

Title	Let Me Show you What I Mean - Changing Perspectives on the Artist-teacher and the Classroom Art Demonstration
Type	Thesis
URL	https://ualresearchonline.arts.ac.uk/id/eprint/13923/
Date	2018
Citation	Cope, Paul (2018) Let Me Show you What I Mean - Changing Perspectives on the Artist-teacher and the Classroom Art Demonstration. PhD thesis, Norwich University of the Arts.
Creators	Cope, Paul

Usage Guidelines

Please refer to usage guidelines at <http://ualresearchonline.arts.ac.uk/policies.html> or alternatively contact ualresearchonline@arts.ac.uk.

License: Creative Commons Attribution Non-commercial No Derivatives

Unless otherwise stated, copyright owned by the author

Let Me Show You What I Mean

*Changing Perspectives on the Artist-teacher
and the Classroom Art Demonstration*

Paul Cope

A thesis submitted in fulfilment of the requirements for
the Degree of Doctor of Philosophy (PhD)

University of the Arts London
Norwich University of the Arts

May 2018

Abstract

This research aims to develop a theoretical and practical understanding of a situated and embodied artist-teacher practice by testing multiple models of teacher demonstration and exemplification. The intention was to find out the ways in which the classroom art demonstration can be construed as the basis for a participatory, dialogic, pedagogical art practice, using co-learning and experiential learning based approaches to school art making. By using the model of the classroom art demonstration, a tried and tested aspect of my teaching practice, and amplifying and expanding that into art practice, I proposed to investigate the ways in which the demonstration functions as an effective link between teaching and art practice.

The research was a professional self-study carried out within the context of the author's art and teaching practice in a middle school classroom with students from age 9 to 13. As an artist, teacher, researcher and participant, I used a reiterative procedure, based on Shön's (1983) 'reflection-on-action', to design four case studies. Evidence was collected through the making and documentation of artefacts made during, and in relation to, demonstrations and modelling, including journals, sketchbooks, artworks, visual presentations, lesson plans, questionnaires, exhibitions in schools and other settings.

A framework, based on Hetland et al.'s (2013) approach to 'habits of mind' was used to evaluate the outcomes, and this was used to construct a taxonomy of different purposes and functions for the demonstration which is dispersed throughout the case studies.

The contribution to knowledge lies in the nuanced study of the uses of the art demonstration as exemplification, interpretation, collaboration and instantiation of art making and thinking in the classroom, exploring methods, means and ends. The demonstration examples, made as part of the practice-based research process, studied means of communication, sharing and thinking about art making in concert with students. The demonstration artworks also led to an understanding of the changing dynamics of the artist-teacher role over a significant period as the research progressed. Using the case studies, I argue that the processes of thinking and making, with students, artists and on my own behalf, helps to locate the classroom art demonstration in a new theoretical framework and taxonomy within an expanded field of socially engaged, dialogic and material-based art practice.

Acknowledgements

Above all, I would like to thank Neil Powell, Tom Simmons and Dr Judith Stewart of my NUA supervisory team for their insights, continuous support and guidance.

I would also like to thank Jason Parr and Craig Kao for their contributions to the research. Dr Veronica Sekules, Dr David Hulks and the Culture of the Countryside team at the SCVA were also very helpful and supportive and I would like to thank them.

Thank you to the middle school team and the head teacher, Stewart Wrigley, who supported me during the research. I would like to thank our deputy head, Jean Righton, who was unfailingly supportive in enabling me to carry out this research project. Ray Petty and Tim Wilson should be thanked for their support and insights during the research and for their work as art advisors, setting the scene for the research.

I would also like to thank Shirley Utting for her help, support and enthusiasm in the classroom during the research and David Sturman for introducing me to Lowestoft porcelain and for grouting on the ceramic murals. I would also thank Coral McCloud and Georgie Bramble for their help with the photo collage and graphic presentation of the taxonomy.

I would like to thank Joanna Barfield for her continued love and support during a long research journey.

The thesis is dedicated to Joanna, Ben and my father.

Table of Contents

<i>Abstract</i>	<i>iii</i>
<i>Acknowledgements</i>	<i>v</i>
Table of Contents	vii
<i>List of illustrations</i>	<i>xi</i>
<i>List of tables</i>	<i>xii</i>
<i>List of abbreviations used in this thesis</i>	<i>xiii</i>
<i>Glossary of terms used in the research</i>	<i>xv</i>
Chapter 1	2-1
<i>Introduction</i>	<i>2-1</i>
General statements	2-1
Previous studies relevant to this topic and a gap in knowledge	2-2
Research questions and problems	2-4
Value of the research	2-4
<i>The four aims of the research</i>	<i>2-5</i>
<i>Objectives</i>	<i>2-6</i>
<i>Contribution to knowledge</i>	<i>2-8</i>
Parameters of the research	2-11
Chapter 2	2-13
<i>Literature Review</i>	<i>2-13</i>
Introduction	2-13
<i>Definitions and conceptions of the role of the artist-teacher</i>	<i>2-14</i>
You will be giving up your own work, you do realise	2-16
Role conflicts and the artist-teacher in schools	2-17
Artists in schools	2-21
Should art teachers be artists in the classroom?	2-22
Artists and signature pedagogies	2-23
How to be an artist-teacher	2-26
Performing the artist	2-28
Teaching as socially engaged and dialogic practice	2-29
Summary of the artist-teacher	2-31
<i>The classroom art demonstration and art practice</i>	<i>2-31</i>
The demonstration as pedagogic strategy	2-32
Demonstrations, copying and creative learning	2-33
The apprenticeship model, situated learning and imitation	2-35

Modelling as a classroom strategy	2-36
The teaching of studio skills	2-38
Going beyond an art practice	2-40
Examples and instantiations	2-41
Summary of section	2-42
<i>The development of an artist-teacher practice</i>	2-43
An artist-teacher in Suffolk and pedagogical identity	2-43
The artist-teacher as artist placement	2-45
Classroom and the studio	2-47
Creativity and the artist-teacher	2-49
Summary of chapter	2-51
Chapter 3	3-53
<i>Materials and Methods</i>	3-53
Introduction	3-53
Designing the research framework	3-54
Constructivist research paradigm	3-55
Action research within the case studies	3-57
Autoethnography	3-60
Four case study designs	3-62
Developing an art practice-based research methodology	3-65
<i>Methods adopted in the research</i>	3-68
Reflective practice	3-68
The importance of sketchbooks and journals in reflective practice	3-70
Participants, collaborators and others	3-74
Ethical issues and classroom practice	3-75
Evidence and interpretation	3-76
Validity	3-77
Summary of methodology	3-79
Chapter 4	4-81
<i>Reports and discussion</i>	4-81
Introduction to the case studies	4-81
<i>Case study one: The Alan Davie and Sandra Blow classroom project</i>	4-84
Introduction	4-84
Participants and collaborators	4-85
Methods employed	4-86
Setting up the project	4-86
Why Davie?	4-88

Preparation demonstration	4-89
Using the demonstration in the classroom	4-89
Data collection and bodies of work	4-91
'Inverting the pyramid' as a classroom strategy	4-95
Modelling compulsion	4-97
Interpretation and representation	4-98
Evaluation of the project and student feedback	4-99
Evaluation of my work	4-100
Conclusion	4-103
<i>Case study two: Classroom collaboration with a visiting artist</i>	<i>4-106</i>
Introduction	4-106
The case study and the aims of the research	4-106
The gap in knowledge which this case study addresses	4-107
Participants and collaborators	4-107
Methods employed and how these relate to the methodology chapter	4-107
Data collection and bodies of work	4-108
Setting up the project	4-108
Induction Day at the SCVA - 18th April, Friday	4-109
The project plan	4-110
First day of the project	4-111
Second day of the project	4-116
Evaluation of case study demonstrations and exemplifications	4-118
Reflections on role conflicts and the artist-teacher identity	4-119
Conclusion	4-122
<i>Case Study Three: A second classroom collaboration</i>	<i>4-127</i>
Introduction	4-127
The case study and the aims of the research	4-127
Methods employed and relationship to the methodology chapter	4-128
Data collection and bodies of work	4-129
Setting up the project	4-130
Evaluation of the case study	4-139
Conclusion	4-141
<i>Case Study Four: The 100 plates project</i>	<i>4-145</i>
Introduction	4-145
The case study and the aims of the research	4-146
The gap in knowledge which this case study addresses	4-148
Participants and collaborators	4-148
Materials and methods employed	4-148
How I became my own artist-in-residence	4-150

The development of the project	4-156
Second phase	4-159
Widening the definition of the demonstration and sprig moulds	4-160
Are you a proper artist, Mr Cope?	4-164
This artwork needs a word with itself	4-165
Middle phase plates	4-166
Leaving plaques and Lowestoft porcelain	4-168
Thinking about the functions of the plates	4-170
Ceramics and skill	4-171
Causality, influence and re-creative copying	4-175
Evaluations, reflections and taxonomy	4-176
Conclusion	4-178
Chapter 5	5-181
<i>Conclusion</i>	<i>5-181</i>
Introduction	5-181
Experimental exploration of two practice domains	5-181
The second aim and the taxonomy	5-185
The dialogic and socially engaged practices	5-186
Towards a more sophisticated understanding	5-186
Parameters of the research	5-187
Reflection and findings from entwined and entangled practices	5-187
The Contribution to Knowledge	5-190
<i>Bibliography</i>	<i>194</i>
<i>Appendix A</i>	<i>II</i>
Taxonomy of demonstrations made during the research	II
<i>Appendix B</i>	<i>VI</i>
Image permissions	VI

List of illustrations

Figure 1 Selection of my small paintings made at the back of the art room	4-88
Figure 2 Students working on their set of five drawings inspired by Davie	4-90
Figure 3 A selection of my ink drawings made using Davie's working method	4-91
Figure 4 A class set of Davie-type paintings	4-94
Figure 5 Students working on Blow inspired painting studies	4-96
Figure 6 Wall display showing Blow inspired collages, paintings and prints	4-98
Figure 7 Student work showing development of Davie manner	4-102
Figure 8 Collage of images form the fourth case study	4-105
Figure 9 Biro drawing made in notebook during induction day	4-110
Figure 10 Parr presents his work	4-111
Figure 11 Parr shares his sketchbooks with the students	4-114
Figure 12 Soap carvings by students. Mine and Parr's examples top right	4-117
Figure 13 Collage of images from the fourth case study	4-126
Figure 14 One of the 'rain machines'	4-132
Figure 15 Kao with one of the rain machines	4-133
Figure 16 Playing one of the non-participatory games	4-135
Figure 17 A non-participatory game made on sports day	4-136
Figure 18 One of the insects	4-137
Figure 19 Part of the exhibition at the Cut	4-139
Figure 20 Collaborative artworks on the art room wall by Kao and me	4-140
Figure 21 Sketchbook sheets	4-149
Figure 22 Greenware plate with source material and underglazes	4-156
Figure 23 A set of the early plates	4-157
Figure 24 Early plates on show as part of the PGR exhibition at NUA	4-158
Figure 25 Middle period plates with sprigs and a Picasso 'art hero' plate	4-161
Figure 26 Student plate with coloured and incised slip	4-163
Figure 27 Sketchbook showing documentation of plate progression	4-166
Figure 28 Late period plates	4-173

List of tables

Table 1 Classification of copying type or method by learning goals. (Adapted from Root-Bernsteins 2016:150)	2-34
Table 2 Action research methodology mapped onto the research project	3-59
Table 3 Diagram showing development of case studies	4-83
Table 4 Plan of the project in case study one	4-87
Table 5 Taxonomy of demonstration pieces made during CS1	4-101
Table 6 Plan of project CS2	4-110
Table 7 Taxonomy of demonstrations used in CS2	4-124
Table 8 Taxonomy of demonstration works from CS3	4-142
Table 9 Taxonomy of demonstration CS4	4-177

List of abbreviations used in this thesis

ATS	Artist Teacher Scheme. Established in 1999 by NSEAD and the Arts Council to provide CPD for art teachers.
BPRS	Best Practice Research Scholarship. 2000- 2003. One of a series of initiatives designed by the Department for Educational and Employment (DfEE) between 2000 and 2003, to support teachers' continuing professional development.
CACE	Central Advisory Council for Education. 1945-1967
CLA	Cultural Learning Alliance. Organisation championing the right to arts and culture for every child.
CCE	Creativity, Culture and Education. 2002-2011 Research and evaluation projects about the creativity agenda in English education 2002-2011. Arts Council funded, CCE researched creative practitioners working in schools alongside teachers.
CPD	Continuing Professional Development are the training and learning activities professionals engage in to develop and enhance their abilities.
DCSF	Department for Children, Schools and Families. 2007–2010
DfE	Department for Education. 1992–1995 and 2010 to date.
DfEE	Department for Education and Employment. 1995–2001
DfES	Department for Education and Science. 1964-1992
DfES	Department for Education and Skills. 2001–2007
EBacc	English Baccalaureate. The EBacc refers to a combination of subjects that the government thinks are important for young people to study at GCSE. It includes: English language and literature, maths, the sciences, geography or history and a language. (DfE. 2017)
INSET	Originally an acronym for IN-Service Training. Training provided by Suffolk County Council or other bodies. In this specific instance, particularly referring to training provided by the art advisory team.
NACCCE	National Advisory Committee on Creative and Cultural Education Professor Sir Ken Robinson was invited by the government to form a Committee to investigate how young people's creativity could be better supported. This was in order to develop a more rounded education to prepare young people for the future flexible job market where, it was assumed, creative skills and aptitudes are required for survival. In May

	1999, that Committee published, <i>All our futures: creativity, culture, education</i> . (NACCCE 1999)
NSEAD	National Society for Education in Art and Design. Organisation that advances art, craft and design education and represents art teachers at all levels of education.
Ofsted	Office for Standards in Education, Children's Services and Skills. Non-ministerial department of government which inspects and regulates services that care for children and young people and services providing education and skills for learners of all ages.
QCA	Qualifications and Curriculum Authority. Responsible for maintaining and developing the National Curriculum and associated assessments, tests and examinations; and accredited and monitored qualifications in colleges and at work. 1997 to 2011 (Last year as Qualifications and Curriculum Development Agency (QCDA))
SATS	Statutory assessments. Formal assessment tests sat by students at 7, 11 and 14, introduced to schools in England and Wales under the Education Reform Act 1988. Introduced between 1991 and 1995.
SCVA	Sainsbury Centre for the Visual Arts. A university art gallery at the University of East Anglia, Norwich. Houses the art collection of Robert and Lisa Sainsbury, as well as the Anderson Collection of Art Nouveau and the University's Abstract and Constructivist Collection in a Norman Foster designed building.

Glossary of terms used in the research

Artist-teacher

Thornton (2013:89) provides a useful definition: “An artist-teacher is an individual who practises making art and teaching art and is dedicated to both activities as a practitioner.”

Boundary position

The role of artist-teacher may be described as a boundary position between the worlds of education and of art practice. Kahn et al. (1964:5-4) define boundary positions as roles that are between organizations or systems. Because of conflicting, overwhelming, or unsatisfactory demands, boundary positions are more susceptible to role conflicts (Biddle 1986:82) and stress which is associated with ‘burn out’ (Carter and Irwin 2014).

Bounded case study

Bounded case study is research into a specific complex, functioning thing or integrated system, according to Stake (1995). In this research, the case studies are bounded by time and place to specific school projects which have allowed an instrumental focus on particular aspects of the use of demonstration and exemplification.

Classroom art demonstration

According to Hetland et al. (2013:22), the demonstration models processes, approaches and attitudes whilst showing authentic artworks being made. In this research, the classroom art demonstration is considered by a broadened definition as any artwork made by the artist-teacher as part of their teaching work. This can be the demonstration of a craft skill in the classroom with an audience of students at the start of a lesson. It can also be an artwork made as preparation for a project, as a way of finding out about a technique or an artist. The latter sort of demonstrations may be used in the classroom as the ‘one I made earlier.’ The term is also applied to any artwork made which can be said to have an impact on the classroom, on the teaching practice or acting as a demonstration or exemplification to someone, of some aspect of art practice.

Community of practice

According to Lave and Wenger (1990:312), learning is a matter of ‘understanding in practice’ and this happens in social settings, a community of practice. Lave and Wenger (1991) suggest that apprentices are immersed in a community of practice and a culture where they learn the norms and practices of their craft or trade from teachers and each other. These norms and practices are absorbed through interactions and observations and formally through demonstrations. The process is one of cognition, enculturation and socialisation.

Creativity

“Imaginative activity fashioned so as to produce outcomes that are both original and of value.” (NACCCE 1999:30). This ‘standard’, bi-partite definition (Runco and Jaeger 2012) was widely accepted in education circles and is referred to in subsequent reports, Ofsted (2003) documents and other government material promoting creativity (QCA 2004b, QCA 2007).

Dialogic or littoral art practice

According to Kester (2000:3), dialogic practice is “a discursive aesthetic based on the possibility of a dialogic relationship that breaks down the conventional distinction between artist, artwork and audience - a relationship that allows the viewer to ‘speak back’ to the artist in certain ways and in which this reply becomes in effect a part of the ‘work’ itself.”

Integrated practice

For the purposes of this research, I have arrived at a utilitarian definition of the artist-teacher role as being two parts of one practice. The art practice is used as a resource for the teaching and the teaching is used as resource and inspiration in the art practice. This sort of practice can also be known as a synthesised, fused or entwined practice.

According to Thornton (2013:53): “The integration of the roles of artist and teacher, manifest as a deeper identity, could be construed as reflecting a move towards the integration of art and education.”

Middle school

Middle schools were introduced as an interim between primary education and secondary schools following the Labour government’s plan (DES 1965) to introduce a fully comprehensive education system and the recommendations of the Plowden Report in 1967 (CACE 1967:383). In Suffolk middle schools the students started at age nine in year five and left for secondary school at 13 at the end of year eight. Teaching was organised around a primary model in the first two years with a general class teacher with some specialist teaching. Year seven and eight were taught by specialist teachers in specialist rooms on a more secondary type timetable. In the early 1980s, there were around 2000 middle schools in England but since the introduction of the National Curriculum in the late 1980s their numbers have been in decline and now there are 146 in the country. Suffolk closed middle schools and reorganised education during the period of the research. A large middle school would typically have had 600 students.

National Curriculum

National Curriculum for England was first introduced by the Education Reform Act of 1988. The National Curriculum sets out the content matter which must be taught in twelve subjects in maintained schools. During the research period a new document was introduced with a more flexible, cross-curricula and creativity focussed curriculum. With the change of government in 2010, these changes were abandoned.

Parallel practice

An art practice and a teaching practice carried out with little interaction between them. The art practice is treated as a separate activity.

Participatory

The potential for the practice to involve collaboration with students and others and to engage people in making artworks for themselves. Helguera (2011:15) suggests four possible levels of participation from nominal to directed, creative and collaborative. Collaboration would mean a “sharing of practice and the creation of knowledge that could not exist unless that sharing had taken place” (Pringle 2002:100).

Socially engaged art

According to Helguera (2011:2): “...what characterises socially engaged art is its dependence on social intercourse as a factor in its existence.” Helguera suggests that the term ‘social practice’ may be a better term as it democratises the construct and positions the artist as an individual whose specialism includes working with society.

Chapter 1

Introduction

General statements

As an art teacher and artist, I have had an enduring fascination with the interplay between art practice and art education, and this has motivated my decision to investigate thoroughly the interaction within the rigorous context of a research degree and its relevant frameworks. I wanted to unravel for myself and others the dynamics of the relationship between the two practices of art making and art teaching by investigating the multi-functionality of the classroom art demonstration. I set out to examine whether the classroom art demonstration can be used as the basis for a participatory, dialogic, pedagogical art practice through a process of sharing, dialogue and collaboration with students, visiting artists and others in the school community.

A vital component of the research was an exploration into how the classroom art demonstration might be a way of investigating and articulating any possible relationships between art making and teaching through the prism of my studio and teaching practices. I began this investigation by using my art and teaching practices as an experimental testbed for a series of classroom-based experiments, exploring nuanced perspectives on the relationship between art making and teaching. By designing four case studies, which experimented with the artist-teacher role in different situations, I refined a view of the demonstration as a form of dialogical, constituency-based art practice. In the final case study, I set out to develop the role of artist-teacher as a form of artist-in-residence practice in a rural middle school. Reflection on the exemplars, created as a result of a widening definition of classroom art demonstration within the classroom as studio, considered these as, potentially, a type of creative work that might serve to mediate the needs of both teaching and artistic practice, as a form of artmaking entangled with teaching practice. The intention was to find out if the classroom art demonstration can be construed as the basis for a participatory, dialogic, pedagogical art practice, using co-learning and process-based approaches to school art making. By using the model of the classroom art demonstration, a tried and tested aspect of my own teaching practice, and amplifying and expanding that into art practice, I proposed to investigate the ways in which the demonstration functions as an effective link between teaching and art practice.

Previous studies relevant to this topic and a gap in knowledge

Thornton (2013:89) suggests the following definition of the artist-teacher which I found useful as a reference point: "An artist-teacher is an individual who practises making art and teaching art and is dedicated to both activities as a practitioner." The role of artist-teacher has attracted interest over recent years with schemes in the UK and Australia being set up to encourage art teachers to develop their art practice. Current and recent programmes have been based on a belief that "teachers' personal development as artists can have a directly beneficial impact on their effectiveness as teachers and, as a result, on their students' learning and creativity" (Galloway et al. 2006:6). There have been surveys on the results of these schemes (Galloway, Stanley, Strand 2006) and a major longitudinal study in Australia (Ruanglertbutr and Imms 2012, Imms and Healy 2016) of the effect of maintaining an art practice for early career teachers. It is generally understood to be beneficial for art teachers to produce work as artists in terms of morale, resolving role conflict and increasing confidence with contemporary developments (Galloway et al. 2006, Graham and Zwirn 2010, Hall 2010, Ruanglertbutr and Imms 2012, Thornton 2013, Imms and Healy 2016). There have been a number of studies of modelling art practice in education (Budge 2016, Mace 1998, Patrick 2014) which have mixed practice with surveys of artist-teachers. There have been several self-studies of artist-teacher practice, particularly from an A/R/Tography perspective (Hrbek 2014, Carter and Urwin 2014), from a dialogical position (Lucero 2011, Hjelde 2012) and using contemporary art in the classroom (Radley 2010, MacDonald 2014). There has been little research on the detail of how art practice may be demonstrated and exemplified in a middle school setting, on its long term effect and the specific value of art practice in the classroom for teachers and students or how such pedagogically focussed working methods might be considered alongside other socially engaged art practices.

Research about the artist-teacher also serves to highlight problems and conflicts arising from the transition from art student to art teacher and the development of the artist-teacher identity (Hatfield et al. 2006) required to facilitate the shift from one to another. Hall (2010), Thornton (2011) and Ruanglertbutr and Imms (2012) describe the artist-teacher role as one of potential conflict between the expectations, understandings and ambitions of the artist and the requirements and expectations of the professional position of the art teacher within the educational system. As a researcher, artist and teacher, I embodied these contradictions and conflicts.

My previous research, supported by a Department for Education and Skills (DfES) Best Practice Research Scholarship (BPRS) in 2004, involved working with the bronze-casting sculptor Laurence Edwards as a visiting artist to the middle school over a term of weekly visits. Our conversations around pedagogy and art practice led to our collaboration on an action research project, looking at the difference between his understanding and ambitions as an independent artist and how we could translate that into an educational experience in the classroom. We found that there were differences between his sole focus on making and the framework of institutional and professional requirements and expectations that I worked within. We worked together to design a series of events and activities, based on a visit with Edwards to the Sainsbury Centre for Visual Arts (SCVA), and his practice insights which gave the students some experience of that focus on making.

I was convinced that there are benefits for students and teachers to work with artists in the classroom (Dust and Sharp 1997, Thomson et al. 2012, Galton 2008) and that, as an art educator, I should explore the possible benefits of an artist-based pedagogy. Rosenberg (1967:33) suggests that art education should bring the student into the domain of art and artists:

The aim of art education is to bring the student into the orbit of art culture, either as a practitioner or as a participant in the experience of practitioners. Art education must function in proximity to the artist and the artist community: it must understand him and his part in the contemporary scene, for through him alone can it understand the art and artists of the past.

Whilst this cannot be taken to represent the only aim, reflection on this idea that art education must function in proximity to the artist, led me to question my role as a self-identified artist-teacher as I considered the differences observed between the way Edwards and I worked and what that meant to my role. Seeking to explore and understand the contrasts between the perceived independence and focus of the artist role and the institutional expectations and constraints around the role of teacher motivated the design of this research. I was interested in finding out how, as a teacher, I could bring that 'experience of practitioners' (Rosenberg 1967) into the classroom. The ideas of demonstration, exemplification and modelling were a possible way in, a potential window between classrooms and art practice. As I engaged in the research, over a protracted period, my view of the demonstration as a window between the two practices and my conception of my creative practice developed. As my art practice became more 'porous' (Cazeaux 2017:147) through the research process, the two practices became entangled.

Research questions and problems

At the core of this theoretical and practical project are two questions:

- 1) In what ways can the classroom art demonstration be practically explored and theorised as an effective link between teaching and art practice?
- 2) Can a re-evaluation of classroom demonstrations, exemplifications and modelling, as a form of socially engaged and dialogic art practice, validate a strategy which could alleviate some of the perceived conflicts in the artist-teacher role?

I wanted to find out if the art demonstration could be a way to embody the dynamics of what Hall (2010:106) calls “the rich conceptual seam of practice that lies in the interplays between one’s own work as an artist or maker and one’s teaching.” I proposed to investigate the ways in which the demonstration can function as an effective link between teaching and art practice.

The research is a response to Thornton’s (2003:213) suggestion that “further studies could be conducted to discover the methods and thinking by which artist-teachers maintain dual practice”. This is an elucidation of the relationship between teaching and creative practice and represents the development of a body of work that explores the possibilities presented by a ‘dual practice’, of an art practice serving a pedagogical function and, as the research progressed, the willing entangling of art practice with teaching.

The research took me on a journey from using my art practice to mediate the work of others in the classroom, through two collaborative projects with visiting artists, towards presenting my own work as an artist as a form of artist-in-residence in the classroom, an ‘embedded artist.’ The two practices became entangled. The four selected case studies were designed to consider the hierarchies and perceptions of artist and teacher identities in a middle school context through practical experimentation and production.

Value of the research

This research began in a long-standing fascination, based in first-hand art making experience and hard-won teaching practice, in the idea that there was something interesting about the artwork that art teachers make in classrooms as by-products of demonstrations and exemplifications. These artefacts and images, made with the same materials as the students were using, have an uncertain status as artwork for curators,

artists and teachers. There are few examples of specific teaching demonstrations in galleries, a rare example being a series of anatomical studies made as teaching aids by William Orpen (1878–1931) in 1906 in the Tate collection (Tate Liverpool 2012:6). Anecdotal evidence gathered through my discussions with Suffolk art teachers suggested that teachers are unclear as to how to value these demonstration pieces and that they are frequently discarded once they have been used as teaching and learning aids. Given the difficulties experienced by many art teachers in maintaining a creative practice whilst working in education, I sought to question whether it might be possible that these demonstration works could be the nucleus for a socially engaged and dialogic art practice.

