have a copy of this consent form. Therefore, I consent to take part in this research project

Participants Signature: _____

Name in Block Capitals: _____

Date: _____

Appendix B Plain Language Statement

School of Education

National College of Art and Design

Plain Language Statement

Researcher: Ian Morrison

Date: 1/3/24

This research is being undertaken as part of the Professional Masters of Education programme in the School of Education at the National College of Art and Design, Dublin.

The research aims to explore the tensions existing between art practice and pedagogical responsibilities of art educators. The reason for the research is a desire to understand the multitude of perspectives around this question and appreciate the varying circumstantial underpinnings. The area of research includes how art practice influences pedagogical applications, current understandings of the artist educator identity and discussions regarding external factors such as the influence of curriculum on practice applications.

It is likely that the information will be collected through surveys. These surveys can be undertaken in person or over a recorded format. At all times participation is voluntary and permission for participation will be sought through consent forms.

The main body of research will take place in a secondary school during a 5-week period starting from the 25th January. This will be supplemented through the interviewing of a series of artist educators of diverse experiences and material backgrounds,

All information gathered will be treated with the strictest confidentiality. Names of participants and associated bodies will be unidentified and/or changed to pseudonyms. The final thesis will be made

available in the NCAD library. Within the research no participants will be at risk. All data protection measures and guidelines will be adhered to. All information collected will be treated in accordance with the data protection act.

If participants have concerns about this study and wish to contact an independent person, please contact:

The Secretary, National College of Art and Design Research Ethics Committee, c/o Head of Research and Postgraduate Development, National College of Art and Design, 100, Thomas Street, Dublin

Appendix C Unit of Learning (UoL)

 School of Education Unit of Learning	Students Name: Ian Morrison Year in NCAD: PME 2
Class Name: 5 Art Year group: 5th Year Programme: LC Total No of lessons in UoL: 10	Aim of Unit of Learning Students will create a site specific sculptural ceramic installation using the theme of 'Marks of The Sea'. Students will create this collaborative sculptural installation through observational drawings of their local coastal habitat, design development from 2D to 3D, immersive field trips to the site of their installation (engaging with sensory aspects, texture collecting and interactions with the environment), experimenting with both clay and found material materiality, combining multiple textural elements and finally the group curation of the installation. The art exhibition 'Sculpture in Context' will serve as inspiration for this unit, as I can showcase work that I have exhibited as part of that exhibition, which focuses on immersive art practice informed by natural surroundings. Theme Development The work of contemporary ceramic and sculptural artists such as Dorothy Cross, Richard Long and Lisa Seaurchin will similarly inspire students to reflect on both the material and process. Cross curricular links exist between this unit and the Geography curriculum's focus on both sustainability and coastal health. This unit will feature an eco-conscious ceramic practice featuring the use of recycled clay and natural oxides. Finally the sustainable development goals of 13 - Climate Action and 14 - Life Below Water will help contextualise a broader understanding of the students project motivations.
Learning outcomes for unit of learning Research 1.1 looking - experience the natural and built environment as a source of inspiration 1.2 Recording and Documenting - record visual information through a variety of media and Techniques 1.3 Experimenting and Interpretation - produce an annotated visual record of their enquiry 1.4 Contextual Enquiries - identify links with artists of the past and present that have explored similar topics or themes Create 2.1 Making - apply appropriate skills, knowledge and techniques + create realised work based on their research 2.2 Contextual Enquiries - apply the art elements and design principles in creating and evaluating their work 2.3 Process - describe their motivation/area of enquiry 2.4 Realisation/Presenting - communicate the meaning and context of chosen work Respond 3.2 Contextual Enquiries - locate their own work in relation to other artwork within a particular context/s (stylistically, socially, politically, ethically, etc.) 3.4 Critical and Personal Reflection - discuss the development of ideas and work from conception to realisation 3.5 Process - justify their research, processes, decision making and realised work	

Appendix D Interview Questions

1. Personal and Professional Identity

- Can you describe your journey as both an artist and an educator? How have these identities evolved over time?

2. Artistic Background & Pedagogical Approach

- How has your artistic education and practice influenced your teaching methods and approach to pedagogy?

3. Tensions Between Art & Teaching

- Do you experience tensions between your personal artistic practice and your role as an educator? If so, how do you navigate them?

4. The Role of the Studio

- How does maintaining a personal studio practice (or the absence of one) impact your sense of self as an artist-educator?

5. Teaching Beyond Your Artistic Practice

- How do you approach teaching mediums or techniques outside of your own artistic specialism? Do you find this process enriching or limiting?

6. Perceptions of the Profession

- How do you think others (colleagues, students, wider society) perceive the role of an artist-educator at your level (secondary/third level)? Have you encountered any misconceptions?

7. Meaning & Fulfillment in Teaching

- What aspects of teaching do you find most meaningful? How do they compare to the fulfillment you gain from your personal art practice?

8. Career Stage & Identity

- At this stage in your career, what do you feel defines you more—your identity as an artist, an educator, or both? Has this balance shifted over time?

9. Advice for Artist-Educators

- What advice would you give to someone beginning their career as an artist-educator? What do you wish you had known at the start?

10. Future Aspirations & Reflections

- Looking ahead, how do you see your roles as an artist and educator evolving? Do you hope to shift the balance between them in the future?

Appendix E Transcribed Answers of Research Participant 1

1. Personal and Professional Identity

- Can you describe your journey as both an artist and an educator? How have these identities evolved over time?

I guess when I first started teaching it was all about the career. um I was quite driven so I kind of knew I wanted to make an impact in our education. um So I first began as a lecturer, an art lecturer, um for further and higher education. and then I did another PGCE alongside that to become a secondary school teacher as well. I think just to give me more options for employment, really. In a way, I was thrown in at the deep end. I was kind of acting head of department quite early on. So as much as it was hard having to think on your feet, I think that stood me in good stead for climb the ladder at quite a young age. My art practice at the time, there would have been a little bit of art practice, especially in ceramics because I was trying to drive the ceramics discipline in the UK, which is it was kind of dying out a little bit. But there would be mainly examples for the students for projects that I was doing with them. It wouldn't have been my own necessary art practice, but I tried to marry the two together as much as possible, but I never really took off because it was all about the the job and the career. um and then I got into the independence sector after being in the state sector for about six years. I went into private education and never looked back really. And I think the opportunities and the funding that was there. So I spent a good kind of 20 years really in private schools. I went from teacher of art to head of art to deputy head, um but still had a big impact on arts education. In 2015, I did my masters in fine art and that was purely for my own art practice. That was great. I thought it was incredibly intense um because I was working full-time and trying to do a master's part time so the two were quite difficult. However, that said it really catapulted my art practice to what I really wanted to focus on. So I don't regret doing that at all, but it was very, very hard work. So I guess the intensity of it all made me realize the impact my own art practice had on my art delivery. And then when the kids see you working in your own discipline and your own skills, it does inspire them because it inspires them to ask questions and encourage them to think outside to box, so it kind

of puts artisteri into practice for them. So it was good. It was good. It was hard going back to university after being away from education myself for so long, but again, absolutely loved it and it really helped my art practice. When I left the UK and took a year's sabbatical, I just wanted to work part-time in Ireland and have my own studio, which I did that for two and a half years. Absolutely loved it. I loved having the freedom to explore techniques and to spend all day in the studio and not having to think about work and education. So that really worked well for me having that time, but it was good in a way that I did that later on in my career because it gave me the discipline to go to the studio, you know to get up, get straight into the studio, be at my desk by half seven and work straight through so it was almost a working day for me. I saw it as a working day and I absolutely loved it. um so the two married quite well together really. I think for the discipline and the resilience, um you know, I wasn't just kind of sat there having a bit of a dust around in the studio. I was working really hard and I think that comes from being in the studio and driving the arts forward. So I hope that answers that question. Okay.

2. Artistic Background & Pedagogical Approach

- How has your artistic education and practice influenced your teaching methods and approach to pedagogy?

Well, I was really lucky my secondary school was probably the best art school, certainly in the northwest of England, probably in the north of England. It was ran by um two teachers and artists as well, Frank and Sharon Barnes. Frank Barnes works for the biggest um AQA examination board it's called, but he wrote all the GCE art questions and had done for years. So he's a really big wig to know. So I was really lucky. Both him and his wife were teachers at my secondary school and I was very, very lucky we could pick what discipline to working at GCSE, which was unheard of back at the, you know, back in the mid-nineties. So I knew I was going to specialize in ceramics from a very, very young age, probably about 11. I was kind of into ceramics and I just knew that was the discipline I wanted to work in. um but I also was never a confident drawer. I always used to think, no, I just can't draw. I'm just better doing something. So when I have kids now who really panic about drawing, I

always try and talk to them about that like I I was kind of like late to draw in because I just had a bit of a mental block so I understand that in the classroom, even to this day, you know, 24 years later in my teaching career. So I really use those personal experiences with that. um I also have always loved um exploring all art discipline. So even when I first started teaching, I brought in um seven or eight disciplines to every department that I've been in, so painting , drawing, ceramic sculpture, film, digital, 3D media, textiles, glass. I try to bring in all the different art disciplines, and I've always said, and I always will say art isn't just about drawing. It's a fundamental, but it's not the be all and end all. That's like saying sport is just about running. So I try and use that analogy all the time because I'm a huge believer in some kids just can't draw at first. and then it comes second was I think it's driven in us that if you got at art, you got a drawing and that just isn't the case. So I'm very, very strongly believing in that, probably because of my own experiences.

3. Tensions Between Art & Teaching

- Do you experience tensions between your personal artistic practice and your role as an educator? If so, how do you navigate them?

I think I'd say one of the biggest challenges I found when I first became head of department was the constant battle for art to be perceived as an academic subject. I find people talk about it as academic subjects and then practical subjects. Well natural fact, all subjects are academic art is part of the education system, therefore, it's academia. So for me, I get really cross when people say, well, it's not an academic subject. That has been and always will be, I think, a form, a form of tension within arts education. How do I navigate it by showing examples, speaking with parents, changing the culture. So during open days, parents evenings, it's changing the culture, it's changing not just the parents and pupils, but other staff as well. I'm sure you've heard staff in regardless of what school they're in. Well, they'll say, um well, you've got your academic subjects and then you have your practical subjects. I think it needs rewording. I've never used the term academic and practical. All subjects are academia and I think it's that that I do get quite cross about. And it's because it means something to us as artists and as our educators, we're constantly in this this mindset, I feel, where people go, oh, it's all right for

them because they're really good at art so they'll do well, especially when you're going to, you know, like leaving to or A level when I was back in the UK just because they have a natural ability, you have to show so much analytical understanding and it's it's showing that it's proving that. And I think it is quite stereotypical where people say, oh, they're artsy or their sporty or and I think we need to break these norms down in education because that's that's the crux of it, really. So that's how I feel on that situation.