In the research, I set out to explore how the classroom art demonstration might be better understood and articulated. I wanted to interrogate exemplification and demonstration as a mechanism, a connection, between two ways of working across the boundary between art practice and teaching, and if such a way of working might blur or even dissolve that boundary. I was particularly interested in how this might be achievable for mature and experienced art teachers. The idea of practice within teaching, of doing and teaching, might also be of interest to colleagues engaged in combined practices such as drama and dance teachers.

The art room demonstration has a long history in art education and is widely practised in classrooms (Dale 1969, Harland et al. 2000, DfES 2004b, Petrina 2007, Hetland et al. 2013). The nature of the artefacts produced as by-products of this process has been the focus of my research and I proposed to find out, to prove or disprove the feasibility that these objects can be valued as the by-products of a form of co-constructive, participatory, dialogic, pedagogical art practice within a middle school setting. The demonstration, in a broad definition of the term, might be a means for the art teacher to develop and maintain a lifelong engagement with learning alongside students.

The four aims of the research

To find out the ways in which the classroom art demonstration can be used to explore experimentally the interplay between the two practice domains of art practice and pedagogy in order to deepen understanding of the role of the artist-teacher.

To explore and describe the functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching and, by so doing, construct a taxonomy of the classroom art demonstration.

To determine whether the classroom art demonstration can be regarded as a form of dialogic, socially engaged and collaborative art practice. I sought to question whether it might be possible that these demonstration works could be the nucleus for a socially engaged and dialogic art practice. According to Kester (2000:3), dialogic practice is “a discursive aesthetic based on the possibility of a dialogic relationship that breaks down the conventional distinction between artist, artwork and audience - a relationship that allows the viewer to ‘speak back’ to the artist in certain ways and in which this reply becomes in effect a part of the ‘work’ itself.”

To formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts in the artist-teacher role.

Objectives

The first objective to achieve these aims was to conduct a literature review into recent and historical research into the artist-teacher and the classroom art demonstration. These are discussed in the second chapter of the thesis.

The second objective was to investigate appropriate research techniques and methods which would allow an effective investigation into a complex and cross-disciplinary area of practice. In the third chapter of the thesis, action research (Cohen, Manion and Morrison 2011, McNiff and Whitehead 2011), Schön's (1983, 1987) ‘reflection-on-action’ and writing as a form of research (Richardson 2000, Bolton 2005, Moon 2006, Francis 2009) are evaluated. As the research progressed, autoethnographic (Ellis 2004), art practice and visual methods of research (Gray and Malins 2004, Bolt 2007, Sullivan 2010, Rolling 2013, Cazeaux 2017) became more important to the investigation and are described and evaluated.

The third objective was to use these appropriate research methodologies to devise four case studies based on an action-research methodology, designed to develop insights into, and suggest improvements to, questions of professional practice in art and pedagogy (Cohen, Manion and Morrison 2011:345). The planning of the case studies is discussed in the fourth chapter of the thesis. This third objective, of planning the case study research experiments, addresses all four aims of documenting the process of making a body of work alongside, and in front of, a community of students, visiting artists and staff in a middle school. The case studies were carefully designed to examine the role of the artist-teacher and to explore and articulate the possible functions of the classroom art

demonstration from different perspectives. A reiterative process of exhibiting, feedback and Schön's (1983) 'reflection-on-action' formed the evaluations.

To address the first aim, the objective of all of the case studies was to explore the interplay between the two practice domains from four different perspectives. The case studies are presented as four narrative accounts, with results and discussion, in the fourth chapter of the thesis.

In the first case study (CS1), my own art practice was used to gain a perspective on the relationship between my own painting, drawing and collage work, the classroom teaching practice and the work of Alan Davie and Sandra Blow. In the second case study (CS2), I documented the artefacts, dialogues and insights generated by the dynamic collaborative working relationship with a visiting artist, from the perspectives of assistant and student to the visiting artist, thus questioning hierarchies of teacher, artist and learner. In the third case study (CS3), the dynamics of the relationship between the two domains was explored by investigating working with a visiting artist from the perspective of interpreter, translator, assistant and collaborator, questioning the constraints and tensions in the artist-teacher role. In the fourth case study (CS4), the first aim was addressed by devising and documenting a practice-based case study which positioned my production of a body of artwork more centrally in the classroom, using my art practice as a means of autoethnographic reflection, of curriculum development and as a form of co-learning with the students. This final case study documented the perspective from that of a type of artist-in-residence, an embedded artist.

The second aim of describing the functions of the classroom art demonstration as a form of dialogic, socially engaged and collaborative art practice was addressed by documenting the different uses of the artworks prepared, made, presented and otherwise deployed during the case studies. These functions were aggregated into a taxonomy at the end of each case study. A broadened definition of the purposes of the classroom art demonstration is thus proposed, validating a wider field of intertwined and entangled practice.

The third aim was addressed by documenting the making of four bodies of work in different types of dialogue and collaboration with others. In CS1, the aim was addressed through the documentation of forms of collaborative and dialogic project making with the students as the project evolved. In CS2, the aim was addressed through the documentation of collaborative presentations with the visiting artist and the dialogic

development of the teaching activities with the students. In CS3, the dialogue and collaboration with a visiting artist was documented and evaluated through exhibition and reflection. In CS4, a body of work was produced and documented in dialogue with students and staff in the school as part of a socially engaged project aimed at a school-wide project of memorialisation and reflection.

To address the fourth aim, in CS1 I began to elucidate the dynamics of the relationship between the classroom art demonstration and my own art practice in order to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts in the artist-teacher role. In CS2, the aim was addressed by designing a case study which placed myself as a teacher in a working relationship with a visiting artist. This led to a description of some of the identity conflicts experienced around apparent status conflicts of artist, artist-teacher and teacher. In CS3, the aim was addressed by investigating a collaborative working relationship with a visiting artist who was asked to work within the constraints of the school timetable. As this changed the dynamics of the residency, it forced me to re-evaluate the skills I had built up over twenty years in the classroom and how they might enable my presentation of art practice in the classroom. In CS4, I set out to understand and resolve some of the perceived conflicts in the artist-teacher role by documenting the production of a body of work in the classroom as if I was an artist-in-residence and using this activity as a way to explore the potential for art practice in the classroom in a co-constructive learning, dialogic and collaborative manner.

The aims are addressed through the final objective presented in the last chapter of the thesis which is a summary of findings from the research, a statement of the contribution to new knowledge presented by these findings, recommendations for effective practice for artist-teachers and suggestions for further investigation into the classroom art demonstration as art practice.

More detail on how the case studies addressed the aims are presented in the introductions to each case study.

Contribution to knowledge

In order to deepen understanding of the role of artist-teacher, I contribute a detailed, in-depth, longitudinal, self-study of practice. The methodology explored in the research suggests a way for art teachers to develop their art practice as being pedagogically useful, through sensitive use of demonstration and exemplification. The intention was to construct

a set of resources, a methodology and a taxonomy which is of use to other researchers in the study of complex practices. The methodology is a useful model of a flexible and emergent design, building from an action research base towards an art practice-based research method, in four variations over a long time frame. This longitudinal, emergent, evolving development of the methodology and the descriptions of the iterations of the research is a contribution to knowledge. The visual variation to an autoethnographic methodology through the use of sketchbooks and art making within the research is also a contribution to the field. The research presents a contribution to the under-theorised and neglected area of the demonstration as a part of art and design pedagogy through the elucidation of practice, developing new insights into a nuanced approach to the demonstration. During the period of the research project, Suffolk County Council employed me to disseminate some aspects of my practice through presentations at regional conferences and meetings and I have spoken informally to over 100 art teachers about my research and the use of demonstrations and exemplifications.

The classroom-based focus of the study presents a detailed and close up view of art activity within a middle school context which will be of interest to other teachers in similar settings. The description of practice will be of interest to researchers into more general questions of practice, action research and the application of practice-based methods in classrooms.

This research contributes an approach to art practice-based methodologies, describing an emergent research design which builds on an action research framework rooted in educational research (Cohen, Manion and Morrison 2011, McNiff and Whitehead 2011), Schön's (1983) 'reflection-on-action', and writing as a form of research (Richardson 2000, Moon 2006, Bolton 2005, Francis 2009). The progression, and the impact of that progression on art and teaching practice, to an autoethnographic (Ellis 2004), art practice-based research model (Gray and Malins 2004, Bolt 2007, Sullivan 2010, Rolling 2013, Cazeaux 2017) is fully described through the four instrumental case studies. The development of a visual approach to autoethnography through drawing and the making of art objects is a contribution to this field of research.

The research represents a contribution to the under-theorised area of the use of demonstration and modelling in the classroom, suggesting ways in which the concept can be expanded and sensitively deployed to go beyond the procedural level to access deeper concerns of discipline pedagogy, such as creativity, ideation, persistence, collaboration and sharing, and sustaining long-term creative practice. By doing this, the description of

the sensitive deployment of demonstration and modelling strategies offers a way in which some of the conflicts in the hybrid artist-teacher role may be resolved. The description also offers a method by which artist-based pedagogies may be activated in the classroom by artist-teachers considering the role of their art practice in relationship to their pedagogy. It therefore suggests ways to bridge the gap identified between school and contemporary art practices and art college (Austerlitz et al. 2008).

The research is a contribution to the fields of dialogical art practice and socially engaged art practice. The socially engaged practice described in the research, that is to say, art with a “dependence on social intercourse as a factor in its existence” (Helguera 2011:2), questions hierarchies of learning and doing in classrooms and the role of the art teacher as contributor to the wider community. The artworks made as the by-products and outcomes of demonstrations are vehicles for communicating, sharing and thinking about art making with students and visiting artists as a dialogical and reciprocal practice (Kester 2004). The documentation and evaluation of art making with others as a dialogical process of exemplification, interpretation, collaboration, tangible instantiation, co-learning and embodiment of creative thinking and activity in the school context through a process of critical reflection on practice and experience (Schön 1983) forms part of the contribution to pedagogical knowledge in the discipline area of art and design.

The detailed and systematic investigation and evidence-based exploration of the complex, dynamic and entangled relationship between a teaching and creative practice and the development of a body of work exploring the possibilities of an art practice serving a pedagogical function, has been intended as a contribution to a complex field of practice research.

For me, as an artist-teacher, the demonstration is a prime method of teaching delivery in the classroom as the students are introduced to the domain of art making. The re-evaluation proposes the classroom art demonstration as, potentially, an activation and embodiment of art practice present within teaching, offering a different perspective on the artist-teacher role. The demonstration, in a broad definition of the term, is a means of the teacher maintaining a relationship with practice and modelling a life-long engagement with learning alongside students. This brings into question the hierarchy of teacher and student, empowering students in a mutual risk-taking and creative process where the teacher allows their vulnerability as a creative individual to be part of the learning environment.

Parameters of the research

The research is a professional self-study grounded in my own art and teaching practices in a middle school. Rather than focus upon the working methods of other artist-teachers, my intention was to use my own practice as an experimental test bed to explore the possibilities of using the classroom demonstration as a bridge between two forms of practice. The intention was that, by limiting the research to a single practice in a specific school, a deeper focus could be achieved which may result in conclusions that have a more general interest and application for artist-teachers working in schools.

To this end, evidence gathered from my own classroom, the exhibitions presented in the research and the artefacts produced by myself, collaborating artists and the students we worked with during the research have been documented. Even with these limitations on the bounded field of the case studies, a huge amount of material has been amassed over the period of the research and synthesising this material has presented considerable challenges.

A further parameter of the research is the changing field of education during the conduct of the research. The research took place in a middle school which has now closed as part of a county reorganisation of schools. In 2017, there were 133 middle schools remaining in the United Kingdom from a peak of 1400 in 1983. There are now two academy trust middle schools in Suffolk from a total of 40 local authority schools in 2006. The direct applicability of the research to these settings is thus a limitation on the research. The hope is that the research will be of interest to school teachers and artist-teachers working in different sorts of schools and that there is enough in common with other settings to make the work of more general interest.

The research has taken place against a background of decline in art, music and drama teaching in maintained schools. Department of Education figures show that between 2010 and 2016 the number of art and design teachers in secondary schools has declined by 9% with a reduction in hours of 15% (CLA 2017a). According to the Cultural Learning Alliance, from the introduction of the English Baccalaureate (EBacc) in 2010 until 2017, entries to creative arts GCSEs such as art, music and drama fell by 28% (CLA 2017a).

Chapter 2

Literature Review

Introduction

This chapter explores the landscape of the research with a montage of theory surrounding the artist-teacher, gathered from before, during and after the active research. I inductively explored the topic over a long time frame, with an emergent approach to research. This meant that reflective insights led back into the literature in a dialogue between professional practice and academic research. Patterns in the complexity of the research emerged over time and some of this theoretical framing of what was done and achieved became apparent only after the classroom-based period of the research, during the analysis and evaluation stages.

I begin this review by exploring the history of the artist-teacher term and providing some working definitions based on Thornton's (2005, 2013), Szekely's (1988) and Daichendt's (2010, 2011) work on defining the artist-teacher as a concept. I then discuss the research into the hybrid role of artist-teacher in school settings and consider the dynamics, issues and dilemmas surrounding sustainability of this position, standing as it does, somewhat uneasily between different modes of operation: teaching in general, art making and art teaching.

Research into the problems of sustaining an art practice whilst teaching in schools is discussed through the work of Thornton (2013), Daichendt (2010) and Ruanglertbutr and Imms (2012). Differences between art practice and art teaching in schools (Downing and Watson 2004) is discussed as a source of some of the dynamics and tensions in the artist-teacher role. The value of artists working in schools is discussed through the work of Sharp and Dust (1997) and the Teacher Artist Partnership reports (Jeffrey 2009, Jeffrey and Ledgard 2009). I then look at what characterises an artist-led pedagogy, based on (Parks 1992, Drew 2004, Pringle 2002, 2009) research into the relationship between art practice and teaching. I then look at a signature pedagogies framework (Shulman 2005:54), applied to artist-led pedagogies in schools (Thomson et al. 2012). The idea of 'habits of mind' as a benefit of artist-teachers maintaining art practice is highlighted through the research of Hetland et al. (2013) into the values of learning studio skills. Lave and Wenger's (1991) work suggests art practice in classrooms can be seen as part of situated learning and cognitive apprenticeships. I then explore how teaching might be seen regarding dialogic practice based on the work of Kester (2004, 2011) and socially

engaged art practice inspired by Helguera (2011). I then introduce research into the demonstration and relate it to Vygotsky (1978), Root-Bernstein (2016), Hetland et al. (2013) and Elgin (1991, 2010, 2011). I finish with a section on the theoretical framing and history of my pedagogical practice.

Definitions and conceptions of the role of the artist-teacher

According to Thornton (2003) and Macdonald (1970), artists have always passed on their skills through some sort of teaching. Mentor and apprenticeship relationships go back through history as a means of passing on art and craft skills. There is a long tradition of artists working as teachers in academies of art and, later, art colleges. Several artists in the Modernist tradition, such as the Bauhaus artists, were known for their teaching work. The Bauhaus Design School (1919-1933) was influential in its pedagogy, positing the artist-teacher as one who uses their artistic discipline to inform educational issues. In 1921 Paul Klee wrote in a letter:

Here in the studio I work at half a dozen paintings and I am drawing and thinking about my course, everything together. For it has to go together, otherwise it wouldn't work at all. (Kudielka et al. 2002:103)

For me, Klee is the quintessential artist-teacher and this quote sums up an attitude towards an artist-teacher practice inter-twining, entangling artmaking and teaching; 'everything together.' He maintained a high level of art productivity and built an international reputation whilst also working as a teacher. He also wrote extensively about his didactic and creative ideas in his notebooks (Klee 1961, 1973) and *Pedagogical Sketchbook* (Klee 1953).

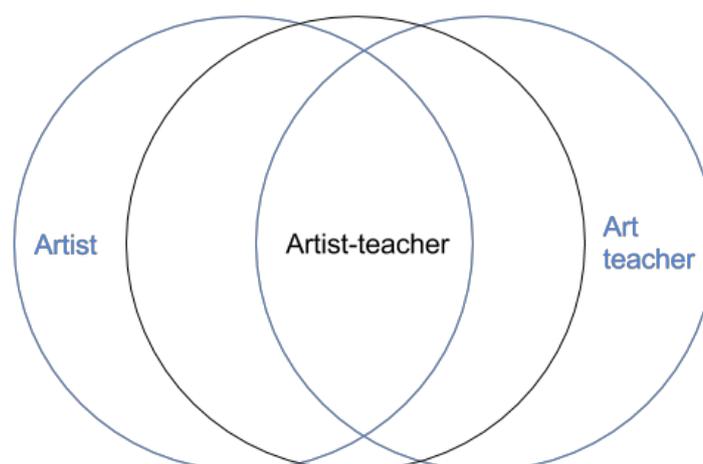
Other well-known artists who have worked as teachers include Malevich who made graphic teaching aids about his art concepts (Borchardt-Hume 2014) and Josef Albers (Albers 2013) and Hans Hoffman (Goodman 1986, 1990) who also taught throughout their careers. In the UK, Anthony Caro (Renshaw 2014) is well known for his teaching at Saint Martin's School of Art and Michael Craig-Martin (Cork 2006, Craig-Martin 2015) for his work at Goldsmith's College. William Coldstream (Gowing and Sylvester 1990), Richard Hamilton and Victor Pasmore all had a role to play in the restructuring of art college education and the development of the influential Basic Design (Crippa and Williamson 2013) pedagogy during the 1960s. Joseph Beuys (Rosenthal, Rainbird and Schmuckli 2005) is probably the most well know artist-teacher of the second half of the Twentieth Century and John Baldessari (Madoff 2009:41) at CalArts the most famous of this century, thus far.

Whilst these artists all worked in art colleges, several well-known artists have worked in primary and secondary schools. Marion Richardson (1935, 1948) was an influential art teacher, shaping the handwriting of generations in UK schools. Louise Bourgeois (Storr and Bourgeois 2015) taught for several years in New York schools and Georgia O’Keeffe (O’Keeffe and Barson 2016) taught drawing and penmanship in Texas. Sister Mary Corita Kent (Kent and Steward 1992, Moorhead 2018) is famous for making anti-war posters and murals whilst teaching in the Los Angeles’ Immaculate Heart school system.

Despite this tradition of artists working in colleges and schools, the role of the artist-teacher is not a clearly defined one, existing as it does between and across two identities, as a hyphenated, hybrid form. Thornton (2013:89) suggests a definition: “An artist-teacher is an individual who practices making art and teaching art and is dedicated to both activities as a practitioner.” Jeffrey and Ledgard also add a useful further definition of the artist-teacher:

In the model of artist-teacher, the skill and craft of the arts practitioner is blended with pedagogical knowledge in order to develop forms of teaching that mobilise notions of artistic ‘authenticity’ and integrity. (Jeffrey and Ledgard 2009a:7)

Thornton (2012) has constructed a model of the artist-teacher based on historical impressions, identity theory and the reported practices and beliefs of individual artist-teachers. The concept of the artist-teacher can be said to be formed out of two other concepts, that of the artist and the art teacher.



Adapted from Thornton (2012:41)

Each circle can stand for a defined concept overlapping another defined concept to produce a third concept, that of the artist-teacher.

Daichendt (2010:147) suggests that artist-teachers share certain pedagogical characteristics. Artist-teachers have come into teaching through an interest in art production and they prioritise art in their education and life pursuits. Daichendt (2010:147) considers that art making is a necessity of art teaching by suggesting that teaching should be an extension of studio life and that the production of artworks is central to understanding the profession of teaching art. The artist-teacher embraces “the studio thinking process in the classroom.”

According to Galton (2008:76), a proposal that emerged from discussions amongst creative practitioners in schools was the need to provide space and time for teachers to have an opportunity to practice an art form.

One of the creative practitioners quoted by Galton (2008:76), states:

I really do believe that only by doing art can one remain alive to the possibilities and processes; to the personal engagement with risks etc. This is what Creative Partnerships is supposed to be about but very often schools think we can leave teachers out of this experience or only give it to them through the children.

Galton considers that this might be considered impractically idealistic and only work for small-scale initiatives. He suggests that perhaps it is time to give more attention to ‘seed corn’ projects of this kind which could, at least, provide signposts for future development.

You will be giving up your own work, you do realise

When I entered the teaching profession, I was told by colleagues that it would be the end of my art practice. It would seem that this was not an isolated experience (Ward 2014:5). Currently, most secondary school art teachers fulfil one of Daichendt’s (2010) requirements for the artist-teacher by studying an art specialism for three years to diploma or degree level and then undertaking a one-year Post Graduate Certificate in Education or, more recently, one of the school-based pathways into teaching. However, there is no necessity for art teachers in maintained schools to also be a practising artist and evidence would suggest that few art teachers continue their art practice (Thornton 2003). This is in contrast to teachers at higher levels of education who are expected to have an art practice and where there is institutional and cultural support for the identity of artist-teacher (Shreeve 2009). Teaching in secondary schools has become a major employer of fine art graduates and, as Thornton (2012:42) suggests, the cultural context of the secondary sector of education exemplifies the challenge of practising as an artist-teacher due to this lack of expectation of art practice and the demands of the profession.

Art teachers cite time constraints and workload (Downing and Watson 2004:7) most frequently as the reason that they do not make their own work and some consider the idea of making their own work on top of their teaching commitment an extra burden (Zwirn 2002:219). There is some evidence to suggest that the psychological 'role conflict' of maintaining a dual practice is a factor (Imms and Ruanglerbutr 2012, Deffenbaugh, Hatfield and Montana 2006) and I will discuss how these 'role conflicts' might come about later.

The 1989 Gulbenkian Report, *The Arts in Schools* noted:

Teachers themselves may be accomplished artists in their own field. The heavy demands of curriculum work often mean, however, that it is difficult for them to devote as much time as they would like either to their own work or to keeping abreast of contemporary developments in their specialist area. (Robinson 1989:117)

Thornton (2005:171) agrees that: "The teacher's practice as an artist or art specialist is not always understood as a potentially valuable complement to practice as a teacher and consequently an important contribution to student/pupil learning." It would seem that the role of artist-teacher embodies some conflicts and dilemmas arising from the demands of teaching and different perspectives on practice.

Role conflicts and the artist-teacher in schools

It is during the transition year of teacher training that the possibility of conflict in the roles of artist and teacher first becomes clear (Adams 2007). The new art teacher, like all trainee teachers, undergoes an identity transformation during their training year as they begin to take on a 'pedagogised identity' (Atkinson 2002:4). In this new community of practice, the contrasts between the identity formed through their artist education and their new situation can be stark.

According to Adams' (2007:268) research into the views of transitioning teachers:

One likely cause of these contradictions is the difference between the students' expectations of artistic practice, based on their art school experience and its value system and the actual art procedures to be found in their schools. In their posts and interviews, the students frequently compare school practices with those advocated in the art colleges from which they graduated. As the students are constructed as classroom practitioners, this change begins to manifest itself in the students' conservative selection of the

content of their schemes of work and their decreasing attempts to use the contemporary art practices that were valued so highly in their former role. The students' shift in practice suggests that the stock-in-trade of many artists, the critical exploration of the social world in its subjectivities and its intimacies, may be found to be inappropriate for the schools' institutional practices.

An emphasis on critical exploration may be difficult to realise in a school situation where what many consider the orthodoxy of 'school art' and the restrictions of exam criteria (Downing and Watson 2004, Steers 2004, Parker 2009, Atkinson 2002, 2011, Adams 2007, 2009, 2010) may mitigate against a more contemporary approach. Downing and Watson's (2004:viii) survey considered 'school art' as a "very prevalent orthodoxy" and characterised it as being predominantly drawing and painting, based on male, European, early 20th century precedents, with an emphasis on the development of art form skills and observational drawing and with a limited use of living artists or gallery visits. This is what Adams (2007:268) refers to as the "conservative selection of the content of their schemes of work and their decreasing attempts to use the contemporary art practices that were valued so highly in their former role." Adams hopes that there are ways to conserve at least some of the threatened artist identity, and the accompanying critical discourse, within the fields of teaching but fears that many compromise to the point of abandonment.

Radley (2010:27) sums up the tension between artist training and the school situation that the new art teacher finds herself within:

It is an incongruous system where initial instruction is through 'school art', then one is told to relearn everything that has been previously taught, as this initial instruction was inappropriate. Conversely, having been indoctrinated into the more subversive way of working through 'college art', the student teacher becomes an art teacher and is then cautioned about choosing to continue to practise art. Shunned by the art establishment, she is pressured to conform to teach others using the methods she was originally taught, that is, returning to 'school art.' It is a problematic journey to navigate.

This is perhaps a journey, back and forth, across the transitions that Austerlitz et al. (2008) have identified as gaps between the expectations, curricula and exam restrictions of school and the 'pedagogy of ambiguity' at art college. This path from school to college, to artist and then to artist-teacher can be a complex and emotional journey, involving considerable questioning of identity and motivation. For some, these transitions can be fraught and, at times, baffling (Adams 2007). This early experience is compounded by the

relative lack of power that the new entrant to the teaching profession has, expected to conform to the custom and practice of their art department. This can make it difficult for them to challenge the existence of these gaps and construct a pedagogy which might begin to close them.

How art teachers negotiate these issues is a very personal journey for individual teachers. According to research by Deffenbaugh, Hatfield and Montana (2006:43), how well the competing requirements of artist and trainee teacher are reconciled depends on three factors. The first is a failure in teacher training to build future teachers' identification as educators and artists through poor mentoring and preparation. The second factor is a 'school culture' or community of practice that prevents teachers developing their artistic values, talents and preferences. The third is how well developed the 'artist identity' is before teacher training, resulting in poor foundations for later artistic development.

However, Thornton (2003) argues that some of the tension in the concept of artist-teacher that many find difficult to negotiate arises from what he considers the folklore of artists, that an important aspect of what might be considered an authentic artistic identity must be a total commitment to the role of artist. Anything other is a compromise or even failure. Jeffrey and Ledgard (2009), writing about the Teaching Artist Partnership Programme (TAPP), also saw 'mythologies and muddles' between the collaborating artists and school teachers in the project. According to the TAPP (Jeffrey and Ledgard 2009a:20) report:

A few examples of such mythologies and muddles that emerge from analysis of the 'generative metaphors' underpinning some of these conversations might be as follows:

- Salaried educators and freelance artists face totally different economic realities and everyday priorities.
- Artists and cultural organisations embody cultural authenticity while the culture of schools is controlling and highly regulated.
- The creative freedom of the individual artist is in tension with the ethical commitment of the teacher to the wellbeing of children.
- 'Risk' is to be avoided in schools and embraced in the arts.
- The systematic and regulated nature of daily timetabled life in the school is a world away from the 'creative laboratory' of the artist's studio.

The outcome-driven assessment systems of the school may appear to ignore questions of quality and value, central to the arts, that are not easily reduced to grades and 'levels.'

This list would suggest quite a wide difference in the way that artists work outside of schools and how the teachers and artists involved in the study were able to work within them. These conclusions are echoed by Sekules (2003:4). Such differences might make it difficult for one person to embody both practices in an artist-teacher role. Time and space are obvious constraints as the school timetable still structures the school day quite rigidly, what Thomson et al. (2012:10) describe as the "long legacy of industrial age education in which children are sorted by age and ability in distinct classes and groups, their education happens in blocks of time and egg-crate classrooms where they progress (or not) through a curriculum and discrete subject domains." This has a significant effect on the way students and adults in the school system use their time to think and act. The idea that artists outside of schools can work with 'freedom' and without constraints on their time is possibly a false dichotomy. Artists are likely to have their time and freedom constrained, but in a different way. And, as Hulks (2003:142) points out: "The point is not made often enough that the creative response usually thrives in constraint; it is how you work your way out of the box, not the box itself that is important."