4. The Role of the Studio

- How does maintaining a personal studio practice (or the absence of one) impact your sense of self as an artist-educator?

I think I've just found having my studio has been not just a great release, but also to refine and to tweak skills. It opens you up to new techniques to be able to show the students. And I think it's important for them to see us as artists and and practitioners. I guess it's as though I'm using the analogy again from sport, but it's like having a sports teacher that doesn't play any sport whatsoever or has no interest in sport. I think I was type of subjects, we have to have that commitment that we work and think like artists all the time. I'm sure we've all kind of thought at the end of a project, regardless of what age group we're the projects with. um There's always more we can do with that if we had longer, we could take it to X, Y and Z. um So I think by having the studio keeps us on trend and keeps us in the mindset of an artist and an art practitioner and to think like an artist and to be an artist and to talk about it from a point of view, and it's good kudos with the students. They want to see that you are a practicing artist and you have got skills. So I've I found it a really good move to have a studio.

5. Teaching Beyond Your Artistic Practice

- How do you approach teaching mediums or techniques outside of your own artistic specialism? Do you find this process enriching or limiting?

I absolutely love learning new techniques, and I think, as artists and teachers, we never, ever know everything. So there's always a new technique, even if it's just a new technique to us, you know, we're

not reinventing the wheel. I think learning new techniques keeps us fresh. And we put our own spin on it. So I think, for example, I'm not I've probably not done as much lino printing as what I have done with, say, painting or ceramics or sculpture. But I love learning the technique and every time I do lino printing, I learn a little bit more. So I think it's great. I think all art teachers should learn new techniques. We all know some art teachers that are kind of stuck in the same mediums where they just stick to what they know. And I think that's a confidence thing really. I think no one really, it's not that they can't be bothered. I think they just stay to what they know and play to the strength, which is great, especially when you've got an examination groups. But that's when it's good to have lower school groups where you can develop your own skills and subject knowledge as well. And as artists, we will pick up those techniques quite quickly because it's in in, you know, it's it's really natural for us to work in a creative medium.

6. Perceptions of the Profession

- How do you think others (colleagues, students, wider society) perceive the role of an artist-educator at your level (secondary/third level)? Have you encountered any misconceptions?

Yeah, I think we touched on that earlier. um There's there's several things really, that kind of, um you see from other colleagues and other parents and other stakeholders definitely, where there's a preconception of art. So from a parent point of view, I've heard parents sort of saying, oh God, it was art was never like this in my day. We just used to sit there and draw a bowl of fruit. Well, you know, that could be 40 years ago. So why would they think art hasn't evolved like geographies evolved and history has evolved, you know? And our I feel is probably one of the the fastest ever changing subjects in a secondary school. I think it's different in third level for my experience. I was only really in teaching on degree courses for two to three years. But you're dealing with a different angle really there. You're dealing with kind of problems of what that student might then go into as a career. um So there's different like misconceptions there. I also think with other stakeholders, if you have a really good um leadership team in the school that you're working at that drive the arts, the changing of that

culture and the changing of preconceptions and changing misunderstandings around our education is actually half the battle because you can really pummel um a change of culture via your school management. um I think that's what I'm trying to say. I think I've lost my train of thought there. um yeah, I think I've answered that.

7. Meaning & Fulfillment in Teaching

- What aspects of teaching do you find most meaningful? How do they compare to the fulfillment you gain from your personal art practice?

Having been up in senior management for a very, very long time, I was still teaching art as well, but one thing I did notice was the higher you climb as an educator, the further away from your subject you get. and that's what I really missed and I think COVID was a big test for that really. um the school I was in at the time I was in every single day because we were opening up for the key workers children and it was an independent school so we have to keep the school moving. And I think I then realized as much as I loved being a senior leadership, I really missed teaching face to face in the classroom and I really missed having all the different year groups because I guess the higher you climb in leadership, you kind of move away from your examination groups just because you pulled in different directions. So as much as it was brilliant being in senior leadership team and you have a huge influence on, you know, whole school decisions and whole community decisions, I really miss being in the classroom. So that that for me has really kind of brought it home of what I really want in my art career and as as a teacher as well. Like I've I've I've loved every minute been in Ireland and teaching back in the classroom again full time. So I've I've absolutely loved that. And I think it's a sense of fulfillment when you see kids who are convinced that they are rubbish at art because they can't draw and then you get them doing printmaking or sculpture or ceramics and they just completely turn, you know, turn the whole thing upside down where they just then love the subject because they found a particular strength of theirs that they're really really rocketing in. So that's really good meaning for me.

8. Career Stage & Identity

- At this stage in your career, what do you feel defines you more—your identity as an artist, an educator, or both? Has this balance shifted over time?