The question of 'risk' in the classroom is also problematic. Whilst it is difficult for teachers to risk a 'failed lesson' which does not achieve a satisfactory pedagogical outcome, there is space in classrooms for students to take risks with their learning and making. To extend the students' comfort zone and for them to experience a creative process, it is necessary for them to take risks in their own terms. It is important, pedagogically, that the art teacher can scaffold that risk-taking, the chance of failure, and to give students the confidence to take such risks. The teacher does not have to be taking a risk to achieve this effect, however. It is a question of perception: who is taking the risk and to what end? Cunliffe (1999:120) considers the idea of risk to be culturally specific and questionable:

Rather than privileging risk-taking or openness, art educators would be better served by educating their students into the forms of life and the related language games of art that make risk-taking both understandable and possible. This will immediately expose the parochial nature of their selective emphasis on risk-taking (for example, what would risk-taking look like in traditional aboriginal Australian art?) as well as, paradoxically, making it possible for students to actually take risks, because they have appropriated

the necessary 'background' against which to act. This connects art back to life, creating the conditions for lifelong learning.

For Cunliffe, an understanding of the deeper levels of art practice, of the 'background' to art, will help students understand why risk-taking is valued. This leads us on to the question of framing artist and teacher pedagogies. To summarise, the role conflict experienced by the artist-teacher in schools is created by tensions between art college education and the requirements of the school setting and then compounded by what Thornton (2003) calls the folklore of artists and what Jeffrey and Legard's (2009) work suggest might be a question of different perceptions of the two roles. In the next section, I will consider what the benefits are of artists working in classrooms; if it is possible, or beneficial, for teachers to be artists in the classroom and what a more artist-led pedagogy might mean.

Artists in schools

It is important here to discuss what value artists bring to schools. According to Sharp and Dust (1997), artist-in-schools projects can be of benefit for students, teachers, schools and the artists themselves. Artists working with schools can be role models for students and give an insight into the professional arts world, presenting artists as part of the 'world of work.' Artists can share how they develop their working processes, their sources and inspirations, experiments and research which can help students understand the process behind finished works of art. A student quoted in the study comments: "All we used to do before was just see the finished thing; we didn't know what happened in the making of it" (Sharp and Dust 1997:1). Sharp and Dust's research suggested that artists in schools enabled students to develop their own skills in art forms new to them, acquiring new knowledge and new ways of presenting ideas. Artists in schools were good at sharing enthusiasm, enjoyment and in building confidence. Sharp and Dust (1997:3) suggest: "It is valuable for pupils to see adults displaying an uninhibited and open enthusiasm for arts activity."

Artists also bring benefits to schools by contributing to the arts and wider curriculum, developing teachers' interest in the arts and involving the school in the wider community through the participation of parents and others and through exhibition and displays of outcomes. All of these things can play a part in promoting a positive image of the school. Sharp and Dust suggest that most artist-in-schools projects have one or more of three elements: making a commissioned piece, presenting a piece or performance to an audience in a school or instructing and facilitating students and teachers in being

practically involved in making work. Sharp and Dust suggest that the most value is created when artists combine all three approaches.

Should art teachers be artists in the classroom?

If it is beneficial for artists to work in schools, then it might be the case that teachers should try to be more like artists in the classroom. Galton (2008:76) concluded a study into the work of artists in classrooms by asking if teachers should be more like creative practitioners in the classroom and this would be a way to address the perceived gaps between art practice, college and school. He suggests that they should be, as the students in the study relished the experiences provided by the creative practitioners and their contact with them. However, he does warn, with Pringle (2008), that artist-led pedagogy can endanger longer-term learning strategies in schools as artists can adopt creative and experimental approaches not open to curriculum constrained teachers. This may be one of those 'mythologies and muddles' mentioned above, but it does raise the question of how artists might approach pedagogy and what might characterise their approach.

Parks (1992) suggests that there are six aspects of the artist role which are potentially effective in the classroom and can be applied to any subject area. The attributes of the artist, according to Parks, can be summarised as:

- A communicator, expressing and arguing for a personal point of view in a way that is understood by others.
- Self-aware and understands their feelings in order to express them.
- An inquirer, seeking out knowledge, truth and growth, unconstrained by convention.
- Thinks qualitatively, strives for more powerful symbols, builds on old ideas to develop new ones.
- Values technique and craft as a means to an end, "concerned with technique to the extent that it enables, or the lack of it hinders, the expression of an idea." Parks (1992:56);
- Exhibits their work for recognition, dialogue and feedback, considering audience response in context.

Parks thinks that the artist as model for teaching emphasises teacher individuality, quality, growth and content over 'programmed formulae for instruction'.

As Sekules points out (2003:4), the teacher and the artist have fundamental differences in role and aspiration and the artist depends on expectations and customs which run counter to many aspects of school culture and classroom art practice:

In absolute contrast to the clarity of objectives necessary in school, artists work with enigma and uncertainty and are not bound to explain anything about what they do. Artists are expected to push forward new boundaries, they are pre-disposed to innovate, try the untested and challenge authority. They can range freely into controversial subjects without moral judgements or clear right and wrong answers.

These issues might be challenging in schools but if the “very prevalent orthodoxy” of ‘school art’ (Downing and Watson 2005:viii) is at odds with contemporary art practice, then school art teachers have a responsibility to address the gaps. Whilst it is unlikely for school children to produce work on the boundaries of art practice, it is possible for them to push at the boundaries of their situation, skill and experience and there is possibly a way to import at least some of the ‘pedagogy of ambiguity’ (Austerlitz et al. 2008) from higher education. More challenging issues in contemporary art must be treated with sensitivity (Stanhope 2011) and, as Burgess (2003:108) argues, to sanitise the curriculum is to deny students the opportunity to deal with important personal, social and cultural issues.

Pringle’s (2009) study into artists as educators in the setting of London’s Tate Modern found that artists construed the knowledge they sought to share as ‘practical knowledge’, or ‘know how’, after Eraut (1994), which is to say that their knowledge was experiential, complex and context specific, learnt through doing and practice. The artists in the study characterised their various practices as being enquiring, risk-taking, open-minded and playful, with a freedom to explore concurrent strands of interest. They considered themselves as being comfortable with productive failure and with ‘not knowing.’ The artists considered art practice as having the potential for a creative learning process. They also tended to instigate a learning process which resembled their art practice, which is what they were employed to do, in the gallery context. This is different to the expectations of an art teacher, employed to teach a range of practice. Most of the artists took a ‘co-constructivist’ approach to learning which is to say they considered themselves as learning alongside the student visitors to the gallery and constructing meanings with them.

Artists and signature pedagogies

Pringle’s (2009) observations of the attributes of artist-led pedagogies in a gallery setting begin to frame what might be called the signature pedagogy of the artist. Shulman (2005) suggests that if one wants to understand why professions develop as they do one should

study their professional preparation for characteristic forms of teaching and learning which he terms 'signature pedagogies.' In a signature pedagogy, students are guided in how to think, to perform and to act with integrity in the professional domain of the discipline. These three attributes are simplified to "habits of mind, hand and heart" by Shulman. Shulman (2005:54) suggests that signature pedagogies have three dimensions; a surface structure of the concrete, operational acts of teaching and learning; of showing and demonstrating; of questions and answers. There are also a set of assumptions about how to impart the professional body of knowledge as a deep structure and the implicit structure which is the moral dimension of beliefs about professional values, attitudes and dispositions. Signature pedagogies simplify the complexities of professional education, allowing professionals to deal with each case from deeply understood principles. Whilst Shulman warns that these habits can become stultifying and inhibit innovation, the idea of signature pedagogies is a powerful one which has been used to frame research into a wide range of discipline-based pedagogies (Gurung, Chick and Haynie 2008, Gurung, Chick and Haynie 2012).

Sims and Shreeve (2012:55) used the framework to examine what might be the signature pedagogies of the broad discipline area of art and design. Whilst there are many differences in the detail of particular specialisms in art and design, there are certain aspects common to all. They need skilled thinking and working in visual and material ways to create two- and three- dimensional objects or performances which links, for example, graphic design with fashion and textiles. To understand the pedagogies of a discipline, according to Shulman, it is necessary to understand the range and nature of knowledge within the field. Sims and Shreeve (2005) suggest that this is problematic in art and design as most of the knowledge is procedural, that is to say, a way of doing something, knowing how or knowing-in-action (Schön 1983, Eraut 1994). Echoing Pringle (2009), Sims and Shreeve (2005) suggest that artist knowledge covers a diverse and sometimes complex range of skills and processes, combined with an understanding of cultural practices and current aesthetic notions. Knowing about these things through embodied, sensory and emotional ways builds up tacit 'habits of mind' (Polyani 1966, Eraut 1994, Dormer 1994) as well as facts and theories. Art pedagogies are 'pedagogies of ambiguity,' aiming to bring forth creativity rather than instruct.

According to Sims and Shreeve (2005), learning in art and design is structured by studio practice, identified by Drew (2004) as a 'community of practice' (Lave and Wenger 1991). We will return to the idea of a community of practice later. A second essential ingredient of the signature pedagogy is the brief. These are set as challenges in art and design

education at all levels. The critique is also considered by many to be a signature pedagogical feature of art and design, although problematic (Elkins 2001, Blair, Blythman and Orr 2007, Healy 2016) and difficult to use effectively with younger students. Another component of the signature pedagogy is the sketchbook as a repository for visual thinking, a material object on which to base discussion and as a research tool. I will discuss these elements in more detail later.

The application of artist-led pedagogies in schools was examined in *The Signature Pedagogies Project Report* (Thomson et al. 2012). This was part of a long-running Creativity, Culture and Education (CCE) scheme which explored how creative practitioners brought their understanding and capabilities from the artistic domain into schools. The report lists twenty aspects of practice which they observed being carried out by artists and creative practitioners in schools with several significant themes emerging. One of the themes is hybridity, a mixing of practices. The artists pedagogised their practice, in consultations with the teachers they worked with, some of whom were more like creative practitioners themselves. Some of the practices were seen to be in opposition to the custom and practice of schools, such as the artists being considered less defensive and willing to use their lives and practice as a teaching resource in a way that teachers were not able to. They also differentiated themselves through less formal attire than teachers and by managing behaviour differently, based more on student commitment, praise and careful listening than the schools' behaviour policies. The artists tended to avoid giving feedback other than where praise could be given. They also used "the virtuosity of the artist's display of expertise" and different classroom discourse patterns, with less cause and effects and more personal anecdote. The artists were considered to be less concerned with ideas about 'quality' and more about the inherent meanings of the work.

The artists were seen to value collective endeavour, of inclusion, sociality, involvement, collective creation and a studio environment where students were challenged to think big. Other attributes were the use of provocations as stimulus and triggers to meaning making and the use of artefacts, particularly the treasuring and curation of everyday objects imbued with personal or cultural significance. The creative practitioners often made an 'occasion' through performances, special events and exhibitions. The artists were interested in students behaving to professional norms with an alignment with disciplinary expectations. "The 'rules of the game' were laid down through modelling, the organisation of space and...through direct instruction in the lower years of the school" (Thomson et al. 2012:42). There was less emphasis on a hierarchy of achievement with no right or wrong

way of doing things. This meant more enthusiasm and more intrinsic motivation resulting in the pleasure of understanding, knowledge and discovery for its own sake. Skill, time and flexibility in pacing, with rhythm and flow essential to the quality of work being produced as opposed to the efficient use of time. The artists used open-ended challenges, met with hard work and a sense of journeying together.

Thomson et al. (2012) suggest that there are some things that artists can do that teachers cannot. They are different specialisms and the skill levels a professional artist builds up are difficult to replicate. However, there can be a productive interruption of norms by teachers being more like artists. Artists, in this situation, are visitors, bringing their 'lifeworlds' with them to work with the teacher resident within a complex of national policy, oversight and public expectations. The two roles, according to Thomson et al., are not the same, not interchangeable.

How to be an artist-teacher

The position of artist-teacher would appear to be a difficult one, attempting to reconcile these different ideas about art and education within one practice. According to Daichendt (2010:10): "Artist-teachers are not just artists who teach; their artistic thinking is embedded within various elements of the teaching process." Artist-teachers must negotiate their way through the social and political context that they work in and this affects what they do and how they see themselves. Thornton (2011: 36) suggests that the environment of support is important for the maintenance of the artist-teacher identity:

Important individual values formed in dialogue and discourse through processes of creative production, reflection and critical thinking increase confidence. This, in turn, can enable the art teacher to promote learning, values and practices that may help to give others a sense of liberation and voice in which individuals' narratives are valued as knowledge.

Thornton argues for the support of peers and the education system for the artist-teacher identity but, without these, the maintenance of such an identity can be difficult. As we have seen, new entrants tend not to find support for their art practice in CPD and other training when they enter schools.

The development of the successful Artist Teacher Scheme (Galloway, Stanley, Strand 2006, Atkinson 2011) has been a significant attempt to redress this lack in UK education. The artist-teacher scheme was devised to banish the historical contradictions between the artist and teacher, a tension which was often pointed up by 'artists-in-school' schemes, as we have seen (Jeffrey and Ledgard 2009a, Atkinson 2011:116). Rather, the artist-teacher

scheme sought to resolve these conflicts with a double articulation, artist as teacher and teacher as artist. The artist-teacher scheme was underpinned by three core beliefs:

That teachers' personal development as artists can have a directly beneficial impact on their effectiveness as teachers and, as a result, on their students' learning and creativity;

That the richness and complexity of contemporary fine art practice and the diversity of thinking and influences which inform it can enhance teachers' subject knowledge (an identified need for art teachers) and can enable them to make positive contributions to the delivery of the curriculum;

That partnerships between major galleries and museums of contemporary art and prestigious institutions of higher education can provide the most stimulating locations and contexts in which to achieve these ends, can foster the raising of teaching standards and pupil attainment and can assist cultural entitlement by creating greater access to the visual arts and culture.

(Galloway et al. 2006:15)

Developing art teachers' subject knowledge by developing their skills as artists through workshops, exposure to contemporary art, artists and theory was a way to evolve the complex and changing relationship between the two practices. Evaluations (Galloway et al. 2006) of the scheme suggest that taking part had a positive effect on teaching, with many artist-teachers reporting that they had rethought their teaching and developed new ways of working, with some using their creative work in schools. The core beliefs of the scheme are guiding principles in the formation of artist-teacher practice.

Ofsted (2003:11) supports art teachers continuing their own practice, finding that: "The most effective teachers had a personal commitment to high standards in their own arts work, attending arts functions and courses in their own time." According to Ofsted, these teachers modelled skills and challenged pupils creatively, and that such good practice had a positive influence on pupils.

Graham and Zwirn (2010) acknowledge the increased confidence that artist-teachers experience from working with a wide range of visual media, materials, ideas and techniques as the artist-teacher learns skills beyond their own specialism. The creative risk-taking, thinking and 'construction of meaning' that drives artist-teachers' own creative output, also develops their pedagogy. Rather than inhibiting teaching, art making holds potential for improving teaching. The insights gained through art making can inform teaching and increase empathy for the students in their struggles and successes. It is

possible, according to Graham and Zwirn, for art production and teaching to feed off each other, rather than act in opposition.

Jeffrey and Ledgard (2009a:20) propose that teachers need “the cast of mind which can hold some of the concepts in the notion of artist-teacher in tension, whilst still being able to act constructively and courageously in the complex contact zone between formal education and the cultural sector” and that this is a “kind of critical ‘high wire act’, ultimately a characteristic of creativity and critical intelligence.” Thornton (2003:213) suggests that “further studies could be conducted to discover the methods and thinking by which artist-teachers maintain dual practice” and this research is intended as a contribution to that study, an attempt to write from the ‘high wire.’

Performing the artist

Szekely (1990:10) argues that art teachers should perform the role of artist in the classroom and that all art making has a performance aspect, be it Pollock dancing over his canvas or photographers moving their bodies into a position to make an image with a camera:

It is such moves, gestures, arrangements of objects and alterations of space that art teachers can perform in class. And in every classroom, there is an artist-teacher who can speak to students through creative classroom performances- observing, collecting, arranging, displaying, assembling, inventing and risking. In this way, sharing creative experiences with students becomes an important teaching act, whilst art teaching becomes art making.

Szekely suggests that most art teachers are like fully dressed swimming coaches on the side of the pool, that art teachers talk about art more than they ever make it. However, to demonstrate that the art room can be an exciting and playful space, art teachers need to be playful in the classroom, which can be difficult. Whilst playfulness is part of the artist pedagogies identified by Thomson et al. (2012), it is in tension with some of the more systematic and regulated aspects of schooling (Jeffrey and Ledgard 2009a, Hall 2010).

For George Szekely (1988:9), the role of artist-teacher in the classroom is crucial and his descriptions are the closest to a representation of my position. Szekely articulates a playful and creative artist-teacher practice, rooted in the signature pedagogies of artists (Thomson et al. 2012), applied to working with younger students. Szekely (1988:9) argues that the old ‘basics,’ the art form skills, of art education are out of date and that to be an

artist today “is to be constantly searching, experimenting and rediscovering what art is and how it can be made, found or discovered.”

Szekely (1988:17) suggests that art teaching should exemplify independent research and that lessons should be considered as questions, problems and challenges. The art teacher needs to show a broad range of interests in all types of art to broaden the students’ attention beyond the areas that they are already familiar with:

The goals of the artist-student and those of the artist-teacher are inseparable. If students do not have the freedom to behave like artists, then the teacher will not have the freedom to behave like an artist either - and if the teacher (the only adult artist present) is not acting like an artist, how can the children learn what an experienced adult artist is like?

Szekely (1988:165) advocates using sketchbooks and other visual means to plan lessons and supports the idea that the art teacher needs to use their art practice in the classroom and as a source of inspiration for their teaching:

The realisation that the teacher is the primary model of the artist for students will give us confidence by relieving us of guilt when we ‘take time from our own teaching’ (as we would formerly have described it) for our personal work. Once we have understood that the presence of a fully functioning artist in the classroom is essential to art teaching, the whole question of ‘teacher versus artist’ appears in a wholly new perspective.

Szekely suggests that taking this position will remove a source of considerable tension from the life of the art teacher, instead of struggling to separate the artist from the teacher a greater sense of wholeness can be achieved by merging the roles in this way. Value is accorded to the art practice through considering the important function it may serve for students and other adults within the school community as an exemplification of an artist’s working life.

Teaching as socially engaged and dialogic practice

According to Kester (2000), a formalist, self-referential art practice produces a self-contained art object as the expression of the artist’s internal state. Kester suggests that the conventional art object represents a ‘banking’ model, whereby the artist ‘invests’ inherent meaning which is later ‘drawn on’ by the spectator. Kester suggests that a dialogic aesthetic would find the ‘meaning’ outside the egocentric self of the artist in the dialogic exchange between artist and viewer. Kester (2004:12) explores a “new aesthetic and theoretical paradigm of the work of art as a process – a locus of discursive exchange

and negotiation". Of importance to the classroom demonstration, Kester (2013:7) suggests that the temporal relationship between art production and reception is critical:

In dialogical practice production and reception co-occur and reception itself is refashioned as a mode of production. As a result, the moment of reception is not hidden or unavailable to the artist, or the critic. Moreover, the experience of reception extends over time, through an exchange in which the responses of the collaborators result in subsequent transformations in the form of the work as initially presented.

It is the exchange between artist-teacher and student, in this instance, that produces the artwork. In my situation, as a teacher embedded in maintained schools, the work that is produced by the students and myself is a product of a durational and dialogic exchange through the design of projects, the making of demonstrations and the conversations that ensue from the process of group art making. Some of these assignments are collaborative and I can act as a collaborator in dialogue. Sometimes I am enabling students to be formalist, expressive agents. The scale of collaboration depends on the project and the time span of the analysis.

Helguera (2011) suggests a taxonomy of participation in socially engaged art. All art assumes some level of participation in that the spectator has to view the art in some way, by visiting somewhere or at least clicking on a link. This would be a nominal level of participation. The second level is a directed degree of participation where the artist produces a schema which expects the spectator or visitor to produce a contribution towards the creation of a work of art. The third level is a creative participation where the visitor produces content for some part of the artwork such as acting in a performance or producing imagery. The fourth level is one of full collaboration where the visitor becomes a participant and takes responsibility for developing the structure and content of a work of art in dialogue with the artist.

Following Bishop (2012:265), the participatory nature of the teaching and art practice can be seen in the positioning of the teacher role as one of co-learner "as if the artist wants to be a student once more". This is to take from Rancière (1991) the idea that there is an equality of intelligence between the teacher and the taught and that the intention is not *transmission* of knowledge but the sharing of experience.

For Lucero (2011), the role of artist-teacher can be seen as a work of art in itself, where the performance of dialogue with students is the production of a conceptual

artwork. If the conceptual artist is a presenter and researcher of ideas, then the art teacher is an artist using the forms of classroom pedagogy and discourse as their medium. This is what Lucero terms 'interpenetrated' or merged practices and implies a critique of the teacher tone as the voice of authority. Lucero is working at college level and makes a case for the dialogue and conversations of teaching itself to be considered as a form of dialogic social practice art.

Summary of the artist-teacher

Thornton (2013:89) gives a working definition of the artist-teacher as someone "who practices making art and teaching art and is dedicated to both activities as a practitioner." According to Jeffrey and Legard (2009a:7), this is done "in order to develop forms of teaching that mobilise notions of artistic 'authenticity' and integrity." It would appear from the research and literature (Adams 2007, Imms and Ruanglertbutr 2012) that a substantial number of art teachers experience difficulties activating the two roles of artist and teacher. This can be simply because of the time constraints and the difficulties of doing a demanding teaching job in maintained schools. Further difficulties may arise from teachers finding that their art practice does not provide a resource for their teaching due to differences in the expectations of freedom and criticality in art practice which may not translate well to the education setting. However, artists and art practice have a value in schools (Sharp and Dust 1997) and there is support from Ofsted and others (Szekely 1988, Parks 1992, Hall 2002, Pringle 2002, Ofsted 2003, Galloway, Stanley and Strand 2006, Galton 2008, Daichendt 2010, Graham and Zwirn 2010, Radley 2010, Lucero 2011, Thornton 2011, Hetland et al. 2013, Ward 2014) for the role of the artist-teacher in schools. How that 'disciplinary fusion' (Hall 2002) might be achieved is a complex pathway which may mean changing perspectives and perceptions on practice and pedagogy. The idea that the teaching practice itself might be a form of dialogical art practice (Kester 2000) and socially engaged art practice (Helguera 2011) might present a way through the dilemmas of the artist-teacher role.

The classroom art demonstration and art practice

In this section, research about the artist-teacher in the classroom, the pedagogies of artists and the use of modelling and demonstrations are discussed as pedagogy and studio-based learning. Different functions of demonstrations and modelling are considered in relationship to communities of practice and co-constructed learning. The practices of making exemplars and demonstrations are related to the role of the artist-teacher and the problems and consequences of modelling art practice in the classroom. The impact of making demonstration pieces in the classroom on the art practice of the artist-teacher is

considered as a possible consequence of 'interdisciplinary fusion' (Anderson 1981, Hall 2010).

The demonstration as pedagogic strategy

Demonstrations are used widely in all types of teaching, especially in more practical school subjects. The word derives from the Latin word *demonstrare* meaning 'to show.' In this teaching context, the word means, "an explanation, display, illustration, or experiment showing how something works" (Collins 2017). Physical education teachers use demonstrations (Bailey 2001:84) and there is research about the benefits and effectiveness of the demonstration in science education (Taylor 1988, Tuah, Harrison and Shallcross 2010, King, Ritchie, Sandhu and Henderson 2015:5). In science demonstrations, there is teacher skill and technique involved, but the pedagogic intention is to present natural phenomena to stimulate inquiry or to add reality to a concept. Olitsky and Milne's (2012) work on the science experiment as interaction ritual and Oteno and Milne's (2007) research into the impact of emotional intensity in science teaching is an interesting area of research, but less applicable to art and design because of the different purposes of the demonstration.

According to McLain (2017), the demonstration is a 'signature pedagogy' (Shulman 2005:54) in the design and technology classroom and it is here that the strategy has been more extensively theorised (Petrina 2007, McLain, Bell and Pratt 2013, McLain et al. 2015). The demonstration is not named as a signature pedagogy in art and design (Sims and Shreeve 2012) although Thomson et al. (2012:43) mention "the virtuosity of the artist's display of expertise." This is because the demonstration is considered a 'transmission' strategy, "knowledge transfer of technical processes and the practical application of knowledge" (McLain 2017:02), at odds with a 'pedagogy of ambiguity' (Austerlitz et al. 2008). However, Petrina (2007:14) suggests that there is more than mere transmission of technique going on in a demonstration: "The demonstrator must demystify the tool or process, explaining what is to be accomplished, what knowledge is applied and the roles of certain skills and senses. The demonstrator will, of course, demonstrate more than how to perform a task. The demonstrator will also model what he or she knows and the level of skills and safe practice attained." McLain (2017:2) suggests that the demonstration is a combination of teacher modelling, questioning and explanation.

The demonstration is a pedagogical approach deployed in art classrooms on a regular basis. According to the Root-Bernsteins (2016:147), "The imitation of role-models and mentors in authentic learning environments (on the job training, fieldwork, art studios, etc.)

goes, has always gone, hand in hand with the nurture of creative development and productivity.” It is a way in which the ‘temporal process of thinking’ can be shared with others, making tacit knowledge visible and available for imitation and interpretation. The demonstration as a strategy in the art classroom is supported by the Ofsted (2009:24) survey report into art teaching in schools which described good practice in secondary classrooms as including teachers “handling materials inspirationally through demonstrating, sharing their own work and explaining the ideas and processes that underpinned it.”

Demonstrations, copying and creative learning

The Root-Bernsteins (2016) discuss how imitation of a demonstration or of a final product, might facilitate creative learning. The general view might be that copying and creativity are contradictory, but the Root-Bernsteins suggest that copying can play a more nuanced role in the development of creativity. According to the Root-Bernsteins (2016:147), the most important aspects of creative thinking that can be copied are products, problems, processes, people and conditions:

To imitate products is to consider—and consider deeply if copies are to be ‘true’ – the materials used, but also the organizing aesthetics, the content or meaning, and/or the individual style of expression. To imitate problems is to explore intended goals and the skills and strategies necessary to their solution—to know when to employ materials, styles, skills and processes and to what ends. To imitate processes calls attention to physical, cognitive and craft skills and strategies necessary both to navigate creative activity and to construct disciplinary products. To imitate persons is to model behaviours, attitudes and emotional engagements that sustain creative activity. To imitate conditions for creativity is to recreate the environment or environments that best stimulate people to recognize problems and to emulate others who have utilized appropriate processes to produce innovative products.