Yeah, I think it's natural that it shifts over time. um Where I'm at the minute art teacher and a practicing artist and I'm really happy with that. um I still have that drive to develop the arts in school, which is why I always do whole school initiatives because I think that brings so much power. I'm currently in the middle of of writing a book, actually, about um you're the first person I've told, actually. I've I'm currently writing a book on um the development of leadership through the arts in schools as an artist educator. And one thing I've really found in my research is you get everybody on board, you get whole school on board, you get um the stakeholders behind you, you get your board governors behind you. by doing that, you then get funding, which, um, you know, it isn't about the money, but by having that funding, by having that money allows you to do whole school projects. For example, look at the imprint project that we did. Every single person in the school contributed to that and suddenly go, oh, right, yeah, I'm I'm a part of the arts. I'm a part of this installation. They don't have to do anything particularly arty, just by them contributing. They've become part of the bigger picture. And especially when you tell them that it's up there then for life, they then will keep that. And then I you tend to find that then when they have children, they talk about that. And it just rolls the culture of arts within a school. But as soon as you get, you stay cold as behind you, you can almost change a culture within a term. um And that's what I've that's what I've been doing for a few years. um So my identity, I think just as an art educator an art teacher, as an artist, I love doing what I do. I'm passionate about what I do. and I've really found my role now. I think I'm really happy in where I'm at my career. I won't change anything for the world. I've loved every minute of 24 years of teaching. um and I think it's a profession I'd advise anyone to go into if they have a passion for the subjects and they have a passion for um delivering knowledge. um I think going into teaching now is very very tough. There's a lot of different standards to kind of in criteria to meet which doesn't always, maybe controversially, doesn't always necess necessarily make you a good classroom manager. um So, yeah, I I I I feel teaching now is very, very tough. I think gone are the days where people thought you go in,

you start at nine and finish at three. I mean, that's just part and parcel of of teaching. But I've loved my career. I've loved every minute of it. um

9. Advice for Artist-Educators

- What advice would you give to someone beginning their career as an artist-educator? What do you wish you had known at the start?

What I'd wish I'd known from the start is the constant battle that you have almost defending your subject. I don't mean in in like a in like a fallout way. I mean you constantly have to defend the status of arts because you can feel a bit squeezed out sometimes. Like your masks your English is science. They always take like the preference and that's great. But it's funny how the art subjects always get wheeled out on open days and things like that. So what I'd wish I'd known at the start is you constantly have to you constantly have to drive the arts, so it's in in public view, as it were, for the stakeholders, like I said earlier, um by keeping it fresh, I think it's great that we have social media now because you can really celebrate your school on social media. And the best thing about ours is it's so visually exciting. You can really celebrate that through photography through images on social media. But just letting people know out there what is going on in the classroom. I think that is part and parcel of selling the subject. What advice would I give someone start in teaching? I think give it a few years. I think new teachers will flipflop from this is not for me. This is awful. This is too much work. The kids are hard. And yeah, kids are hard. Kids have always been hard. They really have. I think discipline has changed, but it's always been difficult. I think if you love your subject, kids see that and they see the importance of the subject to you. So I think by being passionate and just giving it a few years, like no one walks into teaching after the first couple of years and thinks, oh grand, this is for me because you will hit so many problems. And just when you think you, you've got a good grip of all your classes something happens that turn it turns it upside down. But I think if I think if people are in teaching for the right reasons, they'll stay at it, if people are only going into teaching because of long holidays in a decent salary, well, they I don't think they'll last five minutes because it's not sustainable. It really isn't you can't sustain that mentality if you're in it for the right reasons because you love your

subject and you love developing knowledge and sharing knowledge and seeing students progress whatever age and really driving your subject, then I think you'll make it as a teacher. But even now 24 years in, I I find some days get really busy, really tough. You can't quite remember all of your teach a to kit and different skills and strategies aren't working, but that's a challenge and that's how you kind of win those students round. It is tough it's a tough career, but it's a very life changing fulfilling career really. We can all think back of brilliant teachers we went to school with and we can think of the real shocking teachers that we went to school with so the really good teachers are the ones you always remember. And we, you know, it's almost like a it's like a privilege. I know that sounds a bit tongue and cheap, but it is a privilege to have such an influence on these kids' lives and careers, especially in the arts, and you tend to find that the really good ones that you've nourished and brought along, they stay in touch with you. I've got a few in my career now where they emailing me show me the latest exhibition or the working for the BBC or um they're currently traveling in theater shows, so it is lovely to really stay in touch with these young people because then they become adults themselves and then they have an influence on the next generation, so it is very, very powerful.

10. Future Aspirations & Reflections

- Looking ahead, how do you see your roles as an artist and educator evolving? Do you hope to shift the balance between them in the future?

Well, I guess I'm in the second part of my career now. um I think I've established, I'm not interested in leadership, um unless it's in the arts. Like I'm I'm I'm really, really happy doing what I'm doing. I think I'll always have a studio. I'll always be working in my own disciplines, in my own areas and developing my own artwork. That way. I think it keeps me fresh and it also it's just it's just a hobby that just not a hobby. It just becomes part and parcel of um like where you have hobbies or you play sports outside of work and you, you know, I just go to the studio so it becomes part and parcel of my life. um would I stay in, I'd love to stay in arts education. I feel I've got a wealth of experience now and, you know, you can see you can see the pitfalls a lot quicker than what you could when you first started teaching and for me, I just want to drive and push the arts in in schools in in general home and

that's that's kind of my bread and butter. of what I want to do, really. um Whether I go into kind of syllabus writing, I don't know in the future. I don't know, but I do love being in art and as as an art educator, yeah.

Appendix F Transcribed Answers of Research Participant 2

1. Personal and Professional Identity

Can you describe your journey as both an artist and an educator? How have these identities evolved over time?