The Root-Bernsteins go on to explore the different sorts of copying and the sorts of learning that they encourage. They point out that artists and crafts people have always copied from precedents to learn from the products of those they admire. This is emulation and imitation, situated in the authentic. The Root-Bernsteins go on to suggest five levels of copying. The first level is mimetic copying where the aim is to reproduce the original as closely as possible. This may teach knowledge content, skills and ideas about material properties. Faithful copying would borrow the aesthetic rules or the formal structures of the original. Of more interest to the art classroom are the next levels of adaptive copying where the imitation is taken over and personalised by the learner, and the level of re-

creative copying or enactive copying means the learner finds his or her own path to the desired end and in so doing, recapitulates the creative process of the original creator.

Table 1 Classification of copying type or method by learning goals. (Adapted from Root-Bernsteins 2016:150)

What may be learned	Copying type or method				
	Mimetic copying	Faithful copying	Adaptive copying	Re-creative copying	Comparative re-creative copying
Knowledge content	X	X	X	X	X
Skills, physical and cognitive	X	X	X	X	X
Material properties	X	X	X	X	X
Methods and techniques		X	X	X	X
Formal structures		X	X	X	X
Aesthetic means/ends			X	X	X
Questioning and problem generation			X	X	X
Creative attitude and engagement			X	X	X
Constraint change				X	X
Creative strategies				X	X
Alternative approaches					X

The Root-Bernsteins (2016:152) are aware of the varied reputation of copying but argue that it can be used for good or ill:

It appears to be the case, nevertheless, that learning to create is impaired when we never copy and when we only copy; when no copying forestalls the development of physical and analytical skill; when copying becomes an end in itself, focussed on mimetic reproduction of product at the expense of process. Somewhere in the middle of this pedagogical tension, classroom teaching can balance copying with creating and can purposefully target, too, a whole gamut of educational goals from skill development to creative problem finding to creative process and outcome.

This suggests that the demonstration needs to be in that pedagogical tension, between copying and creativity, placed on what Fuller and Unwin (2003) term an *expansive-restrictive continuum*. According to McLain (2015), the teacher adapts the demonstration to the audience and their age and capabilities. For instance, teaching lino-cutting to young children would be at the more restrictive end of the continuum where mimetic reproduction of knife handling skills would be important. Other subjects and other materials might mean

a more expansive, open-ended and more creative approach, giving students a wider range of choices.

The apprenticeship model, situated learning and imitation

The artist-teacher model is said by Thornton (2003) and others (Ball 1990, Daichendt 2010, Hetland 2013), to be based on the apprenticeship model of education.

The TAPP report on teacher and artist partnerships (Jeffrey and Ledgard 2009:7) states:

Under hierarchical arrangements, learners are apprenticed to the 'master artist' and learn through exposure to his or her craft and skills, but the learning process can also take a more dialogic form, involving 'collaboration' and 'facilitation' in which the teacher does not seek to direct outcomes but to enable creativity. In most learning, a combination of instruction and collaboration is usually found, but with different emphases in different settings.

There are some aspects of apprenticeship in operation in the school art room, particularly in terms of the situated learning model proposed by Lave and Wenger (1991). This learning acquisition theory suggests that people learn through taking part in activity, and the context and the culture within which this activity occurs is significant. According to this theory, social interaction is a large part of learning as the student is introduced to a community of practitioners and their lore. Lave and Wenger suggest that this is how people learn within workplaces and in formal and informal apprenticeship settings. They argue that this contrasts with the abstract and de-contextualised nature of most classroom learning.

According to Lave and Wenger (1991), apprentices are immersed in a community and culture where they learn the norms and practices of their craft or trade. These norms and practices are absorbed through interactions and observations and formally through demonstrations. The process is one of enculturation and socialisation, as well as cognition and emotion. The idea of alignment with disciplinary norms as a strategy in artists' pedagogies is discussed by Thomson et al. (2012:42).

Vygotsky's (1978) theories of learning as a co-constructed, dialectic, social process involving people, tools and cultural objects as agents in teaching and learning are also very relevant to the idea of modelling and demonstration. Vygotsky (1978:86) developed the idea of a 'zone of proximal development' (ZPD) which is a useful concept for the theorising of demonstration and modelling. Vygotsky suggested that the learner benefits from interactions with more 'knowledgeable others' who provide mediated assistance,

indirect help, such as demonstrations, with the aim of scaffolding the students' learning. Vygotsky described the process of learning as the internal reconstruction of external activity and assumes that imitation by the learner is possible and desirable. Effective demonstration depends on the learner's maturing psychological functions being still insufficient to support independent performance but has developed enough for the learner to understand how to use collaborative actions such as demonstrations, for example. According to Vygotsky (1978:86), the ZPD "is the distance between the actual developmental level... and the level of potential development... under adult guidance or in collaboration with more capable peers." Vygotsky saw that children were more successful when working with an adult because the interaction, not necessarily 'teaching' as such, allowed the child to refine their thinking and performance, making both more effective in a co-construction of learning (Vygotsky 1978). The idea of co-constructed modes of learning feature in descriptions of artist pedagogies in Pringle (2009) and Thomson et al. (2012).

The concept of imitation in this cultural-historical constructivist theory suggests that learning starts on the material plane, in activity, before moving to the mind. This understanding of imitation should inform a cultural-historical approach to art education. While conventional perceptions of imitation place it in contradiction with creative imagination, Vygotsky's specific cultural-historical concept makes is a pertinent one for art pedagogy which includes a role for the demonstration and modelling as strategies of mediation.

Modelling as a classroom strategy

In 2004 the DfES produced twenty study documents called *Pedagogy and practice: Teaching and Learning in Secondary Schools* which were recommended for senior leaders, subject leaders and teachers "as they seek to improve teaching and learning both within their own institutions and in collaboration with colleagues in other schools" (DfES 2004a:1). The guides covered designing lessons, teaching repertoire, creating effective learners and creating conditions for learning and cited Hargreaves (2003) and Bransford, Brown and Cocking (1999), amongst many others.

The sixth document (DfES 2004:3) in the series is on effective modelling skills, techniques and processes in the classroom. According to this document:

When we are learning a new skill, or preparing to undertake a challenging task, it helps if we can see someone else do it first; hear them 'thinking aloud' about the decisions they are making; hear them explaining what they are doing at each stage; ask questions about the process as it is happening;

identify problems as they arise and think aloud about how to solve them; slow the process down to look in detail at the most difficult part and ask for further clarification; see the process demonstrated visually, sometimes repeated more than once if it is difficult to grasp; be given time to discuss what has been done and predict next steps. In other words, it helps if we have a model.

The DfES (2004) states that students learn to be independent through scaffolded support and this is what the artist-teacher sets out to do. By unpacking the processes of making art in front of students, they will be able to see and understand what they have to do in order to make their own work. As they progress, they need less scaffolding and are able to make increasingly independent decisions. The idea that modelling helps students take risks is important for confidence-building and it can help students accept making mistakes as part of the learning cycle. This can mean the teacher has to be willing to take risks and make mistakes in front of the students. This might imply a degree of confidence and a willingness to appear vulnerable, on the part of the teacher. This is one way in which the perceived contradictions between the artist's and the teachers' attitude towards risk is reconciled. The teacher is not necessarily averse to creative risk in the classroom but sets out to support and scaffold that risk in a way that encourages confidence.

According to the DfES (2004:6) document, good modelling in the classroom has many purposes and demonstrating visually is particularly important for pupils who find it difficult to visualise concepts without prompts or follow a set of instructions just by listening to them. Good modelling:

Illustrates for pupils the standard they are aiming for and establishes high expectations in terms of skill as well as knowledge; helps pupils develop the confidence to use the processes for themselves; helps pupils accept that making mistakes is part of the learning cycle; helps pupils to take risks when learning; helps pupils with special educational needs, who benefit from having processes and skills demonstrated in a clear, concrete way; helps pupils learning English as an additional language, who benefit from the combination of a visual model and an oral explanation; appeals to a significant number of pupils whose preferred learning styles are visual and auditory; provides an effective approach for extending the experience of gifted and talented pupils.

This would suggest that the idea of modelling is compatible with the signature pedagogies of art and design and might well support and enable them. Modelling helps inclusion, risk-taking, confidence building and appealing to visual and auditory learners.

The teaching of studio skills

For Hetland et al. (2013:21), the demonstration is part of the studio structures they observed in effective art classrooms which set out to replicate a studio-style of working. Teacher demonstrations are a chance to “see authentic art being made, tools being used, or images of work made by others.”

Hetland et al. (2013:21) argue that art teachers’ demonstrations, contextualised by discussion, questions and other forms of presentation such as power-point slides and books as ‘demonstration-lectures’, can do more than just show a process:

Generally, teachers show several approaches or images, so that students use examples as inspiration rather than something to copy. Through modelling, teachers exemplify their beliefs about art and working as artists. In addition to the specific processes and multiple examples introduced in Demonstration-Lectures, the structure exposes students regularly to their teacher as an artist, who is thinking and experimenting purposefully, playfully, autonomously and collaboratively. The teacher models the methods through which art students as well as mature artists develop artistry.

Hetland et al. propose that the power of the arts, specifically the visual arts, lies in the skills they embody in the studio. They suggest that the family of arts subjects shares these skills to a degree. They undertook their research in well-equipped classrooms with well-motivated visual art students to show what could be done in the best of circumstances. This might be a limitation of their research, if applied to less ideal circumstances, but they did this to theorise about the possibilities of art education to teach what Hetland et al. (2013:6) describe as a non-hierarchical set of eight attitudes or ‘habits of mind’:

Develop craft - learning to use tools etc.

Engage and Persist - learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.

Envision - learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.

Express - learning to create works that convey an idea, a feeling or a personal meaning.

Observe - learning to attend to visual contexts more closely than ordinary ‘looking’ requires and thereby to see things that otherwise might not be seen.

Reflect - *Question and explain*-Learning to think and talk with others about an aspect of one's work or working process. *Evaluate* - Learning to judge one's own work and working process and the works of others in relation to standards in the field.

Stretch and Explore - Learning to reach beyond one's capacities, to explore playfully without a preconceived plan and to embrace the opportunity to learn from mistakes and accidents.

Understand the art world - *Domain*-Learning about art history and current practice. *Communities* Learning to interact as an artist with other artists (i.e. in classrooms, in local arts organisations and across the art field) and within the broader society.

Hetland et al. go on to describe and analyse the particulars of the studio classroom in terms of how it is set up and manipulated, the use of space, walls and materials. They describe how creating a studio culture, using focussed assignments and teaching through artworks foster these eight attitudes. These ideas were in mind during the research and underpinned the design of the case studies.

Sekules (2003:7) suggests that the teacher demonstrator may be seen as a 'virtuoso performer', passing on methods for making and sharing skills and expertise. She describes this as the familiar pedagogic 'try-apply' method: "I will show you what to do, now you do it." The intention, as suggested also by Pertina (2007), is to share more than routine skills from the encounter of face-to-face learning "skills, know-how, tacit knowledge, ideas and inner secrets being passed, as it were - down through the generations" (Sekules 2003:7). This sort of demonstration embodies Dormer's (1994:10-24) idea of the dissemination of 'craft knowledge' and 'tacit knowledge' as a skill passed face-to-face from one practitioner to another. Sennett (2008:183) describes embodied art and teaching practice as an example of 'expressive showing', that is, demonstrations or modelling of skills, aptitude and disposition. The intention of performing a demonstration in the classroom is to share tacit knowledge accumulated over many years of experience of art making, to make tacit knowledge of aptitude and disposition explicit to students.

Going beyond an art practice

In the *cultural understanding* section of the art and design National Curriculum, (QCA 2007:19) current during the later part of the research,¹ there was an explicit expectation that students would be “engaging with a range of images and artefacts from different contexts, recognising the varied characteristics of different cultures and using them to inform their creating and making” and “understanding the role of the artist, craftsperson and designer in a range of cultures, times and contexts”. These requirements had implications as well as opportunities for the artist-teacher as delivering such a wide-ranging curriculum meant that the artist-teacher had to broaden their practice and work from more than one theory of art. Ruanglertbutr and Imms (2012:7) think that art teachers need to extend their practice beyond their area of expertise:

The literature itself suggests art teachers must possess a rare combination of confidence in curriculum content delivery and assessment, the ability to teach many media and techniques (which requires engagement with contemporary art practice) and skills that extend their practice beyond their area of expertise in order to successfully teach their subject. This often involves setting aside the artists’ prejudice for particular mediums and aesthetics. For many artists, their choice of techniques extends from their artistic practices begun prior to teaching. However, several artists’ choice of techniques are influenced by the materials they find available in the school art classroom and by their motivation to develop knowledge of certain processes. They employ the same tools and techniques that they ask their students to use in the art classroom.

As Ruanglertbutr and Imms suggest here, art teachers need to teach about a wide range of media and techniques and to extend their practice beyond their original area of expertise. Szekely (1988) also asserts that the art teacher is able to draw on a range of references to expand the possibilities for students. This makes the pedagogical practice diverse in materials and subject matter as the artist-teacher seeks to address curricula expectations and the opportunities presented by post-modern curricula frameworks (Board of studies, NSW. 2000, QCA 2007). The need to be able to show a wide range of skills in the classroom means that the artist-teacher is a non-specialist, a generalist, in approach. The expertise is in the range of skills rather than in a particular specialism. For

¹ The National Curriculum document was reformed during the research, suspended in 2010 and superseded in September 2013 by a less detailed document. The document quoted here is the one in effect in maintained schools during the latter part of the research.

the artist-teacher, a flexible attitude to historical and contemporary art theories and willingness to modify their art practice in the service of others as 'cultural workers' has implications for the appearance and operation of their own art practice. There is a probability that this requirement for the art teacher might impact on the art practice of the artist-teacher.

Examples and instantiations

Elgin (1991) has developed a theoretical framework to consider the relationship between instances and examples. Not all instances of things are examples. According to Elgin, an instance becomes an example through the way that it highlights, underscores, displays or conveys the features that are being exemplified, at the expense of other features which are not drawn attention to. What is exemplified could be a substance, an attribute, a relation or a pattern. Features exemplified need not be literal but can be metaphorical properties such as power or elegance. Being an example is a mode of reference which means that anything that exemplifies is a symbol, an object representing something abstract. For an example to function as a symbol, there is a need for interpretation to be done. Exemplification requires instantiation and a symbol can only exemplify features that it instantiates. It would not be possible for an example to be an example of something that it was not also an instance of. Elgin uses the example of a fabric swatch exemplifying a herringbone pattern and the colour, texture, feel and weight of the fabric. The example of the fabric swatch is also an instance of the fabric. Exemplifications require instantiation. As a symbol, an exemplification can only exemplify features that it instantiates.

An example of instantiation and exemplification which might be used in the art classroom would be Pollock's 'Number One.' This is an instantiation of painting in various ways, an instance of abstract painting and of work from the Abstract Expressionist group. It could also be presented in the classroom as an exemplification of the physical properties of the viscosity of Ripolin paint. It would not be an instance or an exemplification of the illusionistic rendering possibilities of paint. Pollock's painting selectively exemplifies viscosity. Seventeenth-century Dutch still-life painting exemplifies illusionistic rendering but not the possibilities of paint to clot, drip and blot to the same extent. The example allows epistemic access to the features that it exemplifies and acts as a telling instance of the features. Elgin (1991:5) suggests that an example "presents those features in a context contrived to render them salient." The context that would make them salient would be the art lesson and the interpretive work of the demonstration.

This theory of instantiation and exemplification illuminates a process of choice and presentation widely used in art classrooms because instances from the history of art are regularly selected and shared as teaching aids. Teachers use telling instances of the work of artists to exemplify specific aspects of art making, often practical, material-based aspects or art historical concepts. In the instances discussed above, the Pollock might be used as an example of 'freedom' in art making and paint as a material in an abstract painting project whilst the instance of a Dutch still-life might be used in the classroom as an example of observational painting with a discussion of *memento mori*.

An example, according to Elgin (1991, 2010), is a particular sort of symbol, which, like all symbols, requires interpretation. Building on Goodman's research into art, language and symbolism (Goodman 1976) which suggests that the use of symbols has a cognitive function, Elgin argues that exemplification is an essential means by which we increase understanding of a domain. Exemplifications exist to direct attention, to highlight, underscore or convey a reference to features of the intended subject. Exemplifications allow epistemic access to, or understanding of, the features that it exemplifies.

A model exemplifies features that it shares with its subject and highlights the significance of those features. By doing this Elgin (1991:2) explains how exemplification yields an understanding of the target system:

Not being restricted to facts, understanding is more comprehensive than knowledge ever hoped to be. We understand rules and reasons, actions and passions, objectives and obstacles, techniques and tools, forms and functions and fictions as well as facts. We also understand pictures, words, equations and diagrams. Ordinarily, these are not isolated accomplishments; they coalesce into an understanding of a subject, discipline, or field of study.

In this research, exemplifications of art making have been used to develop an understanding for both students and teachers. The idea that the demonstration artworks made in the classroom might function as symbols in this way, helping what Elgin calls 'epistemic access' or cognitive access to the aspects which the demonstration exemplifies, is an important theory. It has also helped in the planning and evaluation of the research in considering what aspects of artmaking is being exemplified, being drawn attention to, in the making of the artworks.

Summary of section

This section offers different perspectives on the classroom art demonstration, suggesting different ways in which the practice of art making in and around classrooms, with and

without an audience, might be viewed. The classroom art demonstration is a recognised pedagogical strategy, described by Petrina (2007:14) and validated, within the context of mainstream education, by the DfES publication (DfES 2004) with regard to modelling. The demonstration can be seen as an aspect of apprenticeship teaching and learning as part of Lave and Wenger's (1991) community of practice, with careful qualification in the context of the middle school and the requirements for a broad art curriculum. According to Hetland et al. (2013) and Sekules (2003), the demonstration lecture is a strategy for teaching studio and craft skills and for exemplifying an artist making work in front of others. Elgin's (1991) theories of instantiation and exemplification provide a framework that might help categorise the functions and purposes of the classroom art demonstration. Taking these ideas together, it would suggest that the demonstration can be a subtler strategy than the mere transmission "of technical processes and the practical application of knowledge" (McLain 2017). A more nuanced approach to the demonstration might mean a greater sensitivity to the purposes of the demonstration and how it might scaffold creative responses.

The development of an artist-teacher practice

The pathway mapped in this research was of an artist working as a teacher in a school within the specific expectations and institutional frameworks of maintained education. This review considers the specific regional context, the idea of the artist-teacher as being a form of artist placement and ideas about creativity in the classroom which were current at the time of the research.

An artist-teacher in Suffolk and pedagogical identity

When I started art teaching, I worked in secondary schools in the Midlands, but I found the settings uncongenial. I realised early on that teaching the conventions of objective drawing, which I was required to do in quite traditional departments, meant that I alienated most of the pupils and only pleased a small group of those who enjoyed this and were generally considered 'good at drawing.' I found that the secondary school focus on exam preparation meant that tried and tested formulas were used with older students. With younger students, I was expected to work on the skills they might later use in the exam. As a new entrant to the profession, I was not able to change these approaches, though I was not in sympathy with what I felt was an old-fashioned approach. This experience is reflected in the literature on new entrants to the profession (Atkinson 2002, 2011, Downing and Watson 2004, Steers 2004, Parker 2009, Adams 2009, 2010, Radley 2010).

When I moved to East Anglia, I started working in middle schools and found these much more creative and flexible places in which to work. Middle schools mixed elements of primary and secondary pedagogy, encouraged creativity and cross-curricula approaches and there was less emphasis on exam preparation (Edwards 1972). Middle schools were encouraged by the Plowden report (CACE 1967:383) as a fitting school for rural areas and often occupied the well-equipped sites of redundant secondary modern schools.

After some time, I became the head of a middle school art department, a position I occupied in two middle schools for a total of 16 years. It was in my first post that I took part in INSET courses and began an MA under the auspices of the county art advisory team and Anglia Ruskin University. The approach of the county advisory team extended back to the late 1970s when Margaret Morgan (Morgan 1988) became the first county art advisor. This developed over thirty years through the work of a series of art advisors and advisory teams (Stephens 2014, Wilson 2005) in the region. The schools that I worked in were part of a network of middle schools and there was a degree of collaboration and networking between the art teachers within them. This wider context and the training I received through the county INSET schemes provided the background for the research.

As I pursued an MA, I began to theorise my teaching practice more thoroughly, developing what Atkinson (2002:4) terms a 'pedagogised identity'. I became fascinated by the potential of research methodologies that made it possible to reflect on difficult questions of negotiated meaning, practice and creativity in the classroom. In-service modules run by Suffolk County Council art advisors were based around practical courses designed to extend skills beyond our own art practice in the classroom and to promote the use of living, local and contemporary artists. The work I undertook during the INSET was theorised with reference to Barrett's influential *Art Education: a strategy for course design*' (Barrett 1979), Clements (1988), Hughes (1989, 1998) and books produced for local education committees (Barrett 1992, Morgan 1981, 1984, 1990, Clement and Tarr 1992, Bendon and Tydeman 2007). I was particularly influenced by Barrett's 'Aims of art seen as worthwhile outcomes' (Barrett 1979:17, Hickman 2005a:55) which I drew on for course design and syllabus handbooks that I wrote for my department and by Taylor's (1986) advocacy for artists and art practice in schools. Ideas drawn from these writers underpin this research and discussed further in the case studies. This pedagogical framework was a starting point in the further development of my 'pedagogised identity' (Atkinson 2002:4). Part of the narrative of the case studies discusses how I modified and progressed my practice from what may be considered a very historically specific set of teaching materials towards an approach which dealt with more contemporary and diverse approaches to art

making (Pringle 2002, Atkinson 2002, Gude 2004, Adams et al. 2005, Hickman 2005a, Addison 2011). In my turn, I presented my research and pedagogical approach as part of county INSET and MA programmes.

As part of my pedagogical approach in middle schools, I encouraged the students to work in increasingly large scales, in both 2D and 3D, as my confidence grew. In turn, this scale and ambition helped to develop the students' confidence and became an intrinsic part of an artist-led pedagogy (Thomson et al. 2012). I encouraged an 'everyone an artist' approach with the students and used the school building as a gallery space. We created exhibitions around the halls and corridors in class sets without selection. Over time, I was involved in the installation of further floor to ceiling display boards throughout the school and employed a part-time technician to manage the displays which were of 'high quality art effectively displayed' as stated in an Ofsted (2007) report on the school. The art displays were the first things to be seen when entering the school and were commented upon by many visitors. We also installed ceramic murals on the outside of the building and various temporary artworks in the grounds. These were artist-based pedagogies of place making and event creation (Thomson et al 2012).

In many ways, the middle school was the perfect niche for an artist-teacher and for this research. A supportive senior management team understood and enjoyed my work, I had a high degree of autonomy as the only art specialist and there were limited exams beyond the compulsory SATs tests at the age of 11, half way through the middle school.

As far as the school management was concerned, my pedagogical approach was encouraged as it became part of the building of a school community. The making, displaying and celebrating of art making within the school, informed by my understanding of the benefits of artist-in-schools (Taylor 1986, Sharp and Dust 1997), was considered community binding by most of my colleagues. The senior managers valued the benefits for students of working with an artist-teacher and supported me in the various ambitious and experimental plans that I came up with during the 16 years I worked in middle schools.

The artist-teacher as artist placement

Teachers in schools are interacting with a set of historically particular circumstances and are employed to deliver certain sorts of specific knowledge, understanding and meaning in circumscribed and institutionally defined ways. Teachers work within a 'field' (Bourdieu 1998) described as education and then within a 'sub-field' of their specific school. Ideas

that might step outside of these circumscriptions are not widely discussed in schools. The interactions of the teacher within the ecology of ideas, instructions and expectations of education are a form of improvisation within this ecology, adding to and changing the environment around them. Each teacher makes a small alteration to the field through their practice within the system (Sweeney 2013).

A view of art and teaching practice as being a creative negotiation between the artist-teacher and the situation of the practice is in opposition to a systemised view of teaching in which the teacher is seen as a technician, a deliverers of lessons. According to Gibb (2012:240), “an increasingly strategised and formulaic approach to teaching the arts is stifling core creative values” and the pressure to standardise educational experience is eroding the depth and quality of what is offered in the arts.

The artist-teacher is functioning within this environment as an actor within the system and this is, I would argue, fundamentally different to an artist coming in from ‘outside’ to act as an artist-in-residence. The role of the artist working as a teacher is much more embedded within the system. The role of teacher can be seen as a ‘cloaking device’ for the role of artist or that the role of ‘artist’ is nested within the role of ‘teacher’. The role of the artist-teacher is not at the boundary of art teaching but embedded within it. As we have seen, the artist-teacher tries to embody two practices which may be in tension. This is a critical point in the research as, through reflection on the progression of the case studies, I developed a more nuanced view of perceived hierarchies of artist and teacher practices.

The Artist Placement Group (APG), set up by Barbara Steveni and John Latham in 1966, invented the idea of the artist placement into industrial and civil service settings (Hudek 2012). The initial intention was for the absorption of artists into the life and work of the host group, for artists to work in the public realm and to develop new ways of working in a ‘real world’ context. As APG's axiom put it: “Context is half the work” (Hudek and Sainsbury 2012). The starting position was that the artist worked in the institution over a long term, was invited in and treated on an equal basis with others working in the organisation. The artist was to work as they saw fit from an ‘open brief.’ According to Kester (2004:63), the APG “represents an important breakthrough in the attempt to define a durational and dialogical art practice.”

Whilst teachers are not free to work from an entirely ‘open brief,’ there are some ways in which the artist-teacher role could be seen as a development of the APG attitude. Like other teachers, the artist-teacher has been ‘invited in’ through interview, is treated as an

equal by colleagues and tends to work over a long-term period, creating relationships with students and adults and building up a deep knowledge of how that institution functions. The artist-teacher is not free to use their time as they see fit to develop artworks, of course. They are employed to work with groups of students to a timetable decided by others. And the teacher is not free to comment on the institution or its workings in a completely open way: but then neither is a visitor allowed to completely reconvene the customs and practices of a school (Galton 2008).

Classroom and the studio

The studio as workplace, research lab and educational site goes back to the middle ages, with the master and apprenticeship tradition. The studio as pedagogical site came out of the professional education of architects where some of the elements of brief, evaluation and critique developed. Schön's ideas about reflective practice were developed out of observation of working practices in architects' studios (Schön 1983:76, Waks 2001). Schön argues that many other disciplines could learn from the design studio and the idea of studio teaching has been applied in physics, maths and chemistry (Wilson and Jennings 2000, Perkins 2005). Here, the main characteristics of studio teaching are described as fewer lectures, often collaborative and co-operative activities, teachers acting more as mentors and facilitators, and responsibility for learning being placed more on the students. The studio classroom is said to encourage personal and intellectual development as well as content learning because it is a setting in which competencies are acquired through learning-by-doing and the complex and subtle ways students learn from, and with, one another which echoes Lave and Wenger's 'community of practice' (1991).

The origin of the studio is, of course, in historical art and design practices. According to Wainwright (2010:ix), in the foreword to *The Studio Reader*: "The studio is a space and a condition wherein creative play and progressive thinking yield propositions for reflecting who we are - individually and collectively - and where we might go next." What characterises studio practice is the process of working through an idea through the push-and-pull of a medium, as a method of thinking and making, with space and freedom to reflect and create. Wainwright (2010:ix) suggests that studio practice in an art college is a powerful, experiential learning process "unfolding ideas as the hand and body, as well as the mind, learn."