‘I think um for me it's definitely like really informed my teaching I think that um I guess I feel they go hand in hand although I do feel like teaching kind of really does infringe on your time as an artist in a way like it very it definitely a struggle to bring them both together um so I guess in college I was obviously studying art and like a very general degree and then I went into the students union and I became the education officer and was really involved in writing education policy with the college because the year that I was there they were reviewing all their policies so I was really involved in that as like part of the student voice and that's when I kind of realized I loved working with students and um yeah then I went into the world for a while and like was teaching in a studio in a ceramic studio uh abroad and um again kind of thinking about teaching and then going to NCAD to get my PME. But I feel like within the classroom, you have to bring all of your knowledge and stuff in order to make art make sense in a wider context. So if you don't kind of have the experience of setting up an exhibition, being part of things like that, um trying to get work done for a finish line it's really hard to put the work that they're doing in class into context in the real world I guess’

2. Artistic Background & Pedagogical Approach

How has your artistic education and practice influenced your teaching methods and approach to pedagogy?

I'm definitely not teaching the way I was taught um but I guess the experience that I had in school really showed me how I really what really didn't work for me um so um like I'm very very dyslexic found school really hard um and working with teachers who kind of at that point didn't even really

know what dyslexia was or like how to help me was really, really frustrating. And I guess I try to bring that experience into my teaching in that I really try to be open. I really try to understand what's going on with the kid before I decide whether or not they're making an effort or whether or not they're good at the subject, things like that. I really try and not draw a line there between like oh they're really good at this or like I really try and not say that they're a weak student because they'll have their strengths in another area of art and things like that so I guess my time in school has really impacted how I teach in that way but I do not teach in the way that I was taught at all um yeah and I guess my my approach to teaching is relatively casual um like I keep I obviously keep a very professional line and like they I feel like students know when they cross a line with me but generally speaking I'm quite chatty and like open with my students and honest with them to a point

For me I think having the kind of more broad degree has been like really helpful in certain ways like I feel like I have a much broader knowledge of artists, like different artists in different disciplines. I feel quite confident dipping into print, quite confident with drawing, quite confident with painting and with sculpture, which kind of would have been like my main area. So I guess it's really helpful. that like my confidence in teaching those subjects reflects in how well I'm able to communicate with students what they need to do and they have to cover like an awful lot in terms of disciplines so um I do think like coming into a school and having a completely different approach to the teachers that have been here previously um has really changed the type of students that are going for art so when I came here first like I was mostly girls doing art and this year the fifth years for next year the current TYs have just made their subject choices and I'm already seeing a huge change in that way um but also seeing like a huge change in people being less sure what the subject's all about and so needing a lot more clarification because people would have maybe in the past understood what the previous teachers were all about

3. Tensions Between Art & Teaching

Do you experience tensions between your personal artistic practice and your role as an educator? If so, how do you navigate them?

Yeah, 100%. I mean the first part that I think is really hard is that management doesn't support you. They don't want you off being an artist as well as being a teacher. They are fine for you to do it in the summer or in your breaks, but they really want you invested, particularly in the school I'm in. They expect very heavy involvement in all areas of school life from teachers on your own time. And that's really, really hard. It's really really hard to get the balance there and get like a balance with home life and personal life so I feel like it is a really difficult thing to do. I think something that would be great is like more understanding from a school's perspective on how important that is for an art teacher that they continue a practice and how um beneficial that is for their students um so yeah there's definitely attention in that way yeah and do you think would the wider kind of school or you know professional management would they have any idea or kind of knowledge of what your practice is in the classroom or do you know outside the classroom what art you make or what um like from interview when I interviewed they probably do um they do in that they've seen a big change and a big shift in the type of work being produced in the classroom compared to what was being produced here previously. So in that way, yes, they definitely see a big shift and a big change. I also think that myself and K are much more prepared to jump into making an exhibition like both of us have um experience curating exhibitions so like that doesn't feel daunting for us so we're much so I feel like they've seen a difference in that in that way yeah they'd be aware in that way um but would they be aware about what I'm interested in currently working on absolutely no

4. The Role of the Studio

How does maintaining a personal studio practice (or the absence of one) impact your sense of self as an artist-educator?

t's so funny that you're asking me that question earlier today I was literally because I was actually feeling really not great about my broad degree like earlier today I was just feeling like I was trying to um I'm trying to put together some examples some clay examples for a project the fifth years are going to do and like very much linking in what with what you did with them previously um and I was just feeling like I wish I knew definitively like all the methods of doing this whereas like I know maybe five methods of doing what I was doing but I definitely feel like there's probably 500 and I think you and K are like much better placed in that sense you've got a much much more specific um knowledge base and I was like oh I don't have that you know same with you that I really you know I wish I had a broader kind of you know attitude to doing all these different ULs and all these different mediums you know I don't have that and I wish I did =that's really nice to hear because I was not feeling great about it. No, you have so much more variety. you know the applicability just to do you know anything and everything whereas I'm like oh I love ceramics I'll do ceramics. Yeah um yeah so sorry the actual question was how does it yeah um it's a hard question Ian or how do you think your uh teaching uh in the classroom might be different if you had no practice or maybe if your um arts education had been done at the same time as you did your yeah I mean I I feel like I'd burn out faster I mean I feel like having and in like things that are inspiring you currently in your practice really helps because you can almost use your students as like researchers um but like it really helps to have the interest like genuinely interested in finding out things or trying out things or um taking different approaches and like even like Kiri and I are starting to think about what we're going to do next year and I'm going out to exhibitions I'm looking at things I'm trying to find new artists listening to podcasts I'd like really and all of that that is supporting and informing my own practice at the same time and it's nice to have that link and I think if I didn't I my self-confidence around and being in the classroom I just feel like I tire I I just think I tire of it all and burn out yeah totally fair do you think students have an awareness of kind of I know certain students maybe in third year definitely ask about practice a lot yeah do you think in general are they aware of kind of you know maybe things that you really like teaching and then other things that maybe no I think they're not aware I I think like sometimes I'll tell them I love this artist or I love like I feel like my fifth years are probably a bit more aware yeah but younger years no I don't think they're that aware and um yeah like those third years

you're talking about like they ask me all the time will I show them my work and it's so funny I just don't want to I think they think that I think that like a production wheel kind of throwing on the wheel that's so funny I wonder why I don't know I think they just hear certain terms and they kind of just imagine you know yeah they did ask me what the biggest thing I've ever made was and I I told them and then I also told them that somebody did they because they were like can you bring it in and show us and I was like no somebody bought it and they were like how much do they buy it for they were you know it nice that they have that level of curiosity I think um I think it different as well and I can see this with like music teachers and things like that who have their own profession outside of teaching and their own careers outside of teaching but the kids kind of come in with a really different level of respect for you um and like they're just curious it makes them curious as to because they're curious about you anyway so it makes them more curious about your your kind of what you're about which I love

5. Teaching Beyond Your Artistic Practice

How do you approach teaching mediums or techniques outside of your own artistic specialism? Do you find this process enriching or limiting?

I think it can be both and I think it's a really hard balance to strike between teaching a skill in a really like like if you're thinking of tone like doing something like a gradient box it's so boring but really important that they have those skills and so I the way I approach it is I normally introduce a skill over two classes and then I bring that into a project and and I call those classes skills workshops so that students understand the difference between um gathering a skill and then using it and applying it as an artist and like with my first and second years I'm constantly saying that I'm teaching you the rules of how you do this so that you know how to break them and I think it's really important they understand the difference between being able to color inside the lines and choosing not to kind of an informed decision for them to kind of you know break it for the right reasons

6. Perceptions of the Profession

How do you think others (colleagues, students, wider society) perceive the role of an artist-educator at your level (secondary/third level)? Have you encountered any misconceptions?

but in terms of art from a management perspective they're very supportive of the arts here, I think. Yeah. And like really encouraging of us doing extra, kind of putting on exhibitions, doing collaborative artworks things like that Whereas they not so interested in that stuff in other places I feel like it more all about the sport and the trophies and the competitions and things like that whereas I feel we've got a really nice balance here that's kind of you know unusual that you've still got kind of the respect from the management and the authority for your subject department but you still feel that kind of sense that you know you wish there was a few or maybe it wasit easier for students to kind of accept that this is a good subject for them to do a leaving cert you know yeah not to kind of have to fight such a battle to get the good students to continue being good students in your subject yeah it is it's frustrating um especially like I have two students who got distinctions in their junior cert who are not going to take it for leaving cert and I think it's mad because it's and they're doing accounting instead which is like a subject they've never done and I was like are you both really good at maths and they were like no so I'm like do you realize that the leaving cert is about points and you're going to get a h1 in art yeah like it's baffling I don't get it I can't imagine that happens you know I could see maybe that happens in music or it's kind of other kind of very practical subjects but I can't imagine someone who gets a you know maybe a distinction in business or science would totally just neglect it then yeah you know it's I know can you imagine yeah we're just kind of a it's really silly so yeah I don't know what the answer is um I am starting to think that maybe there's an argument for reducing the pressure around the junior cert project in some way way um because isn't next year they're going back to two or they should be going back to two artifacts I think well they were meant to this year so who knows yeah no just be crazy but you know like yes I think totally that like with the junior project and that kind of you know summative assessment at the end you know it really does you know put students off

if they feel they put so much into it and they don't get the distinction that they might get another subject for the same yeah yeah I do also have a question over whether the quality of presentation needs to be as high as we expect it to be in this school um yeah um it's going to be interesting to see what comes out in the results yeah definitely it's actually the school that I'm in currently the juniors are totally different to you know how really the general students do you know they don't do mind maps because it's not you know yeah yeah and she said she was looking at the kind of grading and they don't get distinctions do you know my kind of when you look at those students who get the distinctions they don't utilize them really yeah you know it's really just interesting

7. Meaning & Fulfillment in Teaching

What aspects of teaching do you find most meaningful? How do they compare to the fulfillment you gain from your personal art practice?

um I really love the pastoral care element of teaching um and the kind of relationships that you develop with your students so I guess for me like the most fulfilling thing is kind of the social side is the more interpersonal side and and like getting to witness students growing and getting something and being proud of themselves and being the person who gets to congratulate them on that and I also think as a teacher you're somewhat invisible so you get to be a bit of a fly on the wall in their lives and really witness them kind of growing up and when I think of like something like GSA I get to see them socially like they I get to see what they're like socially and they think I'm not listening um when often I am and I'm kind of in the background going that's amazing that's so cool um and I love that part and that really I think just feeds um my soul um whereas continue to teach you know yeah moving forward yeah exactly whereas in my own practice I would feel it's really the opposite thing I feel like it's an opportunity to slow down to shut down to be more introspective to really think things out especially like a lot of my practices around personal memory and time and home and really personal things um so I think yeah I really seek and get different things from different areas

8. Career Stage & Identity

At this stage in your career, what do you feel defines you more—your identity as an artist, an educator, or both? Has this balance shifted over time?