Sims and Shreeve (2012:57) agree that the studio is "not simply a place but a contributor to signature pedagogies, because it helps to structure learning and teaching." Within these spaces, conversations, criticisms and evaluations lead to learning and the

generating of new ideas. Sims and Shreeve (2012:60) make strong connections between studio ways of working and the dialogic component of art and design pedagogy:

Here are the opportunities for dialogue between peers, teachers and students, the essential dialogic component, a signature pedagogy of art and design. Notable and distinctive is that visible and material artifacts often form the basis for discussion, as they would in a professional studio.

The studio is a space where these “dialogic signature pedagogies make visible artists’ and designers’ way of thinking and doing” (Sims and Shreeve 2012:64).

The middle school art room differs from both the traditional artist’s studio work space and the higher education studio. The middle school art room was never referred to as a studio. It was considered a classroom, if larger than most, with some specialist features. The middle school art room was a semi-public space, open to students, other staff, inspectors, senior management, teaching assistants and parents. It was a publicly accountable space behind the security arrangements of the school. This meant the space was under a degree of tacit surveillance. It was not always observed but it may be at any time. The space had more in common with the artist-in-residence working in a public space and aware of the spectators, community and visitors.

It was different from the traditional private studio of the artist, experimentally producing portable art objects for the art museum, as described by Daniel Buren. According to Buren (1979) in *The Function of the Studio*, the studio is one of the many framing, enveloping and limiting devices in the production and presentation of art. Along with pedestals, picture frames and the spaces of galleries and museums, these are part of what Buren considers the ossifying customs of art. Buren (1979:53) suggests that the studio is a private place where critics, curators and gallerists, might visit “a boutique where we find ready-to-wear-art.” The studio acts as a commercial depot for the production, storage and, if all goes well, the sale and distribution of artworks.

For Buren this represents the paradox of the artwork in the studio. When the artwork is in the studio it is in the right place, its place of origin where it has the most meaning, surrounded by the context of the process of its own making in the form of studies, sketches and failed attempts. In a capitalist society it will be traded as an object of value, displaced into a gallery or museum. For this to happen, the artwork needs to be both portable and made in isolation from the real world of trade but with some idea of what sort of typical space it may end up in. However, if the work stays in the studio, the place of

origin and contextual framing, then the work and the artist will have failed. The work will not be seen and the artist will starve. Buren (1979:54) calls this “the unspeakable compromise of the portable work.” Many contemporary artists, such as Buren himself, create site-specific installations, relational and dialogic artworks that problematise the portable artwork.

Compared to this, the art classroom is an ambiguous space, both private and public, both space of production and of process and performance, workplace and school space. The classroom-as-studio produces portable work of value although not in the marketable and commercial way that Buren describes. The work produced by students has a value as a part of their education. The preparation and making of the artworks has both an experiential and a learning function for the students. This is where the artworks created by the students have the most pedagogical value, as Buren suggests, surrounded by the by-products of the process of their own development in sketchbooks and studies. The artworks themselves have a value to the students and to their parents. Many parents and grandparents treasure their children’s artworks and the artworks also have a value to the school where they are made. Exhibited as celebrations of the students’ creative work, they can also serve to represent the school in the wider community through exhibitions and projects in spaces such as galleries, council buildings and other outlets for students’ work.

For the artist-teacher, the art classroom is part studio, part research lab, part classroom, performance space and sanctuary (Szekely 1988, Graham and Zwirn 2010). Artworks made by the artist-teacher in the classroom studio also have value as part of the pedagogical work of the teacher, primarily for demonstration and exemplification purposes, and as exploration and development pieces during preparations. How the art room can shift from classroom to studio and back is important. Ward (2014:10) writes about re-configuring his classroom into a labyrinth of small work spaces with cardboard in a project called ‘Shanty Town’. The act of changing the room so that he can’t see the students and they can’t see him, transforms it into a multiple of small studio spaces. Transforming the space is one way of making the classroom into a studio (Szekely 1988:47, Hetland et al. 2013). The sort of activities and the expectations of the room are also ways in which the classroom becomes a studio.

Creativity and the artist-teacher

This research has taken place within the context of what Compton (2010:1) terms “the rise and fall of creativity” in English mainstream education. Compton suggests that the promotion of creativity has waxed and waned since the Hadow Report (1931) on primary

education. I was fortunate in that much of the period of the research took place during a rise in the perceived importance of creativity in education. The time of the research covers a period when a new National Curriculum, with much more emphasis on flexibility, creativity and cross curricula working, was rolled out in schools. Arguably, the government promotion of creativity was at odds with a tightening control around curriculum and the financing of schools. This paradox produced dilemmas for teachers. Craft (2003:118) suggests that creativity became, for some “a tool for personal and institutional survival” which may well be the case in this research.

Part of this promotion of creativity in education was the *All Our Futures* (NACCCE 1999) report, chaired by Ken Robinson (1989, 2001), which argued that everyone could be creative and for the importance of creativity opportunities for all. The report suggested that creativity is widely distributed across the curriculum and not just associated with the arts. The importance of creativity for the economy in a changing world of work and technology was emphasised. Many of the ideas in the report influenced the National Curriculum reforms which occurred the later part of the research.

In the NACCCE (1999:30) report creativity is defined as: “Imaginative activity fashioned so as to produce outcomes that are both original and of value”. This definition was widely accepted in education circles and is referred to in subsequent reports, Ofsted (2003) documents and other government material promoting creativity (QCA 2004b, QCA 2007). It is close to what Runco and Jaeger (2012:92) term the bipartite ‘standard definition’ of creativity which is that it requires both originality and effectiveness.

A distinction is made in *All Our Futures* (1999:89) between teaching creatively and teaching for creativity, defining the former as “using imaginative approaches to make learning more interesting and effective.” Teaching for creativity focuses on young people’s creative abilities and on giving opportunities to develop these capacities. These two approaches are interlinked, as teaching creatively is likely to lead to teaching for creativity, one would hope.

My pedagogical approach was inspired and stimulated by the debates about creativity in education at the time of the research. The Rose Review (2009:46) recommended ‘understanding the arts’ as one of the six strands in the curriculum. The reformed National Curriculum (QCA 2007:18) for art and design provided a more detailed account of creativity as: “Producing imaginative images, artefacts and other outcomes that are both original and of value; Exploring and experimenting with ideas, materials, tools and

techniques; Taking risks and learning from mistakes.” Both initiatives promoted a more flexible, creative and cross-curricula approach.

Craft (2001:26) suggests that strategies found to be important in pedagogical approaches to creativity include: having adequate space and time, fostering self-esteem and self-worth, offering learners mentors in creative approaches, involving children in higher level thinking skills, the expression of ideas through a wide variety of expressive and symbolic media and encouraging the integration of subject areas through topics holding meaning and relevance to the children’s lives. In the middle school the students were fortunate to have a timetabled art lesson each week with a specialist teacher in a well-equipped room. I encouraged confidence building work in a wide variety of expressive and symbolic media which addressed higher level thinking skills through team work and co-operation. I also worked with many other teachers interested in creative approaches in dance, music, English and maths.

Summary of chapter

In this chapter I have discussed the background to the artist-teacher concept and considered the arguments for this sort of practice. For me, the value of the artist-teacher has been underwritten by the value of artist-in-schools, presented by Sharp and Dust (1997), and my understanding that “art education must function in proximity to the artist and the artist community” (Rosenberg 1967:33). In developing my ‘pedagogised identity’ (Atkinson 2002:4), through years of research and practice in the classroom and outside in various capacities, I developed strategies that were based in my art practice-based insights. On reflection, I manifested these insights in my classroom project design and approaches to inclusion, creativity, display and presentation.

This research developed out of an interest in the demonstration aspect of my pedagogical strategy which seemed to be a point where art practice was present within the teaching practice in a particularly transparent way. This led to the first aim of the research, to investigate the ways in which the classroom demonstration can function as a connection between these two domains across which ideas and influences pass back and forth. The demonstration presented a window from within teaching onto art practice. As Hetland et al. (2013:21) suggest, “Through modelling, teachers exemplify their beliefs in art and working as artists.”

As I focussed on the pedagogical strategy of the demonstration in the case studies, my view of the strategy widened. I began to consider the functions of artefacts that were not

made in front of an audience as direct demonstrations but which also served a pedagogical function. Consideration of this wider range of artefacts, which seemed to be demonstrating aspects of practice to myself as well as others, led to the second aim to explore and describe the possible functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching and, by so doing, construct a taxonomy of the classroom art demonstration. Considering Elgin's (1991) ideas about the nature of exemplifications and instantiations has helped refine a taxonomy of the functions of these sorts of artworks, made as examples of art practice within teaching.

Shifting perspectives on the demonstration, mapped through the case studies, led me to consider these artworks as potentially part of a socially engaged and dialogic practice which led to the third aim of the research. How the pedagogical practice could be considered a socially engaged art practice, with some relation to other sorts of socially engaged practice carried out by artists in other settings, progressed through the case studies. The dialogical aspects of the pedagogical practice became a focus of the research during the case studies as the opportunities for discussion and dialogue, and the potential for the artefacts made in the classroom to embody discussion, became more apparent.

As the discussion of the artist-teacher concept shows, some of the research suggests that there are conflicts between the roles of teacher and artist and that the role of artist-teacher itself sits in a border zone between two domains. Ruanglertbutr and Imms (2012), Szekely (1988), Thornton (2005), Daichendt (2011, 2013), Hetland et al. (2013) and Ofsted (2003, 2012) suggest that continuing art practice yields positive benefits for art teachers and students. However, it seems from the research that many teachers find maintaining an art practice difficult.

Chapter 3

Materials and Methods

Introduction

After exploring the background to the artist-teacher concept, the use of the demonstration in teaching and learning, and my pedagogical approach, the second objective was to investigate appropriate research techniques and methods which would allow an effective investigation into a complex and cross-disciplinary area of practice. Action research (Cohen, Manion and Morrison 2011, McNiff and Whitehead 2011), Schön's (1983) 'reflection-on-action', writing (Richardson 2000, Moon 2006, Bolton 2005, Francis 2009), art practice (Gray and Malins 2004, Bolt 2007, Sullivan 2010, Rolling 2013) as research methods and, finally, autoethnographic (Ellis 2004) approaches were all investigated and deployed in the design and development of the case studies.

The research methodology began with an educational research framework. This was based on the sort of action research project that I had worked on previously as a teacher and researcher interested in creative practice in the classroom. Since being introduced to research methodologies during my MA studies, I have been fascinated by designing and carrying out research that might enable me to improve my understanding of the intricate processes and procedures involved in teaching, learning and creativity.

In prior projects, I had developed a way of working based on action research, reflective practice, reflective writing and photographic documentation of practice. These techniques gave me a basis to work from and I developed them into a more visual and practice-based methodology, using sketchbooks as learning journals, exhibitions and reflection on art practice as the research progressed. The focus of the enquiry shifted from teaching practice in the classroom to a more art practice-based research paradigm. The art making as meaning making was developed through a set of methods which enabled a transparent collection of material from which to form more a sophisticated understanding of the experiences of making and teaching, vacillating between methods as time and circumstances demanded.

In this chapter, the research methods of the project are laid out and discussed in terms of the methodologies which enabled and validated them. The progression and development of a more practice-based methodology through the case studies are also considered. Finally, the third objective of how I used these research methodologies to devise four case

studies based on an action-research methodology is presented. This was designed to develop insights into and suggest improvements to, questions of professional practice in art and pedagogy (Cohen, Manion and Morrison 2011:345). The planning of the four case studies is explained and the research report introduced.

Designing the research framework

I was interested in developing my understanding of research methodologies and methods during the research and to this end, the initial design was flexible to evolve over time, to allow for my own learning about research as I progressed. A flexible design was chosen so that the earlier findings would influence the later iterations. Early in the design phase, I decided that quantitative methodologies were not applicable as the problems of the research were based in interpretations of practice and interaction which were unlikely to yield sufficient difference to be detectable to numerical, quantitative methodologies.

One of the aims of the research was to develop a methodology which could sustain and illuminate a narrative of events and decisions in a very complex field of research, across two practice domains over an extended period of time. In order to investigate the ways in which the classroom art demonstration can be practically explored and theorised as an effective link between teaching and art practice, I needed to design a research programme that was flexible, largely classroom-based and worked across two disciplinary areas. To re-evaluate classroom demonstrations, exemplifications and modelling as a form of socially engaged and dialogic art practice and how that might validate a strategy which could alleviate some of the perceived conflicts in the artist-teacher role, the research had to be able to capture and evaluate changing perspectives on matters of practice and procedure.

To focus the research on these questions so that it would produce a manageable amount of evidence, a case study methodology was adopted, based on the work of Stake (1995) and Robson (2002). Stake (1995: xi) suggests case study research uses “naturalistic, holistic, ethnographic, phenomenological and biographic research methods” in a bricoleur design. This approach was the best framing approach for the research, allowing for flexibility and a wide range of methods to select from. Four instrumental case studies were designed to examine a variety of perspectives on the classroom art demonstration as potential art practice. The design of these collective, sequential case studies were interlinked, as feedback and reflection on one led to the design of the next. At critical points, I exhibited artworks made during the case studies, and feedback from critical friends, drawn from art practice and education fields, fed into reflection and research

design. The case studies became waypoints on the research journey, spaced out as they were over a two-year period of work, designed to capture shifts in practice over time.

According to Stake (1995), a case study is a bounded system, a discrete situation that can be defined. Stake argues that the strength of the case study approach is in particularity, in the attempt to understand and empathise with the specific case. The case study methodology enabled me to collect evidence in a controlled and focussed way, bounded by the time frames and locations of each one. This meant that the link between the evidence collection and the evaluation procedures were clear, ensuring validity to the conclusions drawn from the research material. The methodology also meant that there was flexibility in the design of each case study, with each one using different instruments to gather evidence.

In the four case studies, I am both practitioner and participant, observer of my own practices. The data has been collected to form a convincing narrative of what went on, a plausible account which can withstand analysis. A balance to the subjectivity of the researcher has been looked for in triangulation of data and clarity over the position of the researcher.

For a degree of validity and transferability to other, similar cases to be achieved, case study research uses *multimethod triangulation*, meaning that to build up a convincing picture of the phenomena studied, more than one method is used to describe the research. In this research, the use of my teacher sketchbooks and notes alongside student work and the use of feedback questionnaires and reflective writing by students in the case studies constituted a multimethod triangulation. Video documentation alongside notes, photographic records and reflective writing by myself and students was used to construct a convincing account of the events of a lesson and the outcomes. This convincing description was then used as evidence for evaluation, reflection, interpretation and analysis.

Constructivist research paradigm

The choice of qualitative, naturalistic research methods meant that the overall epistemological paradigm has been a constructivist one (Guba and Lincoln 1994:110), assuming that meaning is collaboratively made by participants and researchers working together. The constructivist paradigm assumes that realities are apprehended in the form of multiple, intangible mental constructions, socially and experientially based. These are local and specific in nature though elements are shared through consensus (Guba and

Lincoln 1994:110). Constructions are not more or less 'true' in any absolute sense but can be considered as more or less informed or sophisticated.

In this paradigm, constructions of reality are a matter of interpretation by the agents within society and the assumption is that there is not an objective viewpoint, a value free overview. The constructivist researcher considers "that the task of the researcher is to understand the multiple social constructions of meaning and knowledge" (Robson 2002:27). The knower and the known are considered, in this paradigm, to interact and shape one another. The findings of the research are created during the research. In this research, the researcher is a participant and not an observer which means that the subjectivity of the researcher must be considered in the representing of the findings. In this case, I have been observer, practitioner, archivist, documenter, curator, analyser and presenter of the material and my assumptions, biography and viewpoint form part of that data field. The findings from the case studies are the product of reflection on the interactions between myself as researcher, the other participants, the situation and the artefacts produced during the research.

The aim of the research has been to formulate a more informed and sophisticated construct of my practice as an artist and teacher and the pedagogical and learning role of the demonstration within these linked practices. Transferability of that increased sophistication of construct has been shared through the 'vicarious experiences' (Guba and Lincoln 1994:114) of the narrative representation of the case studies, the teaching and collaborations and through exhibitions of artworks.

This type of research tends to reach tentative and discursive conclusions leading to proposals for further action. Whilst strict transferability and replicability of the case studies may be impossible and undesirable, specific as they are to my practice and school, it is intended that the descriptions of the work in the classroom and the methodology adopted in the research will be useful to other artist-teachers and researchers.

At the foreground of the study has been the interaction of my own art practice with that of students' practice located within the context of the middle school art room. The main interest has been the relationship between my creative work and my pedagogical practice and thus the study has been largely an act of praxiography (Mol 2002:158); an examination and description of practice.

According to Guba and Lincoln (2000:167), a large part of social phenomena consists of the meaning making activities of groups and individuals:

The meaning making activities themselves are of central interest to social constructionists/constructivists, simply because it is the meaning making/sense-making/attributional activities that shape action (or inaction). The meaning making activities themselves can be changed when they are found to be incomplete, faulty (e.g., discriminatory, oppressive or non-liberatory), or malformed (created from data that can be shown to be false).

In this research, I have acted as artist, researcher and teacher and have been involved in an intensive meaning making activity with the students and other participants. Our activities with the work of artists, with materials and our observations have been about what meanings our artworks and processes might have for others and for ourselves. I have used my art practice to form meanings about art and making which I have shared with other participants in the research through exhibition and collaboration. The demonstration artwork is an act of meaning making in itself as it is made within the dialogic performance of the lesson. The students' understandings and their sense-making of my attempts have then been folded, reflexively, into the next iteration of practice and teaching.

According to Guba and Lincoln (1985), this approach can also be termed 'naturalistic research'. Naturalistic research occurs in the field as opposed to an experimental approach in the laboratory. As research of this sort is 'in the world', in the thick of things, it has to be flexible, emergent, responsive and adopt a multi-method approach in order to triangulate the data collection and provide sufficient different perspectives on the material to provide reliable interpretation. The aim is to provide a convincing narrative of what happened from multiple viewpoints.

Action research within the case studies

Each of the case studies was a discrete educational action research project, designed to develop insights into and suggest improvements to, a question of professional practice (Cohen, Manion and Morrison 2011:345). Action research in education is concerned with improving a given set of circumstances through gathering data on the situation, evaluating and developing a plan based on that data, implementing the plan to improve the situation and collecting further data in a continuing, cyclical manner. McNiff and Whitehead (2002:42) argue that this cyclical pattern of observation, reflection, planning, action, evaluation, modification and further observation is an open-ended process which tends to produce further cycles of action research. In this research, the methodology produced four

cycles of action research. The aim of which was to offer descriptions and explanations for what I was doing as an artist, researcher and teacher in the classroom. Reflection and evaluation led to changes in the work I was doing and to modifications to my underlying theory of practice. Through this, I have clarified the significance of the work to others in my field which is one of the intentions of action research.

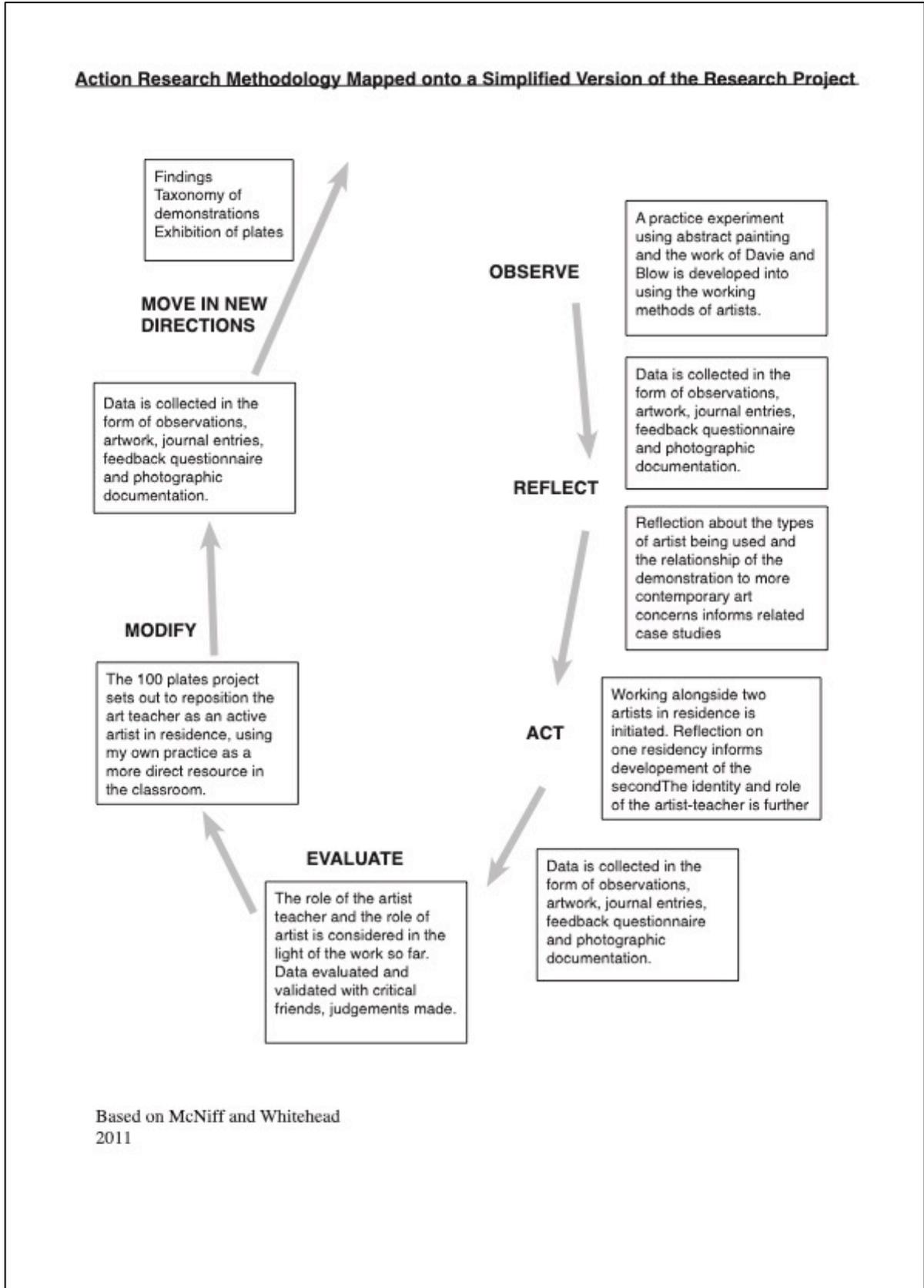
Cohen and Manion (2008:298) argue that action research is designed to bridge between research and practice and to contribute to a theory of education that is accessible to other teachers, making educational practice more reflective. Action research is not done on other people but is research by people on their own work, to improve what they do.

According to Cohen and Manion (1997:192):

This means that ideally, the step-by-step process is constantly monitored over varying periods of time and by a variety of mechanisms (questionnaires, diaries, interviews and practice projects for example) so that the ensuing feedback may be translated into modifications, adjustments, directional changes, redefinitions, as necessary, so as to bring about lasting benefit to the ongoing process itself rather than to some future occasion as is the purpose of more traditionally orientated research.

The strengths of the approach are in the focus on bringing about practical change. According to Cohen and Manion (1997), it is particularly suitable for teachers experimenting with teaching methods, learning strategies and developing new skills and attitudes. For Cohen and Manion, the principal justification for action research is improvement of practice, and this is best achieved if teachers are willing to change their attitudes and behaviour.

Table 2 Action research methodology mapped onto the research project



According to McNiff and Whitehead (2011), action research makes particular ontological assumptions. As engaged, socially located research, it is morally committed and value laden. Involved and engaged as it is, there must be a degree of disinterest about the collection of data for the work to function as research.

The sort of knowledge produced by action research tends to be tentative and often ambiguous. The assumption is that knowledge is collaboratively created by participants and researcher during the research. Knowledge is created in a heuristic and tentative manner by practitioners acting as agents and as 'public intellectuals' (Said 1996) in the research. According to McNiff and Whitehead (2011:35), the *process* of action research *is* the methodology and can be "untidy, haphazard and experimental".

Autoethnography

The application of the narrative method in this research has been used to achieve a synthesis through using a sketchbook, writing, journaling, blogging and patchwork text from which the theory emerges, embedded in the narratives. This bricolage of text, sketchbook, photo documentation and the making of artefacts became my way of exploring autoethnography, developed during the research.

Autoethnography is an approach to research which has its roots in a literary method. Carolyn Ellis also argues for the use of a narrative, literary method in *The Ethnographic I: A Methodological Novel about Autoethnography* (2004). For Ellis, the researcher should use the techniques of literature to stage the narrative of case study as story. Gill (2014) applies the method to her study of her own learning and about her experience as a novice art teacher which she calls 'teaching as mutual mark making.' This study uses an autoethnographic narrative account to explore her experiences. Eldridge (2012) takes a more visual approach, using her collage images as a narrative starting point. Rolling (2013:137) suggests that autoethnography can be part of art practice-based research to explore questions of identity, history and memory in visual art making. In my research, I was very interested in the approach and I explored narrative and poetic writing to develop my methodology in the earlier stages. This approach influenced the later research as I used visual means to explore my memories of being a young artist by making works based on lost drawings I remember making as a child. In my methodology, I applied autoethnography (Holt 2003, Ellis 2004, Duncan 2004, Ellis, Adams and Bochner 2010) in the writing, in the construction of narratives in the case studies and in the visual reflection on memory, family and background in sketchbook drawings.

Ellis takes the notion of the participant researcher to an extreme and proposes that it is possible to use the researcher's own life within a culture as a subject for reflexive research, termed 'theorised subjectivity' by Letherby, Scott and Williams (2013). In her own work, Ellis has written about illness, death and grieving as personal case studies. Ellis (2004:30) defines an autoethnographic project:

The interpretive, narrative, autoethnographic project has the following distinguishing features: the author usually writes in the first person, making himself or herself the object of the research. The narrative text focuses on generalisation within a single case extended over time. The text is presented as a story replete with a narrator, characterisation and plot line, akin to forms of writing associated with the novel or biography. The story often discloses hidden details of private life and highlights emotional experience. The ebb and flow of relationship experience is depicted in an episodic form that dramatises the motion of connected lives across the curve of time. A reflexive connection exists between the lives of participants and researchers that must be explored. And the relationships between writers and readers of the texts is one of involvement and participation.

For Ellis, the use of narrative writing in a research context is about making research believable and lifelike, creating an interpretive impression or narrative truth of a constructed reality. This sort of research contests the notion of an objective reality entirely and is about the writing creating a negotiated space between researcher and reader whose imagination is asked to complete the research. Ellis considers validity in terms of what happens to the readers of the research. The writing should seek verisimilitude, a lifelike evocation of something that seems believable and possible and may help the reader to communicate with people with different experiences and backgrounds, to empathise. This can be a way of giving the research authenticity:

Autoethnography and reflective, reflexive writing are powerful methods for the articulation, description and exploration of the private world of art making. Within the case studies, research diaries, analysis and writing, some elements of autoethnography and visual ethnography have been used. The plates and accompanying sketchbooks and journals became a visual form of autoethnography. I used a metacognitive, reflexive process to examine my own art learning and teaching history which became a visual form of autoethnography. Ellis and Bochner (2000:739) suggest autoethnography is best understood as "an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural." I applied this

methodology to the art practice as a way to explore and locate my learning journey from being the age of the students I taught in the school to where I was then, as an art teacher in a closing school.