I feel my identity as a teacher dominates my life. Yeah. I don't feel I've got the balance right yet. So you kind of, would you like to be kind of more the artist or kind of the both, the kind of two? I'd like to be both. Yeah.

And why do you feel at the moment you're not both?

Well, I think I'm like, I'm still relatively new to teaching and like still building up all my resources, still figuring out how I'm going to tackle certain issues that are thrown up in front of me and I I do think that there's an element of that that lasts forever as a teacher like I was speaking to a colleague who um is about to retire and she was like I've never stopped learning how to be a teacher um and like I just think going into teaching is overwhelming understanding your role in the school is overwhelming like getting used to the routine and the demands of being a teacher it's difficult and but even the difference between my first year and my second year are night and day like I in my first year was having to come in an hour two hours before school to get things done I was having to stay back the entire evening I was having to spend my weekends planning I don't have to do that this year now like it's it's good and I do sometimes choose to do it but I don't have to and like I can already see that reducing um so I feel like the balance will hopefully return at some point

9. Advice for Artist-Educators

What advice would you give to someone beginning their career as an artist-educator? What do you wish you had known at the start?

I think don't be afraid um to talk about it with your students and to let them in a bit like personally like I think that's kind of my philosophy across the board I mean obviously you want to maintain a certain amount of like professionalism and privacy you're not going to be telling them your secrets you're not going to be gossiping with them and I think that's quite a dangerous thing to do as a teacher and something that can really easily happen when you're a bit younger um but yeah to kind of trust them with bits of your life so in the right context to um tell them what you did for the weekend to like introduce them to the art that you're looking at to say this is my favorite artist and this is why and it makes me think of this and um yeah I think that would be my advice is because the more you do that the easier it is to blend your identity as a human being and as an artist and your identity as an educator and I do think there's a way to do it while also maintaining like professionalism and um maintaining boundaries with your students.

10. Future Aspirations & Reflections

Looking ahead, how do you see your roles as an artist and educator evolving? Do you hope to shift the balance between them in the future?

I think the administrative demands are not are really prohibitive to to giving into your artist educator side like having to get reports done by a certain time having to correct having to um like bring your students through how to write an essay because they're not doing it right like you're the art teacher but like who knew you would also be teaching essay writing you know um so like all of those parts I think can be quite prohibitive to giving into kind of the more creative side of being an artist educator and I also think that like I would love more planning time I think it would make the world of difference I I think if teachers even had a day a month like where the department had a meeting um or even half a day a month where the whole department got to sit down and meet and talk about what they want to introduce and and have downtime together as well to talk about I went to this exhibition or I'm currently working on this and how could we bring that into the room that that would feed both the education side and the artistic side whereas the support for that just isn't available and the school are

like constantly under pressure for supervision so it's not possible to get someone to cover your class or they're really under pressure for you to kind of do a bunch of different things um yeah so I just think having time with your colleagues having time with yourself to consider what you want to do on the clock would really help but at the moment you have to do all of that in your personal time which eats into your time as an artist yeah so it's kind of maybe diminishing role as the artist and the increased role as the teacher

Appendix G Transcribed Answers of Research Participant 3

1. Personal and Professional Identity

Can you describe your journey as both an artist and an educator? How have these identities evolved over time?

I think my journey as an artist and an educator has been up to this point very much from a student viewpoint. Although I have my own practice, I have spent the last few years in education myself. From completing a further education course to achieving my BA in visual art to then stepping straight into the PME programme. It is only now near the end of the PME programme and this educational path that I have been on can I say that these identities have evolved, and educators are very much at the forefront.

2. Artistic Background & Pedagogical Approach

How has your artistic education and practice influenced your teaching methods and approach to pedagogy?

I feel I had a very broad background with my degree, as it was a general degree in my college that didn't focus on a singular specialism. I think I have a broad spectrum of practice in terms of what material motivations I have engaged with at college level and within the classroom. I feel generally comfortable teaching through various mediums in the classroom but there's certain processes and materials such as print types and drawing that I'm drawn to in practice and pedagogy.

3. Tensions Between Art & Teaching

Do you experience tensions between your personal artistic practice and your role as an educator? If so, how do you navigate them?

Yes, I experience tensions between both roles quite a lot of the time. I am freer with acknowledging emotion and express that through my art making yet as an educator I feel a responsibility to be more reserved. I allow an openness in the educational role I have but am very aware of my own boundaries and the boundaries of the job.

4. The Role of the Studio

How does maintaining a personal studio practice (or the absence of one) impact your sense of self as an artist-educator?

The absence of studio space has had a significant impact on my sense of self as artist-educator. As I have not had the time or resources to “make art” I feel an imposter syndrome has crept in on me and I have found that at times difficult to shake. If I am not creating art how can I provide guidance in art making.

5. Teaching Beyond Your Artistic Practice

How do you approach teaching mediums or techniques outside of your own artistic specialism? Do you find this process enriching or limiting?

I have found it both enriching and limiting if I am truly honest. Self-teaching/researching of a new medium has been fulfilling and adds another string to my bow but it also comes with worries that there are mistakes being made or valuable information not being handed down to students, as I am not fully Au fait with the medium or technique.

6. Perceptions of the Profession

How do you think others (colleagues, students, wider society) perceive the role of an artist-educator at your level (secondary/third level)? Have you encountered any misconceptions?

I personally feel there are many misconceptions from colleagues, students and wider society. Art has always been seen or approached as something easy to teach or practice. Yet, first-hand experience in

the field of teaching it is anything but plain sailing. There are multiple pressures on artist-educators to be “experts” in all areas of the subject, they are to be highly versed in the theory-based side of things and they are expected to be incredibly skilled in all practical aspects. I believe the role of artist-educator is perceived as an uncomplicated career choice when in actual fact it is quite a niche area of work.

7. Meaning & Fulfillment in Teaching

What aspects of teaching do you find most meaningful? How do they compare to the fulfilment you gain from your personal art practice?

The interaction with students is important and seeing their development, skills and confidence grow is incredibly rewarding. Learning from them and alongside them has been a very meaningful aspect of the job. The human side, being open and showing vulnerability to them (when I don’t know something & we learn together) is a very different feeling of fulfilment to my personal practice of finishing a work or breaking through something. That is a solo experience while in the classroom it’s a shared moment.

8. Career Stage & Identity

At this stage in your career, what do you feel defines you more—your identity as an artist, an educator, or both? Has this balance shifted over time?

I think my identity as an educator has come to the fore. It has up to now taken up most of my day-to-day life and therefore overtaken the identity of artist. I hope with time and experience I will be better situated in identifying as artist-educator but for now I am somewhat content with educator.

9. Advice for Artist-Educators

What advice would you give to someone beginning their career as an artist-educator? What do you wish you had known at the start?

To somebody starting out on this journey of becoming an artist-educator I would say be kind to yourself. Be honest and allow the mistakes. There is power in continued learning and being a novice at the start is expected. I wish I had known how intense the past two years were going to be, the large workload and all the extra self-directed learning alongside. I wish I had known to just “go with it” and not stress at every new turn.

10. Future Aspirations & Reflections

Looking ahead, how do you see your roles as an artist and educator evolving? Do you hope to shift the balance between them in the future?

I see my roles as continually evolving. For me to be a worthwhile artist and educator I need to continue to be self-reflective, as by doing so allows for improvements and growth to happen. The most influential educators for me have been just that. Open and honest and always growing in their roles. I hope to find a comfortable balance between the two as they are important aspects of who I am.

Appendix H

Thematic Analysis of Research Participants Responses

Participant Responses	Codes	Subtheme	Themes 1	Theme 2
‘never really took off because it was all about the the job and the career’	Sacrifice of Practice, Imbalance, Priority	Career Demands	Loss of Practice	Navigating The Artist-Educator Identity
it's really really hard to get the balance there and get like a balance with home life and personal life	Identity Balancing, External Constraints, Realities	Experience of Artist-Educator Identity		
But there would be mainly examples for the students for projects that I was doing with them. It wouldn't have been my own necessary art practice	Practice Purpose, Teaching for Learning, Lack of Practice	Practice based Pedagogy		
‘feel like teaching kind of really does infringe on your time as an artist in a way, ... , it definitely is a struggle to bring them both together’	Imbalance. Teacher Dominance, Disconnected	Artistic Disconnection	Imbalanced identities	
‘now near the end of the PME programme and this educational path that I have been on can I say that these identities have evolved, and educators are very much at the forefront’	Educational Requirements. Evolving Identities	Professional Identity		
the changing of that culture and the changing of preconceptions and changing misunderstandings around our education is actually half the battle because you can really pummel	Beliefs, Value of Art, Shifting Narratives, Understanding	Cultural Attitudes	Hegemonic Relations	

‘I think something that would be great is like more understanding from a school's perspective on how important that is for a an art teacher that they continue a practice and how um beneficial that is for their students’	Artist-Educator Identity, Viewpoints, Understanding, Narrative, Positive View	Seeking Understanding	The Impact of Institutional Structures on Art Practice
‘They expect very heavy involvement in all areas of school life from teachers on your own time’	Management, Work Balance, Commitments, Externa View	Teacher Professionalism	
I think the administrative demands are not are really prohibitive to to giving into your artist educator side like having to get reports done by a certain time having to correct having to um like bring your students through how to write an essay because they're not doing it right	Teaching Demands, Responsibilities, Pressure, Limitations	Role Requirements	
‘It has up to now taken up most of my day-to-day life and therefore overtaken the identity of artist’	Imbalance, Changing Identity, Commitment	Shifting Identities	
‘As I have not had the time or resources to “make art” I feel an imposter syndrome has crept in on me and I have found that at times difficult to shake’	Loss of Art Practice, Lacking Confidence, Changing Identities, Doubt	Identity Loss	Lacking Comfort

‘If I am not creating art how can I provide guidance in art making’	Loss of Practice, Aspirations for Profession, Career Goals, Imposter	Artistic Loss		Studio Practice and Its Influence on Pedagogy
I know maybe five methods of doing what I was doing but I definitely feel like there's probably 500	Expanding Knowledge, Frustration, Seeking, Learning	Teaching Limitations		
‘think by having the studio keeps us on trend and keeps us in the mindset of an artist and an art practitioner and to think like an artist and to be an artist and to talk about it from a point of view’	Value of Studio, Artistic Traits, Qualities, Unique Viewpoints, Perspective	Artistic Ways of Thinking	Comfort in Teaching	
‘materials such as print types and drawing that I’m drawn to in practice and pedagogy’	Commonality, Pedagogy and Practice, Relational, Commonground, Understanding	Integrated Identities		
It opens you up to new techniques to be able to show the students	Growing, Practice as Pedagogy, Informed, Experintal	Development of Practice		