For Clandinin and Connelly (2006:375), narrative enquiry is both a part of our lives and an important form of research:

People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of the phenomenon. To use narrative inquiry methodology is to adopt a particular view of experience as phenomenon under study.

For Clandinin and Huber (2010) there are three commonplaces of narrative enquiry; temporality, the directing of attention to the past, present and future; sociality, the milieu, the conditions under which experience unfolds and place: the specific physical location of experience. Clandinin and Huber (2010:9) suggest: "Thinking narratively about a phenomenon challenges the dominant story of phenomenon as fixed and unchanging throughout an inquiry. Thinking narratively also influences the living of a narrative inquiry."

Four case study designs

The evolution of practice presented in the four case studies meant that their overlapping action research cycles addressed different aspects of the research questions. Methods and instruments deployed evolved during the process. The case studies tracked my changing perspective on teaching and art practice as the research developed.

In the first case study, I aimed to discover the ways in which my art practice might be used as a resource in my teaching practice through the procedure of demonstration as a pedagogical strategy. At this stage, I positioned my art practice as being a separate and pre-existing set practice which might be considered as 'my work.' I saw the demonstration as a way in which the two practices might overlap, of one serving a function to inform the other. To investigate this, I used the reflective practitioner method, as articulated by Donald Schön (1983, 1987). I used this method to reflect on the processes and procedures which I employed during the case study with the aim of finding out how I might improve or develop my practice. To provide material for reflection, I wrote a detailed research log, inspired by Richardson's (2000) argument in *Writing: A Method of Enquiry*

which considers that the process of writing itself can be a way of 'knowing' and not just as a way of telling. I also used photo documentation as a form of visual ethnography, inspired by Pink (2007), to construct a visual record of my work and the work of students which I could share with others in the process of feedback, evaluation and analysis. I distributed a feedback questionnaire to the students and their comments on the project were aggregated and evaluated (Cohen, Manion and Morrison 2007:317). These procedures were consistent with an action research methodology which depends on critical evaluation and sharing insights and perspectives with participants, colleagues and critical friends. At the end of this case study, I held an exhibition of the paintings, drawings and prints that I had made in Bateman's Barns in Suffolk to seek feedback from another group of critical friends who did not work in teaching. The functions of the demonstration procedures and artefacts were analysed and tabulated into the beginnings of the taxonomy. This process of action research led to a period of analysis and reflection which informed the design of the next case studies.

In the second and third case study (CS2, CS3), I framed my art practice in terms of what Thornton (2011) calls an artist-teacher identity, that is to say, at that time I conceptualised my art practice as being separate from my teaching practice with some overlaps. The case studies aimed to explore and describe the functions of the classroom art demonstration and to explore experimentally the interplay between two practice domains through a collaborative teaching and practice project with a visiting artist. By doing this, I hoped to contrast my practice with that of the visiting artists. Consistent with CS1, I used similar reflection-on-practice methods within an action research methodology. As in the first case study, there was an element of art practice, but the investigation was about the pedagogical context of that practice and the function of the artefacts and procedures as teaching tools. Photo-documentation and extensive reflective writing in research logs were again used to produce shareable and discussable evidence for analysis, evaluation and reflection. Reflection on the first two case studies led to the planning of the third case study.

In the third case study (CS3), I was again able to work with a visiting artist. This time, I asked the visiting artist if he would work within the constraints of the school timetable which was an unusual way of working with visiting artists (Sharp and Dust 1997, Thomson et al. 2012). It is more customary practice to change the timetable and reduce the size of teaching groups. By not doing this, I wanted to explore experimentally the interplay between the two practice domains by deliberately problematizing our positions as resident teacher and visiting artist.

By the third case study, my position in relation to art practice had shifted. I applied an action research methodology with the intention of finding out about the interplay between the two practice domains and exploring the functions of the classroom art demonstration. The processes and interactions that the students, the visiting artist and I engaged in to make the artefacts evolved through dialogue and transaction. The art practice played a more active role in the research as a way to understand what was going on in the studio classroom. This was partly because of the performative, situated, socially engaged practice of the visiting artist. My position regarding art practice had shifted and I was able to theorise my position more clearly, seeing the things that we did as a more distinctly situated, framed, set of procedures. In this case study, there was less reflective writing and much more reflection on the evidence of the artwork which we documented with video, photography and a portfolio of works. At the end of the case study, we presented the works made during the visiting artist project, and those that I made after with the students, in an exhibition at the Cut gallery in Halesworth. This provided an occasion for feedback from critical friends from the SCVA that organised the project and a wide range of colleagues. This marked a shift in the research towards a more practice-based research process, that is to say, the art practice became the method of research, the acts of making and the dialogues and interactions around the making, became the way the meaning making was understood. This way of working was particularly influenced by Gray and Malins (2004), Sullivan (2010) and Bolt (2007).

During the reflection and planning phase of the fourth case study (CS4), I was asked to teach a module about reflective and visual journals on an MA summer school for teachers. I drew on the theory of Moon (2006), Francis (2009) and Schön (1983) in the framing of my presentation and workshops. The deeper understanding and confidence developed through teaching this module had a profound effect on the final case study. In this case study, the role of art practice, research and teaching became much more aligned. I designed an art practice project which was deliberately set outside any pre-existing art practice in a less-familiar material and craft mode. The project was situated within the specific middle school classroom and proceeded through the application of a set of rules which generated the artworks.

During this case study, the action research model evolved into self-study research. Action research and self-study research are both focussed on understanding and improving practice, but self-study research emphasises exploration of the self, leading to an increased stress on personal reflection (Lassonde, Galman and Kosnik 2009, Kosnik et al. 2015). Self-study enquiry is part of a trend in research toward a “new epistemology of

practice” (Schön 1995). As self-study is enquiry into one’s practice and identity it acts, in this case, as a link between educational research and arts-based research. As a model, teachers widely use self-study to interrogate and improve their practice. In this enquiry, I applied the model to both teaching and art practices as I explored the emerging entanglements. Self-study research assumes personal involvement as extremely important in an engaged, participant-researcher mode. In this fourth case study, there was an emphasis on broader issues of reality and life that transcend teaching.

Throughout the making and research, I was guided by the principle of the demonstration that I had conceptualised. I was continually thinking about what I was learning by doing the things that I was doing, what I was showing to myself, and then how could I show this to others. This conceptualisation was helped by applying Elgin’s (1991) theoretical framework to what I made and did. Each artwork was an instance of artmaking which could be shown and take part in the wider art world. My focus whilst making each piece was to consider what aspect of artmaking they could exemplify. This reached beyond the operational, surface layer of technical understanding into the deeper structure of creativity, embodiment, ideation, researching practice and the thinking and learning skills involved in art making. This became a long standing ‘habit of mind.’ This produced a large body of artwork within the setting which served a social purpose in a difficult situation.

Developing an art practice-based research methodology

When I began this research, I was interested in developing my understanding of arts practice-based research, that is to use art practice as a research tool. This has been a complex field to negotiate and my trajectory in has been through educational research and the constructivist arguments of Guba and Lincoln (1994). McNiff (2008:29) defines arts-based research as “the systematic use of the artistic process, the actual making of artistic expression in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.” Cazeaux (2017:43) defines it as “creative work undertaken in a systematic basis that leads to new insights, acknowledged by members of a subject community.”

This type of research is conducted in the process of shaping, documenting, theorising and contextualising artworks and the processes of making them. Bolt suggests that the insights which can develop out of this research is ‘praxical knowledge’ which is “the particular form of knowledge that arises out of handling of materials and processes” (Bolt 2007:29). This idea of a material-based research, about interactions and ‘material thinking’ (Carter 2004) which might produce shifts in thought and record those shifts in the

research was very interesting to me. The sort of practice research that I evolved during the research moved from using artworks within teaching as artefactual. I realised, on reflection, that the idea of researching my own practices as what Cazeaux (2017:147) calls an “established, pre-determined, hermetic set of operations that ‘does its own thing’” was not effective as research. The idea of ‘ownership’ makes the practice inflexible and unresponsive, “denied the articulation that would allow it to respond to other concepts.” As Cazeaux puts it, the practice must have ‘porous edges’ so that it can take interactions with other concepts. The art practice must respond and adapt to the concepts that are closest to it, in the structure of the research, in this case; demonstration, modelling, scaffolding and ideation. This is what I did in the research as I re-positioned my relationship with art practice, through the iterative cycles of making and reflection, documented in the case studies.

In the context of this research, Bolt’s (2007:31) point about the relationship of this sort of praxical research to ideas of the new are pertinent. Bolt suggests that the quest for the new can be a misguided aim in creative arts research and this was an issue in my research. The art practice took place inside a middle school, surrounded by quite young students and the work I made had to be accessible to them for it to be pedagogically relevant. This made it unlikely that the artefacts themselves would be the source of new knowledge as they were made within a school on the edge of the ‘zone of proximal development’ (Vygotsky 1978:86) of the young people I taught. As Bolt (2007:32) points out, we cannot anticipate the new because “by definition the new cannot be known in advance.” Instead, the new arrives through our dealings with the materials and tools of production and in our handling of ideas “rather than a self-conscious attempt at transgression. This is material thinking.” In the school, transgression would have been inappropriate. Rather, the iterations of ‘material thinking’ produced a different perspective, a different understanding, of how an art practice might be entangled with pedagogy.

During this final case study, I also used some elements of ‘material culture’ thinking, particularly Gell (1998), Ingold (2000, 2010, 2011a, 2011b, 2013), Miller (1998), Knappett (2005, 2011), Malafouris (2013) and Clark and Chalmer’s work on the ‘extended mind’ (1998) which deepened my understanding of what Bolt (2007:31) means by ‘material thinking.’ From this perspective, the studio classroom can be thought of as an ‘artefactual domain’ (Miller 1998:10), that is the field site of the classroom becomes a space where objects are enrolled in social relations. The artefacts were examples of material and visual culture enrolled in the social act of introducing young people to material engagement through the making of objects and images. The visual culture of the classroom draws on

the wider world using books, the internet and the traditions and expectations of earlier school art, being part of the macro-world and the micro-world of everyday, lived experience in schools (Giddens 1976). The material culture of the art classroom involves the entanglement of the two domains of the social world and the object world (Ingold 2011:28) in a 'world-in-formation'; a world-in-formation not only of the objects and images made by the students but also the minds of the students, changed through the making of these artefacts.

The research explored experiential learning, starting from lived experience and personal reactions in situated knowledge formation, inspired by Kolb (1984), and this was a feature of my research and pedagogy. My research approach is most clearly articulated within Rolling's (2013:131) improvisatory research practice approach which is characterised as being inter-textual, post-modern, reflexive and interested in a continuum of instinctual, intuitive and fully-cognitive modalities. This would be the case in the research as I explored my own tacit understandings of practice, built up over many years and excavated them, through material thinking to a more fully cognitive level where they could be pedagogically deployed. Rolling suggests thinking reflexively is at the core of the strategy, with a cut and paste approach to autobiography, autoethnography and embodied research, made visible within curriculum discourse with the goal of increasing understanding. This description, found during the writing up phase, seemed to be the best articulation of the form of practice-based research that had developed through the application of my bricolage of methods.

Making artefacts in the classroom was a practice for enacting knowledge about things and "knowing takes time and effort and people and things" (Gosden and Larson 2007:239). The things that were made in the classroom were things as events and effects, rather than fixed and solid objects. The artefacts were about the emergence of the world as knowledge for the participants and for myself as a participating observer, researcher and maker.

The artefacts made in the classroom were made and experienced in a network of agency (Gell 1998). The school system expressed agency towards me as a teacher through expectations and legislation as they commissioned me to express *my* agency as a teacher towards my students. My agency, expressed as an artist, researcher and teacher, was expressed to the students through the making of demonstration artefacts and then *their* agency as students and as artists in turn was expressed through their making of artefacts.

The by-product of the art demonstration, in Gell's theory (1998), can be seen as an object with an agency of its own. The artefact made during a classroom art demonstration is an unusual form of art object as it implies that the viewer engages in an act of agency on their own part, namely to make an artwork of their own. That is the reason for the demonstration artworks existence: to generate agency on the part of others. This became what Ingold (2011) terms a 'meshwork' of pathways of intention and direction as agent and recipient roles are swapped and reversed. This meshwork of activity, thinking and making becomes a form of collaboration through the dialogues around the teaching, learning and exhibiting of artefacts within the school community. The embodied practices of writing documents, assessing, display, manufacture and curation becomes what Gell (1998:221) terms an 'extended mind' of knowledge making.

I applied my own pedagogy to the art practice. I changed the classroom so that at least part of it functioned as a studio space, a concept which expanded and contracted to include the students at various times. I used sketchbooks as reflective research journals which helped me generate a multiplicity of ideas and directions for thought, as 'tools to think with' (Gunn 2009:4). These sketchbooks were art practice, documentation, demonstrations, research journals and drawing books. I planned the project so that the students would interact with it at different key points, assuming that I would have developed a more sophisticated understanding of the materials and mode during the process and that the older students, interacting with the project at a later date than the younger ones, would have a more complex and challenging learning experience.

The four case studies present a change of my position within the three poles of artist, teacher and researcher. In the first, I am using a pre-existing art practice as a tool for curriculum development in the classroom. In the second and third case studies, I used my art practice in collaborative relationships with visiting artists. In these, the art practice and the pedagogy are the subject of the research. In the fourth case study, I had let go of the pre-existing, external, parallel art practice and recreated a practice as research within the pedagogical space, which positioned me as teacher, learner, researcher and artist.

Methods adopted in the research

Reflective practice

The first case study (CS1) used the 'reflection-in-action' method articulated by Schön (1983) in *The Reflective Practitioner*. This method was consistently applied during the four case studies. Schön writes about the difficulties faced by professional practitioners in a

variety of fields from psychotherapy to architecture. By using accounts of practice, Schön (1983:68) demonstrates how professionals can become more self-critical, analytical and effective by using what he calls 'reflection-in-action':

When someone reflects-in-action, he becomes a researcher in the practice context. He is not dependent on the categories of established theory and technique but constructs a new theory of the unique case. His enquiry is not limited to a deliberation about means which depend on a prior agreement about ends. He does not keep means and ends separate but defines them interactively as he frames a problematic situation. He does not separate thinking from doing, ratiocinating his way to a decision which he must later convert to action. Because his experimenting is a kind of action, implementation is built into his enquiry.

In this research, I set out to find out about the specific case of my middle school art room and the sort of demonstration work made within it in an open-ended way. The theory of the unique situation developed during the project through reflection and iteration, developing a clearer understanding of the sort of practices carried out in the classroom. The making of artefacts with the students and visitors to the space were the experiments, each one a product of a sort of 'reflection-in-action' as described by Schön (1983). There were pauses for moments of what Schön would call 'reflection-on action' at the end of classroom projects, but most of the creative work carried out was reflected on through action during the work.

Reflection-in-action is a development of self-study action research. The main use of action research in schools is to improve professional practice, equipping teachers with new skills and methods, developing analytical skills and heightening self-awareness.

Schön argues that much of what professionals do is based on a technical expertise that cannot cope with a changing world of increasing variability and complexity. General principles that underpin professions are frequently inadequate to the task of solving difficult situations as the world changes with increasing speed. Schön (1983:68) contends that for these professions to remain relevant as problem solving forces in society, their practitioners must develop "the art of practice in uncertainty and uniqueness". The research presents finding a pathway through a sometimes difficult professional experience as a way to seek professional renewal through a changed practice.

The importance of sketchbooks and journals in reflective practice

Learning journals were important in this research project as a means of recording the narrative events of the research as it progressed. The use of reflective journals became more sophisticated during the project and became closer to learning journals, as described by Moon (2006). These written books then became visual journals and sketchbooks as the research shifted from teaching towards art practice. Some of my reflective writing moved to a blog where the potentially more public situation for the writing changed the terms of address. Evidence of these different forms of writing can be seen in the reports of the case studies and are part of a patchwork text of voices and narratives.

A sketchbook is a widely used tool of art practice and education, identified by Sims and Shreeve (2012) as being part of the signature pedagogy of art and design. Sketchbooks and workbooks are used at all levels of art education and effective use of them is considered a characteristic of good practice in schools by Ofsted (2011).

Sketchbooks can serve a private purpose as a creative research tool and also a more public purpose. According to O'Neill (2011:1):

A sketchbook is an invaluable, omnipresent, research tool that allows its owner to incubate new ideas, through exploration, experimentation and play in a safe and private environment whilst also allowing for the editing and sharing of its content in ways suited to multiple audiences.

This would position sketchbooks as being both private spaces for research but with the potential to be shared. Ryan (2009) and Alaluusua's (2016) research into sketchbook practices found that the sketchbooks often have a public aspect. Whilst being associated with home and studio, access to sketchbooks was usually controlled by the artist. However, more 'goal-orientated' aspects of sketchbook keeping, which would mean education and research practices, means that sketchbooks are often shared or presented. What might be considered initially private shifts in emphasis and intent towards the 'personal', a more public form of address (Alaluusua 2016:169).

I have used sketchbooks as part of my process as a long-standing practice, as a habit of mind, picked up as a young art student. These books have served many evolving purposes. They have sometimes been private and diary-like and, at other times, were made as a semi-public part of my teaching practice. During this research, my sketchbooks were depositories of ideas, drawings, notes about artists, cuttings and printouts relating to the making of artworks. They were made for public use as teaching aids, which changed

their shape and form. They were made to be research logs, learning journals (Moon 2006) and drawing books (Gray and Malins 2004, Robinson et al. 2011) to explore the idea as far as possible within the context of the research. For Ward (2014:7), the keeping of only one sketchbook for both his art practice and teaching, “became a symbol of a unifying of my practice as an artist and that as an educator and the two, until then, separate roles began to merge.” I did a similar thing during the fourth case study, as I decided to keep only one book for the research, one sketchbook to hold everything.

A teacher-kept book can be partly a demonstration of how to keep a sketchbook. The sketchbooks kept in this research have, to some degree or other, been partial demonstrations of this, showing habit, routine, procedure and ideas about sketchbooks. The sketchbook, therefore, functions as a manual of how to keep a sketchbook. In this way, the sketchbook, like books intended as manuals, guidebooks and recipe books, can be used as demonstrations of ideas and techniques. Manuals of techniques have something in common with the classroom demonstration where the teacher is a sort of living manual.

Writing in the journals and sketchbooks has been important in my investigations. Richardson (2000:924) proposes that the act of writing can be *part* of a process of research practice distinct from the writing up of data at the *end* of a research process:

Writing as a method of enquiry, then, provides a research practice through which we can investigate how we construct the world, ourselves, and others, and how standard objectifying practices unnecessarily limit us and social science.

Richardson's writing on the categories of notes that one might keep were useful. She lists observation notes, methodological notes, theoretical notes and personal notes and discusses applying creative writing skills to the writing of field notes. Richardson proposes using different fonts and coloured text in writing to differentiate voices or viewpoints, an approach which has been used in the presentation of notes and journal quotes in the case study reports. Richardson takes the view that research procedures themselves construct reality rather than just produce descriptions. As we write, speak, draw and research from located and embodied positions in the world, so we use our language and other cultural production as a way of forming meanings in the act of describing them.

As we all experience the world and we all write from specific positions, we can never know a fully objective ‘truth’ about anything. We cannot know *everything* about something.

Whatever we experience is part of our construction of reality, placed within our subjective nexus of consciousness and culture. Although we may only have a partial, local and historical understanding, we can nevertheless claim to know *something* about something.

For Richardson (2000:928), the postmodern demise of the objective viewpoint is a liberation from researchers having to:

...try to play God, writing as disembodied omniscient narrators claiming universal, atemporal general knowledge; They can eschew the questionable metanarrative of scientific objectivity and still have plenty to say as situated speakers, subjectivities engaged in knowing/telling about the world as they perceive it.

Richardson presents an argument for a wider range of writing research methods which she calls Creative Analytic Practices (CAP) ethnography. Richardson argues that this sort of writing questions the traditional qualitative technique of 'triangulation' of data, suggesting that this pre-supposes a single viewpoint from which to triangulate. Richardson (2000:930) suggests that a metaphor for this sort of research should be crystallisation: combining symmetry and substance with an infinite variety of shape, substance, multi-dimensionalities and angles of approach:

Crystals grow, change and are altered, but they are not amorphous. Crystals are prisms that reflect externalities and refract within themselves, creating different colours, patterns and arrays casting off in different directions. What we see depends on our angle of repose - not triangulation but crystallisation.

Bolton (2005:10) also argues that writing in a creative, imaginative way can be a powerful aid to the process of reflexivity:

Reflexivity is making aspects of the self strange: focussing close attention upon *one's own* actions, thoughts, feeling, values, identity and their effect upon others, situations and professional and social structures. The reflexive thinker has to stand back from belief and value systems, habitual ways of thinking and relating to the world, structures of understanding themselves and their relationship to the world and the way the world impinges on them. This can only be done by somehow becoming separate in order to look as if from the outside: not part of habitual ways of experience processing and not easy.

For Bolton, the act of reflective writing develops mindfulness by which she means a concentration on an awareness of current thoughts, feelings and surroundings, and an

orientation to experience involving accepting one's stream of thought, maintaining open and curious attitudes and thinking in unconventional categories.

Reflective writing is a powerful method for the articulation, description and exploration of some of the internalised process of art making. In this research, the process of writing as a form of discovery has been important. This has been developed through writing in sketchbooks, journals and a blog. It is represented in the thesis through differentiated personal writing and accounts in the text.

Although making art and writing are different activities, it is possible to see how one could be used to inform and illuminate the other. The use of journals, sketchbooks, day books and notebooks by artists to track the progress of their work, record ideas and develop projects has a long history. Paul Klee's *Pedagogical Sketchbook* (Klee 1953) is an example from the Bauhaus. Francis (2009) has many suggestions on reflective journals and there are examples of artists' sketchbooks and notebooks in *Drawing from Life: The Journal as Art* (New 2005). The reflective journal provides a commentary on visual practice and has been used to inform, record, document and develop the content for practice.

The construction of a patchwork text is a means of making an academic piece of reflective writing more accurately describe the postmodern condition of uncertainty. A patchwork text is a piece of writing made up of fragments of reflective writing. Winter, Buck, and Sobiechowska (1999:65) argue that these fragments can be fictionalised narratives:

Thus, to sustain the reflective process, a format is needed which is flexible enough to allow different ways of writing to be combined, a format which allows the writer to move easily between description, imaginative creation and analytical commentary. The format of the text needs to be one which can be built up gradually over a period of time, even while its final form remains uncertain, a text which can allow the focus to shift, in response to the discussion of each successive piece of writing. It needs to avoid the rigid linear logic of the essay and to retain as much as possible of the freedom which derives from the ambiguity and implicitness of the fictional mode. Hence, although writing a story about one's professional work is an important and central part of the reflective writing course, the overall format for participants' writing is not simply 'a story', but a 'multi-voiced' text, a 'patchwork text.'

The idea is to introduce and encourage artistry and imagination in reflective writing and to use literary techniques, collage and montage to construct a text of Schön's (1983) 'reflection-in-action.' As we view the world through our consciousness with no recourse to any truly objective external view, then we view the world through the schematics of our imagination. We create meaning from our experience and so the reflective text should be an interpretation of our experience and contain the possibility of other voices, of other points of view. The academic author is, in a sense, no more reliable than any other postmodern author or constructor of texts. The construction of the text is a means to an end, by seeking understanding through introspection and self-clarification.

Participants, collaborators and others

The main experimental tool of the research has been my own creative practice as an artist and teacher. This has meant that I have taken the role of practitioner researcher, which is not an unusual position in action or arts research and there is a long tradition of teacher researchers studying their own practice in the classroom (Schön 1983, Bell 1993, McNiff and Whitehead 2011).

This meant creating a phenomenology of my own work and experience as a situated and embodied practitioner and maker in a network of relations. The people I have worked with in the classroom over the course of the research have also been part of the study. Interactions with others in the process of teaching, learning and making have been recorded through reports in notebooks, sketchbooks, questionnaires, videos of lessons and through reflection on their making and outcomes.

For the second and third case studies, my middle school and I were involved in a collaborative project with Dr Veronica Sekules, the Education Officer of the Sainsbury Centre for the Visual Arts (SCVA) as part of their Culture of the Countryside project (Sekules 2009, 2017). Colleagues and I worked with two artists in residence, Jason Parr (Parr 2014) and Craig Kao (Sekules 2017:56), several visiting guides and two weather scientists. In first and second case studies particular groups of twelve and thirteen year old pupils took part. The third case and fourth studies included the work of all the 550 students as we opened the project to everyone in the middle school.

Other people in the classroom during the middle school phase of the research included teaching assistants and the classroom technician who helped with the practicalities of the 100 ceramic plates project in the fourth case study.

Ethical issues and classroom practice

The research took place within the normal ethical and professional bounds of education in a maintained school. At the time of the research, these bounds were defined by statutes such as the Children Act 2004 (Children Act 2004) and the Education Act 2002 (Education Act 2002) current at the start of the project. All of the classroom projects conformed to the National Curriculum (QCA 2004a, 2007) which was reformed during the period of the research. The research was approved by university research ethics committees. Work in the classroom was discussed and agreed with the school management team.

In the first case study, a group of approximately 120 students in four class groups of thirty each were selected to participate in the research over a term. Pupil participants were briefed verbally and there was reference made to the research during lessons.

As the students were under the age of eighteen, permission for the use of their images in a classroom context was sought. This is covered by the school's general permission for photography consent which almost all students' parents and guardians sign on entry to the school. With the co-operation of the school governors, this general permission letter was amended to include permission for educational research purposes. Any photography of students as part of this research conformed to this general school policy on photography and the use of images of students. Photographs made as part of the project were treated as personal data following the *Data Protection Act 1998*, as was all personal data in the project. Students' names and identities were separated from the data at the earliest opportunity, and all images and data were treated with proper professional discretion. All pupil identities were changed at the earliest possible point in the research and, at the end of the research, all data used will be destroyed in line with UAL guidelines. The photography of pupils was done with discretion, with either general views or focussing on the work tables and displays. As the research involved the regular participation in lessons, in one sense it would be difficult for student participants to withdraw from the research. It was possible for students to withdraw permission to use their visual work or any image of themselves in the research. Students were asked for permission for their artwork to be included. It was made clear to parents and students that the research does not involve anything that is not already sanctioned under current school policies.

All the practice methods in the classroom conformed to Health and Safety procedures expected in an educational situation. These were set out in national guidelines collated on the National Society for Education in Art and Design website (NSEAD 2015). This means

that no students were put at physical risk throughout the research. All materials in the school were closely monitored for Health and Safety requirements and COSHH. Careful procedures were followed with regard to dust in ceramics, for example. No solvents were used in the art department and all materials were water-based which is standard practice in middle schools. This influences the sort of work that can be done and the nature of outcomes. The painting was usually done with a superior quality poster paint and any printing work was done with water-based inks. Surfaces were often sugar paper or card reclaimed from local print works. Glues were PVA based, and there was a lot of use of recycled materials, especially in sculpture.

The parents and participating students involved in the research made the first local audience for the research. Beyond that, the audience for the research was the art teacher community in Suffolk, and the research was disseminated to them through the local art education networks by several presentations at network meetings and conferences. The art research community was addressed through the UAL and NUA research network. The research has been disseminated through a blog and website during the analysis and writing up phase.

Evidence and interpretation

During the research, a huge amount of research material has been produced in the form of paintings, drawings, sketchbooks, prints, sculptures, constructions, collages and ceramic works. They have been made in various combinations and collaborative groupings, and individually by students, visiting artists and myself. The work has been exhibited, photographed, shared on the web, left grouted to walls, discarded, lost, broken, and some has been taken home by students and given to parents. The work has been gathered in a photographic archive as well as a selection in a small material archive in a school cupboard and now a portfolio in my studio. All of these disseminations have been reflected upon through a practice of writing in reflective journals, notebooks, blogs and sketchbooks.

Visual mapping of networks has also been used as a means to generate meaning and knowledge during the project. According to Gray and Mallins (2004:146), visual methods of presenting information can be a powerful way to organise and interpret data, and relationships between many variables in the data, illustrating difference and similarity and describing unfolding narratives. These maps have led to insights in the positioning of the art demonstration within pedagogical frameworks and art practice, and has informed the development of a taxonomy of art demonstrations as part of the analysis of the data.

Validity

According to Cohen, Manion and Morrison (2007), validity in qualitative or naturalistic research can be addressed through honesty, depth, richness, the scope of the data gathered, the range of the participants approached and the extent of the triangulation used in the research. 100% validity is unachievable in research in any paradigm, so it becomes a matter of degree. The great strength of naturalistic research in social situations is the ability to research complex and unique situations. In qualitative research, repeatability in complex social situations is near impossible and arguably undesirable (Stake 1995). The expectation of personalisation and originality in research into creative practice would make repeatability very unlikely. Validity in this type of research must be found in other ways by presenting the results, the convincing narrative accounts and visual material in this case, in a way that is useful to others so they can build upon findings.

Research validity can be looked for through descriptive validity. By using multimethod triangulation, multiple ways of formulating a view of events has been rendered. Using mechanical instruments such as cameras to document material helps construct a viable picture that what has happened did really happen and that there is a degree of factual accuracy. It can be shown that there is a degree of interpretative validity in that the research shows a fidelity to the meanings, elucidations and intentions captured in the data. It can be shown that the data collection is believable, that it is likely to be the case and that the data can be used to draw reasonable conclusions.

For Stake, the strength of case study research is the particularisation, the thorough understanding of a particular situation, in this case the fine-grained, insider view of the artist-teacher in a specific classroom, studio and gallery spaces. Any studied particular will have things in common with other particulars and from this, some degree of generalisation may be tentatively drawn. "Seldom is an entirely new understanding reached but refinement of understanding is," according to Stake (1995:7). In this research, I set out to deepen my, and others', understanding of the under-theorised concept of the demonstration in the art room. The particular situation has many things in common with other middle and high school art rooms and the experiences, ideas and findings may well be applicable in similar locations. The artist-teacher also has experiences and training in common with other artist-teachers and the explication of a position in art and teaching may be applicable or find some resonance with others.

According to Cohen, Manion and Morrison (2007:134), internal validity seeks to show that the explanation of a particular event can be sustained by the data gathered. Internal validity can be shown by using participant researchers who are exposed to the situation for a long time, peer review of data and mechanical means of data collection in addition to the human observer. These have all been used in this research.

Authenticity of the research arises from fairness in the representation of multiple realities and ontological authenticity in finding a fresh and more sophisticated understanding of a situation; in making the familiar strange. This research, as action research and 'reflection-in-action' (Schön 1983), sought new courses of action both during and arising from it. Validity requires clarity about the claims that can be made from the research. In this case, the research is descriptive of a situation of potential interest to others, explanatory of the situation, definitional and potentially generative of theories about the role of art practice and what purpose it may serve in the art classroom.

The data gathered in this project has been analysed through progressive focussing, an iterative process of working from the wide collecting view to a narrower point of focus which can be used to generate theory (Cohen, Manion and Morrison 2007:185). The research material has been taken apart and recomposed, often through visual mapping techniques, seeking comparisons and parallels which may yield valid connections and inferences. The intention was to move from the descriptive aspects of the initial data to an explanation of the situation studied and ultimately to a valid position of theorisation. The sense that there was a useful and pertinent position that could be described, explained and theorised in the practice was unpacked from the process of making, documentation, reflection and further making. The positioning and theorisation emerges from a process of reflection, mapping, making and writing.

According to Eisner (2002:215) in *The Arts and the Creation of Mind*, there is a need for research in arts education that attempts to address the question "What do teachers of the arts do when they teach and what are its consequences?"

Eisner (2002:217) goes on to list several further concerns and suggests:

What we need are empirically grounded examples of artistic thinking related to the nature of the tasks students engage in, the materials with which they work, the context's norms and the cues the teacher provides to advance their

students' thinking. Such studies of process would help us frame tasks and provide forms of teaching that optimize the student's cognitive development.

This research addresses these issues and makes a useful contribution to empirical research in the classroom. Eisner, quoted in Duncan (2004), states that research can be useful if it helps readers to understand a situation that is confusing or enigmatic. Eisner suggests that research can be useful if it helps people anticipate future scenarios and possibilities.

Summary of methodology

The aims and objectives of the research structured the design of the four case studies which systematically and progressively investigated the topic with an increasing amount of understanding and sophistication.

The second objective of the research was to investigate appropriate research techniques and methods which would allow an effective investigation into a complex and cross-disciplinary area of practice. Action research (Cohen, Manion and Morrison 2011, McNiff and Whitehead 2011), Schön's (1983) 'reflection-on-action', writing (Richardson 2000, Bolton 2005, Moon 2006, Francis 2009) and art practice (Gray and Malins 2004, Bolt 2007, Sullivan 2010, Rolling 2013) as research methods and, finally, autoethnographic (Ellis 2004) approaches were all investigated and deployed in the design and development of the case studies.

The third objective was to use these appropriate research methodologies to devise four case studies based on an action-research methodology, designed to develop insights into and suggest improvements to, questions of professional practice in art and pedagogy (Cohen, Manion and Morrison 2011:345).

The four case studies were designed to progressively study the classroom and art practice. In the first case study, I addressed the first aim, to find out the ways in which the classroom demonstration could be a means to embody the interplay between two practice domains in the role of the artist-teacher and to investigate ways in which the classroom demonstration can function as a connection between these two domains across which ideas and influences pass back and forth, within the context of a middle school. I did this by using my own art practice as a starting point in the planning of a classroom art project about abstract painting and collage.

This case study also began to address the second aim which was to explore and describe the possible functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching and, by so doing, construct a taxonomy of the classroom art demonstration. The demonstration work that I made in CS1 began the taxonomy which was further developed through a consideration of the wide range of communicative and collaborative demonstration artworks made and deployed during CS2 with Parr, our visiting artist.

Reflection on this second case study led to the design and development of the third case study which addressed the aim of determining whether the classroom art demonstration can be regarded as a form of dialogic, socially engaged and collaborative art practice. I sought to question whether it might be possible that these demonstration works could be the nucleus for a socially engaged and dialogic art practice. This longer and more collaborative classroom project further developed my understanding of my role as an artist-teacher.

Reflection on the practice carried out so far, and on a shift in perspective on my art practice, and a greater appreciation of some aspect of my 'pedagogised identity' (Atkinson 2002:4), led to the design of the final case study which more directly addressed the final aim of the research. This was to formulate a more informed and sophisticated construct of my practice as an artist and teacher along with the pedagogical and learning role of the demonstration within these linked practices in order to discuss and understand some of the perceived conflicts in the artist-teacher role. The planning and design of the final case study, CS4, is discussed in more detail on page 4-145. The next section introduces the case studies and sets the scene for the reports and discussion of their progress and development.

Chapter 4

Reports and discussion

Introduction to the case studies

The four case studies took place in a middle school art classroom from the winter of 2007 until July 2011. The experimental case studies plotted a course of action research in the classroom whereby the evaluation and reflection of each case study led to a refinement of the aims and the design and execution of the other case studies.

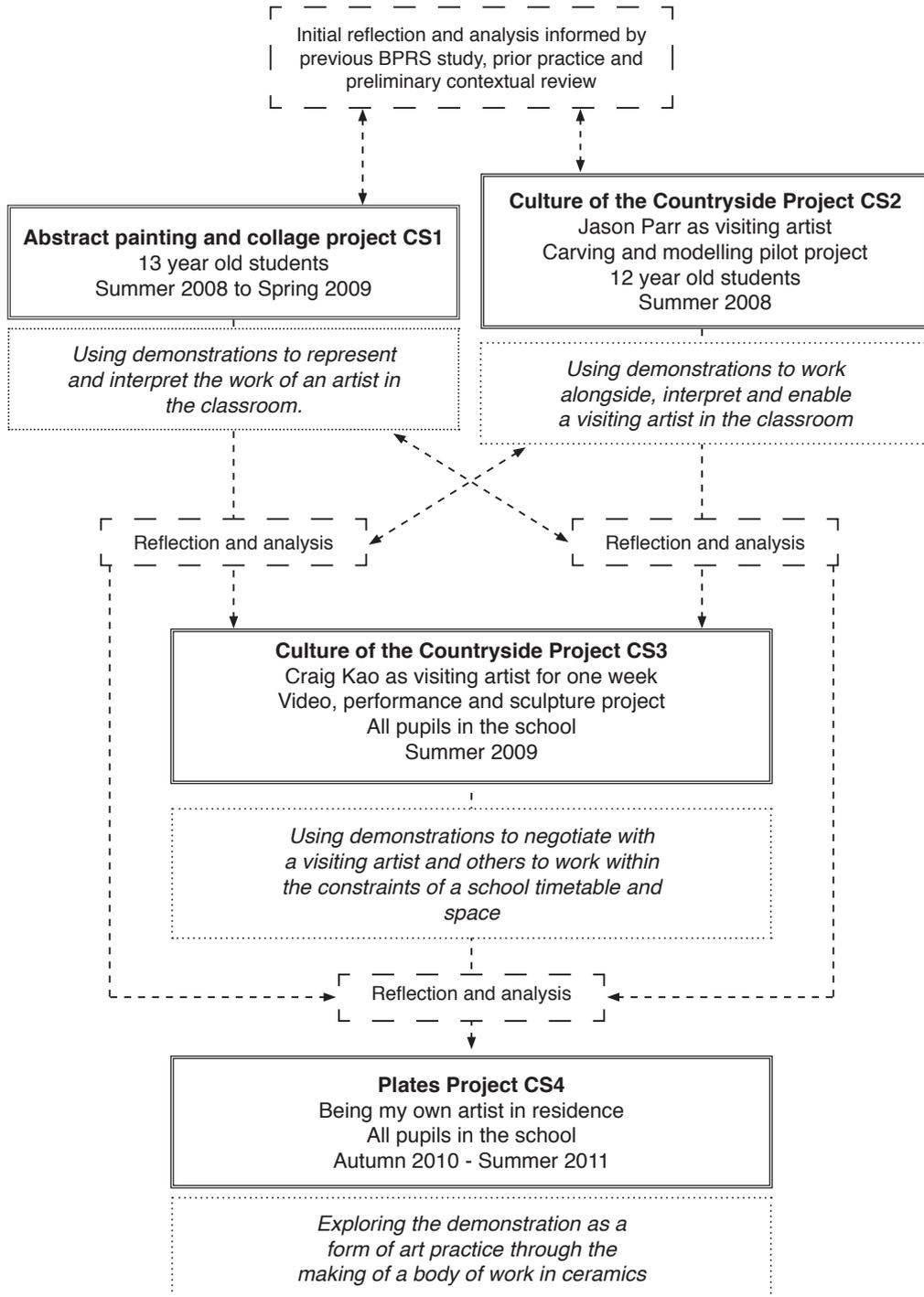
While there was an overall plan to investigate the classroom art demonstration, the precise shape of the case studies and the project emerged during the conduct of the research. This would be consistent with an action research approach, seeking to find solutions as the research probed into the problems. The four experimental case studies track increasing confidence in using the classroom art demonstration as a form of art practice and show development in depth of understanding about the art demonstration and modelling in the classroom.

The first case study used an action research model to ask how I could use my art practice to research the work of an artist, in order to present that artist in the classroom as a project starting point. I was influenced by Hughes' (1989:73) idea that students should be taken beyond the copy in the art room through an 'unpacking' of the creative processes of artists. In this case study, my art practice was used as an investigative and presentational tool of the pedagogical practice. In the second case study, I used a dynamic action research approach to investigate how a visiting artist, gallery educators and myself used a variety of artefacts as pedagogical demonstrations. I was interested in the range of functions and the different sorts of pedagogical framing that was used in the deployment of the various demonstration artefacts. This added to the taxonomy of functions and raised issues of my positioning as pupil and assistant in relation to the visiting artist. Reflection on the first two case studies informed the third case study which took a more experimental approach to the visiting artist placement in the school. By carrying out the placement within normal lesson structures, this action research project investigated the pedagogical role of the visiting artist and role of artist-teacher as assistant to the visiting artist. In this experiment, I became more aware of the possibilities of my art making in the classroom and the fluency that I had in the classroom, based on years of experience and familiarity. Reflection on the first three case studies led me towards a more art practice-based approach in the final case study. I used more visual research methods, a more

sophisticated research sketchbook and set out to make a body of work in the classroom as if I was an artist-in-residence on a placement. This led to developing the action research methodology towards a more self-study approach with an increasing interest in biography and my own cultural background in the research. This was influenced by autoethnographic approaches which showed in the visual and written evidence.

It should be noted that the selected case studies took place over different time spans. The first case study took place over more than a year of practice and teaching experimentation leading up to the final term of the classroom project; the second involved a period of planning which overlapped with the first case study and an intensely focussed two-day project with a visiting artist; the third was a one-week project with a visiting artist after a lengthy period of planning and liaison and the final case study extended over more than two terms of teaching and art practice. They are presented in a relatively uniform manner and in an order which presents the narrative most clearly. Each study was uniquely designed to address a specific context and set of questions, as has been discussed in the methodology section.

Table 3 Diagram showing development of case studies.



Case study one: The Alan Davie and Sandra Blow classroom project

Introduction

The first case study was a classroom project with thirteen-year-old pupils based on the working methods of Alan Davie (1920-2014) and Sandra Blow (1925-2006). I used my art practice to adapt Davie's improvisational drawing strategy as a starting point, addressing the first aim of the research, to find out the ways in which the classroom demonstration could be a means to explore and understand the interplay between the two practice domains in the role of the artist-teacher. I intended to create an experimental situation whereby I might explore what Hall (2010:106) calls the "rich conceptual seam of practice that lies in the interplays between one's work as an artist or maker and one's teaching." In order to do this, I self-consciously sought to adopt Davie's and Blow's working methods as if they were my own by using my work to understand their ideas and working methods. By doing so, I hoped to construct a classroom project which unpacked abstract painting methodologies for my thirteen-year-old audience. I also expected to learn something about these methodologies for my art practice as a type of practical art history. Making a series of drawings based on Davie's method helped me to understand some aspects of his work. I then used these drawings as part of my planning of a painting and printing project with four groups of thirteen-year-old students. Later in the project, I used Blow's collage strategies in further collage, painting and printmaking with the students.

Consideration of the artworks I made and the reasons that informed their making began to develop a taxonomy of functions for the classroom art demonstration, addressing the second aim of exploring and describing the purposes of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching. Reflection on the range of work I made, beyond the direct classroom models I made in front of students, informed a broader definition of the demonstration which embraces all types of *pedagogically valuable artworks*.

I engaged in a form of dialogic practice (Kester 2004) by making these artworks, working alongside my students, presenting the demonstrations in slightly different ways with different groups as I responded to their feedback and developed different pathways through the project, depending on how the students reacted to the stimuli. This aspect of the case study addressed the third aim of determining if the art demonstration can be regarded as a form of dialogic, socially engaged and collaborative art practice. This aim was more fully discussed in the subsequent case studies. Working alongside students

generated large amounts of discussion about the process and aims of abstract painting. The work also represents an engagement with the work of Davie (Hall 1992, Davie and Tucker 1993, Patrizio 2003) and Blow (Bird 2011). Through exhibition around the school and at two venues outside the school, I sought a dialogue with an audience of colleagues, students and visitors.

Reflection on the case study also considers how the classroom project can be a form of socially engaged art, according to Helguera's (2011:14) taxonomy of participation. By making work in the classroom, the students took part in a more substantial art event through distinct levels of participation and community building, as their agency as learners developed in the project and they were given more autonomy over the progression of their work within the overall scheme.

The final aim was addressed through the elucidation of the relationship of the classroom art demonstration with my art practice to discuss some perceived conflicts in the artist-teacher role (Thornton 2005). By using my art practice to seek understanding and insight into the work of an artist, I was validating my desire to make artworks by valuing them within the pedagogical practice. As Hall (2010:107) suggests, the processes through which artist-teachers link their art practice with their teaching are complex, diverse and often unarticulated. My intention in planning this case study was to articulate the process through which I linked my art and teaching practice using the classroom art demonstration.

The investigation into the physical and mental processes described in the case study through the reflective journal notebooks represent a re-evaluation of the classroom art demonstration as an art practice present within teaching and offer a perspective on the artist-teacher role as a way of activating and embodying art practice in the classroom.

Participants and collaborators

In this case study, the participants were myself as the artist-teacher and four groups of year eight students. At 12 to 13 years old they were the oldest students in the middle school. The case study took place in the art room of the middle school with some preparatory work taking place at home and some of the ancillary printmaking work taking place in the print workshops at NUA. The preparatory phase of research, reflection and experimentation extended over 2008 and the final classroom work took place during the spring term of 2009.

Methods employed

At this stage of the research project, I applied an action research model. I sought to record material through the collection and archiving of the body of work made by myself and the students that I worked with. I documented some lessons with a video camera and others with a digital stills camera. Some of the video recording and photographs were taken by students. The students were asked to write a short evaluation of the project including how they felt about their work as part of the final plenary.

The main means of evidence collection was through written documentation in notebooks and later reflective writing on the project, in line with Richardson (2000) and Schön (1983, 1987). The notebook journal provides the dated notes in this writing. The notebook was used as a recording device and as a reflective journal during the project as recommended by Moon (2006) and Francis (2009).

Setting up the project

This case study began by my using my art practice to investigate abstract mark-making over an extended period. I was particularly interested in contemporary abstract painters working on a small-scale such as Thomas Nozkowski (Lewis 1999, Nozkowski 1999), Tomma Abts (Hainley et al. 2008) and James Siena (Hobbs 2001). My thinking about a starting point for the project was informed by working on a series of watercolour and acrylic abstract paintings at the back of the classroom before school and during lunchtimes. This was 'material thinking' about the small-scale abstract paintings I had been looking at online (Smith 2008) and in books and art magazines.

The planning of the classroom project aimed to address the then QCA (2004:112) National Curriculum *Knowledge and Understanding* requirement for students to explore "the visual and tactile qualities of materials and processes and how these can be manipulated and matched to ideas, purposes and audiences." Another relevant aspect of the *Knowledge and Understanding* requirement was to discuss "codes and conventions and how these are used to represent ideas, beliefs and values in works of art, craft and design." An important part of the planning was the *Breadth of Study* requirement: "Investigating art, craft and design in the locality, in a variety of genres, styles and traditions and from a range of historical, social and cultural contexts [for example, in original and reproduction form, during visits to museums, galleries and sites, on the Internet]" (QCA 2004:113). The National Curriculum guidelines provided me with a framework within which to develop the project, being both constraint and stimulus to my imagination and planning, thinking my way 'out of the box' (Hulks 2003:142).

By demonstrating the making of artworks in front of and alongside the students, I intended to explore Hetland et al.'s (2013:21) studio structures for learning: "Through modelling, teachers exemplify their beliefs in art and working as artists." According to Hetland et al. (2013:21), regular demonstrations expose the students to their teacher as an artist, "who is thinking and experimenting purposefully, playfully, autonomously and collaboratively. The teacher models the methods through which art students as well as mature students develop artistry."

Table 4 Plan of the project in case study one.

Lesson	Activity	Outcome of activity	Demonstrational Aspect
Research phase	Researching Lasker, Nozkowski and Davie	My own acrylic and water-colour paintings of paper	Considering ideas for myself
Lesson planning	Improvisational drawing using Davie method as described	80 small ink drawings	Demonstrating the method to myself. Using art making to 'get inside' Davie's method.
1	Improvisational drawing built up over a lesson with increasing complexity	Set of six improvised drawings with motifs	Made six drawings myself with each group
Homework	To find motifs or symbols that have meaning to the students		
2	Further development of the drawings with selection and editing into larger paintings	Sets of paintings 80cmx 60cm in poster paint	Made a painting alongside the groups, demonstrating layer build up, dry brushing and colour mixing
Homework	To research Alan Davie's work	Research in sketchbooks	
3	Continue the paintings and begin to develop linocut designs	Paintings and drawings in sketchbooks	Direct demonstration of reduction method linocut
Homework	To research religious symbolism	Research in sketchbooks	
4	Make two and three colour linocuts based on drawings and painting work	Linocuts	Direct demonstration of linocut printing method
Homework	Research Sandra Blow online	Research in sketchbooks	
5	Students working more independently on paintings, prints and small abstract collages, after Davie and Blow	Paintings, prints, small collages	Demonstration of abstract collage with tearing, cutting and of available resources
6	Students working more independently on paintings, prints and large abstract paintings and collages after Davie and Blow	Paintings, prints and various collages	Demonstration of mono-printing method
7	Self-evaluation text, selection and presentation of work in exhibition on the walls of the corridors and art room	Exhibition of paintings, prints and collage	

Why Davie?

Having considered the work of Nozkowski and Abts, I decided that their working practices were too complex to be easily understood by my audience of thirteen-year-olds.

Nozkowski leaves his paintings for a long time to gestate, works in oils on canvas boards and will erase previous workings and start on top of the wiped work (Perry 2005). I

thought that this would be both difficult for the thirteen-year-old students and impractical.

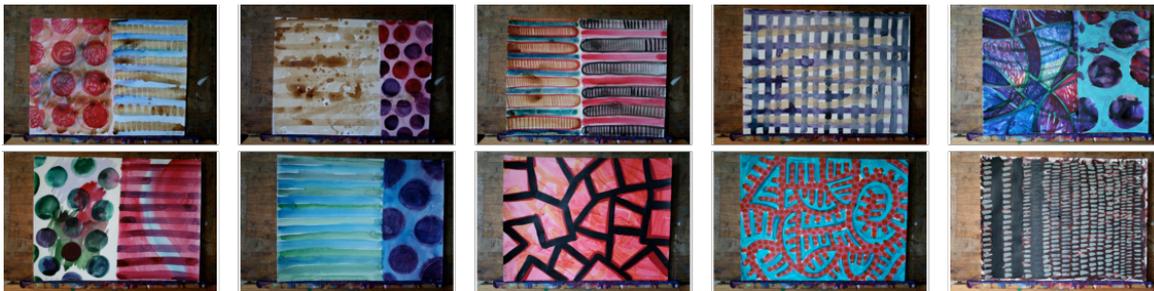


Figure-1 Selection of my small paintings made at the back of the art room

Whilst researching the abstract painting project, I found a very clear explanation by Alan Davie of an improvisational drawing procedure in an interview in the *Turps Banana* journal (Holden 2008:24). I later found an account of Davie's teaching by Ehrenzweig (1967:105) which explained how Davie applied his improvisational method to his teaching. Davie described placing several sheets of paper down and going around the sheets, adding marks with a brush sequentially to each. I decided that I could use this explanation to focus on Davie's working strategy rather than just his 'style' or visual manner which is the more orthodox school approach. For Hughes (1989:73), it is important that children are taken beyond the copy in the art room:

It is essential that we go beyond this potentially limiting procedure and find ways to 'unpack' the creative processes of particular artists, possibly through reference to studio journals, diaries, the comments of contemporaries and the results of historical research.

This is what I was trying to do with this classroom project. I was also interested in Davie's role in art education at the Central School (Macdonald 1970:367), particularly his role in the Basic Design movement of the early Sixties (De Saumarez 2007, Crippa and Williamson 2013). Davie was an advocate of improvisation and free association based on Jungian archetypes (Jung 1968). This presented the possibility for me of rehearsing a position in art education using Davie to think about improvisation, eclectic Modernism and attitudes towards other cultures, Basic Design and a way to work with abstract imagery and symbolism.

Preparation demonstration

On a preparation day at the start of term, I made over 60 ink drawings in the art room using Davie's improvisational drawing method. I made two sets of drawings, laying the sheets of paper on the tables and working over them with brush and ink. On the second set, I started to invent a list of words for marks, such as 'spiral', 'ladder and 'cross', which I could use with the students. As the start of a taxonomy of demonstrations, making my own drawings in this way was an example of using the demonstration for myself as a way of thinking how to present Davie's work. I was demonstrating Davie's method for myself to see how it would look, trying it on for size.

Could this method be used to produce something that looks like Davie? Does my knowledge of Davie infect the drawings or is the result implicit in the method? Could the list of iconographies be more random or derived from another artist? A touch of Miro in there today. Derive from another less likely artist? Less Surreal inspired? But the automatism of the method is an entirely Surrealist idea. (Notebook writing, 5th January)

These reflective notes document my thinking about various aspects of the drawing activity and how it might be changed or improved. I am seeking a way to turn the activity of privately making marks on a preparation day into a strategy for teaching, of presenting the process to a class. I chose to do this by making drawings, thinking about the teaching whilst drawing.

I knew that it would be impractical to have each pupil work on 60 sheets at the same time. To translate the drawing activity into something that would work in terms of space and drying time, I decided that five pieces of paper 30cm across per student would be enough. The intention was that the work would become more complicated and open as the project progressed and their skills and language developed. The aim was to scaffold an abstract painting learning experience through a series of structured but open-ended activities.

Using the demonstration in the classroom

Two days after the preparation day, I began the project with a year eight class of thirteen-year-olds. I showed the students a slideshow of images of Davie's paintings and explained his improvisational method. We used the list of marks to generate the drawings, so the students made one set of marks from the list and then went around again and made the second mark from the list. The repetition was designed to oblige the students to make changes, to introduce variety into the drawings as they went along. I made a set of drawings alongside the two groups that I worked with (Hickman 2011:44). I considered

them to be successful lessons as they resulted in many varied drawings within the constraints of the recipe.

What I am good at is showing people how to do this, getting inside the thing and taking someone with me, whole groups, with me. (Notebook writing, 7th January)

In these notes, I considered the idea that basing the lessons in sharing my own experience of art making enables me to take people with me inside the making process. The making of artwork like this means I can take an 'internal view' of art making and work from there to bring others inside. By showing my commitment to continued art making, by taking pleasure in making work with the students during lessons, I was demonstrating being an artist "who is thinking and experimenting purposefully, playfully, autonomously and collaboratively" (Hetland et al. 2013:21).



Figure 2 Students working on their set of five drawings inspired by Davie.

The next stage of the project was to use the initial drawings as the basis for making gouache paintings on 60cm x 80cm sugar paper. Again, I made demonstration paintings in front of and alongside the students, showing working over the top of earlier layers and building up a surface. This was encouraging the students to consider the paint as a material rather than to outline and fill in. As the project progressed, students also researched Davie on the internet and collected personal symbols which they introduced

into their paintings. We were able to make further developments in lino-printing, drypoint and monoprints. We finished the project with large collages and paintings with improvisation and mark-making based on Davie and Sandra Blow as a contrasting influence in the work.



Figure 3 A selection of my ink drawings made using Davie's working method.

Data collection and bodies of work

During this case study, I made the following pieces which represent part of the material of the research into practice:

The body of work I made as demonstrations and exemplifications

- 1) My small preparatory paintings made at the back of the room during the run-up to the project where I considered the work of Thomas Nozkowski (1991) and others.
- 2) The preparatory demonstration pieces I made to explore the working methods of Davie based on his description of a drawing strategy in *Turps Banana Issue 5* (Holden 2008:24). I made eighty black ink brush studies based on the Davie method of laying paper out and moving around them, adding elements to each in turn.
- 3) I then made a series of demonstration pieces in the classroom alongside and in front of the students to interpret the work of Alan Davie and Sandra Blow. These were four 60 x 80cm size gouache on sugar paper paintings. I made one three-

colour lino print to show the students how to make one. I also made a set of Blow inspired collages on painted and found papers.

- 4) The final body of work was a series of reflective work using acrylic on canvas to further consolidate and reflect upon representing and interpreting the work of Davie in the classroom; I made one small etching in the print workshops as a student at NUA; I made three acrylic paintings on canvas, one small and two large 1.2 metres x 1 metre; To directly support the teaching, I researched Davie in books and on the internet, and made a Powerpoint slideshow of his work.

I exhibited some of the gouache paintings and the acrylic paintings in an exhibition at Bateman's Barns, Suffolk, in May 2009 and at NUA in 2010. This body of work, and reflection on the functions that they served for me and the students in the development of the project, began the taxonomy of demonstrations. I began to analyse how the different artworks that I made served functions in the classroom. Some were 'direct demonstrations,' made in front of the students. Others I made alongside the students in a way described by Hickman (2011:44): "One activity that...proved to be fruitful in terms of generating a positive learning atmosphere was painting alongside the pupils." The first sets I made alone in 'material thinking' about the planning of the project.

In response to my demonstration pieces, the students made bodies of work in their turn.

The body of work completed by each pupil in response to my demonstrations

Five drawings in black ink on A3 paper.

A gouache painting on sugar paper at 60cm x 80cm.

Student homeworks

1. Find symbols or motifs of interest to the students. This was intended to address the issue of relevance for the students.
2. Research into Alan Davie and biography. Addressing a requirement for an investigation into the work of artists.
3. Finding five religious symbols and doing some research into the use of symbols. A cross-curricula aspect of the project.
4. Research into Sandra Blow and biography.

Once the project had been running for a few weeks students could either print or paint and their options diversified from there. Some students chose to make more paintings whilst some chose to explore print. The option of combining paint with print and collage was also

explored by one group. As the project progressed, some students started to show each other how to make prints and monoprints and the project became less teacher-led. This met the criteria of giving the students more freedom to explore the basic idea in their own way, diversifying their work and letting them personalise their responses beyond the initial starting points in my demonstrations and the work of Davie and Blow.

Print options

Three-colour lino-cut on soft plastic lino, hand-printed with a burnisher.

Drypoint on a special plastic sheet printed on the small press in the art room with an intaglio, water-based ink.

Some students made copper etching plates that I made up for them at NUA and then I printed them at NUA. One pupil saw this to completion.

Some students made a collage of the lino-cut and then developed these into more paintings.

Linear mono-printing made with water-based ink from Perspex sheets on A3 paper.

Paint options

Some students made more than one of the 'standard' gouache on paper paintings.

Some made large-scale paintings on card up to 1.5 metres across using gouache and acrylic paint.

Painting on 50 cm x 40cm canvas board.

Black acrylic studies on heavy cream paper.



Figure 4 A class set of Davie-type paintings with my demonstration piece bottom right. At an early stage of the project the student paintings show a relationship to mine.

'Inverting the pyramid' as a classroom strategy

Meager (1999) has written on abstract painting in primary education on the website of the National Society for Education in Art and Design:

Abstraction can be a very powerful and liberating factor in helping young children with painting. Drawing and painting what can be seen from observation requires skill. This can be taught and all children can be helped to improve their representational abilities. However, the inability to draw or paint what something really looks like can be a powerful inhibiting factor that destroys confidence and prevents many children from enjoying and taking part in art.

During a conversation in 1991 between the author and Ray Petty, who was then Art Advisor for Suffolk, Petty referred to using abstract art and other work less focussed on drawing skills as 'inverting the pyramid.' By this, he meant that a traditional, drawing-based approach tended to favour those few who were able to master the conventions of drawing in a representational manner but that many would find this discouraging. (Recorded in a journal and discussed in later email exchange and dialogue). As discussed in the literature review, I wasn't satisfied with the emphasis on drawing skills that I found when I entered the profession.

Art being 'good at drawing' means many don't enjoy it and are left with a sense of frustration, especially as adolescence approaches and a focus on illusionistic representation may develop (Lowenfeld and Brittain 1982:39). By locating art lessons in another nexus of art making, in this case, colour and mark-making, then more students will be able to achieve an 'acceptable' result. Other junctures might be construction and materials or textile and pattern, for example. This tends to mean that more of the students will have a positive experience of art which is what is meant by Petty's 'inverting the pyramid.'

Davie says in *Jingling Space* (Patrizio 2003:12), "The idea comes out of the working" and this is a key idea that I am trying to get across to the children. For young adolescents, making artwork can be intimidating and inhibiting as the earlier creative drive of childhood becomes more self-conscious. This is Lowenfeld's (1982:355) 'Stage of Artistic Decision' or 'pseudo-naturalistic' phase. According to Hickman (2005a:22), "It occurs at a time of transition from a relatively uninhibited period of childhood to the critical awareness of adulthood: with it comes to a concern for the quality of the work produced, with a focus on the end product which takes precedence over the process of art making." A process-

based project like this is designed to cut across this tendency and to connect some forms of adult artmaking to that childhood creative urge.



Figure 5 Students working on Blow inspired painting studies using stencilling and collage.

One of the aims of teaching abstract painting is to present it as a completely expected and unsurprising part of art making. For many, figuration is the ‘right way’ for art to be and abstraction a deviation. The ‘common-sense’ view of ‘being able to tell what it is’ remains a powerful one, still often expressed. One approach in the classroom is to habituate children to the notion that abstraction is one valid choice among many, one of the National Curriculum’s (QCA 2004a:112) ‘codes and conventions’. Along with making installation art and using computers and cameras, the intention of my teaching was to introduce students to as broad a view of what art can and will be.

The figurative and symbolic elements in Davie’s work and the eclectic nature of the referencing of different religious symbols and picture making systems made his work educationally very useful. There were potentially a lot of things that could be developed out of the work into other curricula areas such as religious education. There were Davie’s writings and interviews (Davie and Tucker 1993, Holden 2008) which are straightforward

in their presentation. Davie can be a pathway to other sorts of artwork: abstraction, work from non-European cultures, text in painting, Surrealism, CoBra, St Ives, Abstract Expressionism, artists who glide and artists who play jazz; his work connects with a lot of potential further avenues.

Modelling compulsion

Part of what I was modelling to the students is an artistic compulsion or what Roger Darwin, Rector of the RCA, called 'besottedness'. Darwin, quoted in Teasley (2012:160), said of the RCA: "Students come to us because they are truly besotted in their work and for the most part ask only for the freedom and protection necessary to its pursuit." A key point in my teaching and art practice has been to try to share that besottedness that I have felt about drawing and making with others and to perhaps help others become besotted with art making in their turn.

Hickman (2005a:94) interviewed several artists and teachers and, in summary, states:

Several statements refer to the urge to make art – an inner compulsion or desire to express and communicate pictorially. Libby spoke of a 'driving need to produce things'; others, such as Anthony, spoke of the compulsion to create meaning. Both Jade and Linda spoke of the 'need to create', while others referred to an 'urge' to make, to give significance to something.

By making work with the children and continuing with it away from the students, I was modelling this drive to make. By engaging with my own art making within the school, I was demonstrating that I was teaching something that engages my body, mind and spirit, something that is embodied in me. I was not teaching something that is outside of me, but inside. Part of what I am informally teaching is that this 'besottedness' is there in me because of learning and that this is important to me. It was an important part of my 'pedagogised identity' (Atkinson 2002:4). The experiential and embodied basis of art making became a theme in the research case studies.

This is a key point in the artist-teacher practice, supported by Hetland et al. (2014:21), that through demonstration lectures, "the teacher models the methods through which art students, as well as mature artists, develop artistry." Sharp and Dust (1997:3) also support the idea, suggesting: "It is valuable for pupils to see adults displaying an uninhibited and open enthusiasm for arts activity."

Interpretation and representation

I noted in my reflective writing that the paintings I made are not very like Davie. I have based my work on Davie, in this case, but I have not produced a fake or copy. I have asked the students to produce an interpretation, 'in the manner of.' I realised that the paintings that I made are an idea of what Davie might be with a degree of simplification compared to Davie. There is a relationship to Davie derived from the drawings that I have made in his manner more than from his work directly. I realised that a serious amount of interpretation and tailoring to the audience was going on and that the results looked more different to Davie than I thought when I was making them. Further reflection on the images suggested that this interpretation and tailoring was a process of 'unpacking' the paintings for the students, as recommended by Hughes (1989:73). I was simplifying the complexities of a professional artist's preoccupations to interpret the work for students and the demonstration artwork exists as an intermediary to Davie. I had brought my knowledge of the originals and of his wider work to bear in my interpretation, through my 'pedagogised identity' (Atkinson 2002:4). The students' work, therefore, related both to mine and to Davie's. The work was a product of a dialogue between myself as an art viewer, maker and teacher and the students as participants and makers. As the project



Figure 6 Wall display showing Blow inspired collages, paintings and prints

progressed, the imagery they made moved in and out of this focus, sometimes more Davie and less modelled on Mr Cope.

Evaluation of the project and student feedback

As part of the evaluation of the project, I asked the students to write a short piece about the project and what they had liked and not liked about the work. One of the questions was: "What do you think of Mr Cope's work and the way it has been used in the project?" Students were given the option to anonymise their responses which some chose to do. This was a way in which to garner some feedback from the students in a relatively informal manner. As discussed in the methodology chapter, although the responses illustrate the difficulties of asking students a question about their teacher in a situation of clear power imbalance, their answers range from the enthusiastic to the unimpressed. Out of forty responses collected, three can be said to be enthusiastic, considering my work to be 'inspiring.' Rachel was an enthusiastic respondent, "I think Mr Cope's work is fantastic. He inspires me to become an artist. When I was doing my paintings, looking at Mr Cope's made me feel that I can do it." Twenty-five responses thought that my work in the classroom had been a positive benefit. Michael says, "I think Mr Cope's work is very good and has been helpful in the project because it has shown me a variety of painting styles and how presentable a painting truly can be." Three responses suggest that my artwork had not had an effect on their work. Val thought that, "Mr Cope's work is very good and interesting, but it hasn't really had much of an effect on the Alan Davie project." Two responses were unimpressed. Jack writes, "I'm not a fan but you can see he took his time."

Thirty-five student responses said that they had enjoyed all or most of the project, with five reporting less positive responses. Based on their feedback, most of the students enjoyed it and felt that they had learned something new about materials, techniques, Davie and Blow. The wall displays showed that the students had been able to find a creative pathway through the work incorporating a degree of personalisation within the constraints of the project. All the students that responded felt that the project was 'experimental' which meant "using different and interesting ideas and using them in art" and "trying something new and extending your use of tools or styles." The idea of extending and developing ideas were consistent in the responses and there was a sense in the project that the students had been challenged within their own terms to extend their skills and thinking about art, based on their visual, verbal and written responses. The art room was a

lively abstract painting studio for the duration of the project and the resulting displays in the school were colourful and bold.

The project fulfilled the teaching aims outlined in the section on setting up the project on page 4-86. The students were introduced to “the visual and tactile qualities of materials and processes” (QCA 2004a:112) within the context of abstract painting and worked purposefully for an audience through the exhibition of their paintings and prints around the school, as demonstrated in the visual material which illustrates this case study section. By considering the use of symbols in Davie's work and making a connection between his use of them and symbols in their own lives, and in religious iconography, the students were introduced to “codes and conventions and how these may be used to represent ideas, beliefs and values in works of art” (QCA 2004a:112). The project also served as an introduction to some of the codes and conventions of abstract painting and as an investigation into a variety of genres, styles and traditions, within the context of an ongoing curriculum.

Evaluation of my work

For me, the drawings based on Davie's working method of improvised drawing with the black ink were the most satisfactory part of the project. I personally enjoyed the freedom of making the drawings in a circuit around the art room and these provided the most interesting part of the springboard for the project with the students. What was interesting to me, from the perspective of my practice as an artist-teacher, was the invitation to step outside of my previous practice and to 'try out' being Davie, if only for an afternoon. It was a creative act of empathy and this was when I was closest to Davie in acting out his method before I focussed again on the classroom. I wanted to learn something about Davie's strategy by doing it for myself, to add something to my experience of making art which would become a small, embedded tile of embodied knowledge in my experience.

The idea of referencing the work of artists in school art has become an orthodoxy in exam-based work and in work with younger students. Some of the work produced by students can be considered copies or pastiches, hence Hughes (1989) calling for ways to go beyond the copy. My aim was to help students synthesise their own work out of the influences and references.

Table 5 Taxonomy of demonstration pieces made during CS1

Type of Demonstration	Material	Made by	When made	Purpose
Abstract paintings exploring Nozkowski et al.	Watercolour and acrylic on heavy paper	PC	Autumn term	Thinking about abstraction. Informal conversations with students
60 small improvisational abstract drawings following Davie's method	Ink on paper	PC	5 th January 2009 PD day at the start of term	Trying out Davie's working methodology. Meditation on how it could be applied in the classroom
Four paintings made in front of the students	Poster paint on 60x80cm sugar paper	PC	At the start of the painting part of the project	Showing the students how to layer a painting and build up imagery based on the previous drawings
Two linocuts made in front of students	A5 lino prints on paper	PC	At the mid-point	Practical demonstration of lino cutting and printing
Drypoint demonstration	A6 prints on Perspex drypoint sheets. Printed on damp paper with a small press	PC	Printing phase	Practical demonstration of technique
Collage after Sandra Blow	Various. Made with painted and found papers	PC	Collage phase	Practical and conceptual demonstration
Etching	Etching ink on heavy paper	PC	During project	Being taught how to etch by Ernst in the NUA print studio. Finding out about intaglio which feeds into drypoints in the classroom
Three paintings in a Davie manner	Acrylic on canvas	PC	During and after the project	Reflection on Davie and on influence and inspiration in art practice

It is a development of a widespread teaching technique based on the use of an artist's work as a catalyst in the classroom. I have taken it further than most through the application and adoption of Davie's working method in my own work to deepen the project. The project promotes arguably redundant skills in painting and drawing and is based on artists associated with Modernism and Abstract Expressionism. Whilst this may

fit into a school curriculum quite well and there is a validity to teaching about the history of art through this method, there are arguably more contemporary artists that I could have used. Using Davie and Blow did allow me to promote the idea of rhythm and flow and uninhibited marking as a teaching point which is considered by Thomson et al. (2012) as one of the signature pedagogies of artists in their study. I could have used a more contemporary painter such as Fiona Rae (Collings 2008) or Cecily Brown (Ashton 2008) to approach these ideas but their imagery and working methods are more complex.

The intention was to explore the idea of being influenced by the working method of an artist through a mature art practice. This way of working is commonly used in schools as a starting point but the question about the work was what did this look like when an adult did it? Was it a valid way for an artist to make a work or was it only of use to a student?

Some of my resulting acrylic on canvas paintings were exhibited and were seen by some, in this context, as being overly in the manner of Davie to be acceptable or interesting, the working out of an influence that I should have gone beyond. The work was positioned uncomfortably between my previous colourist painting manner, homage and demonstration piece for the classroom. In this case, with the exhibited acrylic paintings, I felt that I hadn't effectively synthesised the influence into my own work. As working demonstration pieces, they worked well in the context of the classroom, showing the students a way of working, a way of personalising the working method of Davie and Blow, but were less successful as exhibited work.



Figure 7 Student work showing development of Davie manner.

Despite this, I became concerned during my reflection on the project, that my demonstrations were not as much like Davie's work as I had thought. At the start of the case study, I was under the impression that I was using my art practice as a way to gain insights into Davie and that this insight informed my demonstration pieces which then acted as an introduction to the work of Davie in quite a transparent way. On analysis, the paintings and drawings that I produced in front of the students were not very like Davie at all. I became concerned that my interpretation was getting in the way of Davie rather than introducing his work.

Further reflection and discussion with students and colleagues led me to reevaluate the way I had used my understanding to unpack Davie for the students and the possibility emerged that my act of interpretation was significant. My 'getting in the way' was the useful thing I did as I used my teaching experience, my 'pedagogised identity' (Atkinson 2002:4), to interpret Davie and present the work to the students. By modelling an artist interpreting Davie and Blow, I gave the students permission to make their own interpretation rather than merely copy the starting points. I helped the students absorb Davie and Blow into their own way of working in a way that, experience suggested, just showing them the work of the artists didn't.

Conclusion

This case study addressed all four aims of the research. The first aim, to find out the viability of the classroom art demonstration to explore and understand the interplay between the two practice domains present in the role of the artist-teacher, was addressed by using my art practice as a pedagogical strategy. The case study is an exploration of the relationship between teaching and creative practice and the development of a body of work investigating the possibilities of an art practice serving a pedagogical function. By using my art practice as a means of finding out about the methods of Davie and Blow, I positioned myself as a learner. I then processed what I had found out into the planning for the project which I shared with the students in the lessons. I then staged my learning as demonstrations in the classroom, shifting from learner to teacher. I had found a balance between the competing expectations of artists and teachers by putting my art practice at the service of my teaching practice.

By considering the different sorts of demonstration that I made during the case study, I started to explore and describe the possible functions of the classroom art demonstration and, by so doing, began the construction of a taxonomy.

I also began to determine whether the classroom art demonstration can be regarded as a form of dialogic, socially engaged and collaborative art practice. In this case study, the demonstration artworks explored a means of communicating, sharing and thinking about the art making of Davie and Blow with students and acted as catalysts for dialogical practice. As an artist-teacher, I worked alongside the students to develop the project, responding to their work as I guided the inputs and frameworks for the lessons.

The research has aimed to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglerbutr and Imms 2012) in the artist-teacher role. The case study provides documentation of an exploration of the making of art with others as exemplification, concrete instantiation and embodiment of creative thinking and making in the school context through a process of critical reflection on practice and experience (Schön 1983). In this case study, the classroom art demonstration, seen as art practice, has been used to explore some of the dynamics in the artist-teacher role by making a classroom project which is embedded in my working practice. I used insights gained through creating the artworks to work *towards* the classroom from the art practice, as it were. I considerably modified my artwork to make the demonstrations in the classroom. The reflection pieces in acrylic on canvas that I made during and after the project were less successful as independent artworks as they were too close to Davie in manner. I failed to synthesise the influence effectively. The Blow inspired collages I made during the case study, the Davie drawings and the Nozkowski inspired works that I made in preparation had more resonance with me and elements persisted in my creative work.

The reflection on the project, the feedback from the exhibitions and the dialogues with students made me think about how I positioned my artwork in the classroom. I also considered how the role of my work as mediator affected the way in which I made demonstration work. The degree of translation and interpretation that was evident in my demonstrations was a new insight which arose from this case study. This began an appreciation of how my 'pedagogised identity' (Atkinson 2002:4) shaped the making of the preparation and performance artworks. My educational preoccupations formed the interpretation and this started to seem a valuable quality in the work because it meant that the teaching work was modifying the art practice. I began the case study thinking of the two practices being more separate, of the art practice being in the service of the teaching, but it started to seem that the teaching was shaping and enabling the art practice. I made

demonstrations in the classroom in a more self-conscious way after that and I trialed some more overt translations, where I made my intervention more evident to the students. These trials led towards the next case studies where I developed the role of the demonstration as interpretation, presentation and translation of another's work in a collaborative project with visiting artists.



Figure 8 Collage of images form the fourth case study.

Case study two: Classroom collaboration with a visiting artist

Introduction

In this case study, I set out to investigate how a visiting artist, Jason Parr and I could use the classroom art demonstration in a collaborative pedagogical project. Both of us made demonstrations in the classroom as a means of presentation to the students and as part of a transaction about our roles. By working with a visiting artist, with someone with a different and defined role, I wanted to compare, contrast and illuminate my position as artist-teacher.

The case study and the aims of the research

This case study addressed the first aim of the research, to find out the viability of the classroom art demonstration to explore and understand the interplay between two practice domains, by investigating a collaboration between two people who embodied the two constituent parts of the artist-teacher role.

In this collaboration, we used diverse types of demonstration artworks and exemplifications and I describe the possible functions as a means of dialogue, communication, collaboration, co-learning, art making and teaching, adding further to the taxonomy of the classroom art demonstration. In this case study, I set out to document and record the multiple ways in which the adults working in the project used demonstrations and exemplifications. It became clear during the analysis of the material that the adults were using their presentations to communicate with the students and with each other.

The artworks that we made during this case study continue the discussion about whether the classroom art demonstration can be regarded as a form of dialogic, socially engaged and collaborative art practice. The visiting artist and I, as artist-teacher, used the classroom art demonstration as part of a socially engaged practice by presenting his work in discussion with twelve-year-old students. We deployed the classroom art demonstration as part of a dialogue between the us and the students as they engaged with his work. We also used the objects that we made, as adults, as part of a conversation about our respective identity roles and as part of a working collaboration between us. The project was part of the Culture of the Countryside (SCVA 2009, Sekules 2017), a gallery and school project coordinated by the Sainsbury Centre for the Visual Arts (SCVA) and it was under their auspices that Parr was able to visit the school.

The research has aimed to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglerbutr and Imms 2012) in the artist-teacher role. In this case study, I used the classroom art demonstration to stage my artist-teacher identity with Parr and others, and to position myself as an artist, teacher and student at various times during the case study. The workshops became a collaboration as we engaged the students in participating in and sharing our enthusiasm, our 'besottedness' (Teasley 2012:160), for art making through the artefacts we made, the examples that Parr brought in and the stories we told of other artists we knew, particularly the work of George Nuku (Nuku and Jacobs 2009).

By working with a visiting artist, I considered my own artist-teacher identity and the idea of teachers being more like creative practitioners in the classroom (Galton 2008). In comparing and contrasting my work with Parr's, I was able to develop my thoughts about my position through 'reflection-on-action' (Schön 1983).

The gap in knowledge which this case study addresses

Working with a visiting artist in the classroom allowed for an exploration of some of the tensions in our roles highlighted by the TAPP (Jeffrey and Ledgard 2009) report into these sorts of collaborations. The case study explored the stresses for a school when working with an outside agency, adjusting the timetable and spaces to accommodate a special event. The collaboration between Parr and me, as we negotiated our pathway through the situation, highlighted some of the tensions in differing expectations of freedom and restraint in our distinct roles.

Participants and collaborators

In this case study, I collaborated with Jason Parr, visiting artist, and the education team led by Dr Veronica Sekules from the Sainsbury Centre for the Visual Arts. There were also volunteer guides from the gallery who led the handling sessions of artefacts from Papua New Guinea. Other adults involved were the teaching assistants and a visiting school governor who accompanied four groups of thirty twelve-year-olds.

Methods employed and how these relate to the methodology chapter

During this phase of the research, I was experimenting with a patchwork text reflective writing method to record the decisions and interactions arising from the collaborations and teaching situations.

According to Winter, Buck, and Sobiechowska (1999:8):

What defines a patchwork as an artistic medium is that its overall pattern is gradually assembled from smaller pieces, each of which has its own individual pattern. Thus, just as a patchwork fabric is a texture built from a variety of textures, and a design built up from a variety of sub-designs, a patchwork text is a fiction which is shaped at two levels, or twice over.

The method intends to create perspectives and generate meanings through a multi-voiced text to illuminate professional themes and challenge ideological thinking. The patchwork text method sets out to avoid the authoritative revelation of objective truths, proposing instead the formation of understanding through literary collage and montage techniques to construct a text of 'reflection-in-action' (Schön 1983). According to Winter, Buck, and Sobiechowska (1999), human subjectivity is a complex process which includes residues from long-forgotten events and is not just 'observations' of 'behaviour.' In this mode, reflective writing serves to explore introspection as a form of data generation, as a means of making the tacit into the explicit. The overall method was still an action research framework addressing practice in the classroom.

Data collection and bodies of work

This report on the project is made up from notes made at the time, reflective writing, images, excerpts from reports written by other participants and later framing text focussing on the handling, drawing and making of artefacts by all of the participants as exemplars and demonstration objects, making up a patchwork text. There is an extensive collection of photographic images of the workshops in progress, Parr's work and the work of the students.

Setting up the project

This case study was part of the Culture of the Countryside, an out-reach initiative set up by the SCVA (SCVA 2009, Sekules 2017). The first visiting artist, Jason Parr, was part of the pilot and Craig Kao's visit, a year later, was part of the full project which took place in schools and other venues across East Anglia. Working with Kao forms the third case study.

According to the notes shared with participant schools, presented here as part of the patchwork text of sources:

'Culture of the Countryside' will use objects and images from the world art collections at the Sainsbury Centre for communities to develop their awareness and appreciation of the objects, rituals and stories that form their

local heritage and enhance their understanding of the heritage of others. As well as strengthening a sense of local cultural identity, the project will encourage greater awareness of the stories, rituals and experiences shared with other cultures. Its outcomes will be relevant to cultural heritage in terms of new understanding, skills development, creative expression and multi-cultural awareness, at a time when the rural, semi-rural and coastal areas of Norfolk and Suffolk face profound cultural, environmental and social change.

The Sainsbury Centre objects which form the starting point for this project were made by rurally-based cultures around the world. The stories that can be associated with them are about the communities who made them, their ancestry, their beliefs, their relationship to the forces of nature and their skills.
(SCVA Notes)

The schools taking part were organised into local hubs and allocated visiting artists to work with. A handling collection of artefacts from the Sepik river area of Papua New Guinea were used in the schools. These objects had been made for travellers and missionaries and were not deemed of full museum quality. During the pilot phase, our middle school was used as a testing ground for the ideas and procedures which were being trialled. SCVA volunteers and members of the education department bought the handling collection to the school and Parr bought some of his work and collaborated with us as a visiting artist.

Induction Day at the SCVA - 18th April, Friday

The induction day at the SCVA took place in a room in the middle of the building. Visiting artists had been recruited for the project and met with art teachers from the various local schools and the coordinating staff of the SCVA who would be bringing in the handling collection of artefacts. Parr and I had a brief chat and agreed to the plan of a handling session, a practical lesson and that I was to arrange for two rooms at the school to be available for the project. The handling session would take place in the art room and the practical activities with Parr in the adjacent design technology room.

We were all then introduced to the handling collection and the general overview of the project. The idea of using World Art made in rural areas was explained:

Culture of the Countryside begins with a study of objects made in rural areas in different parts of the world. These objects prompt us to ask questions and make observations. Objects give us new ways of seeing, and through them we look afresh at the contemporary countryside, at peoples and places, ways of life and beliefs, both here and elsewhere. (SCVA 2009)

Parr and I did not have a great deal of time to arrange the finer points of our collaboration which meant that we were going to have to improvise during the activity days.

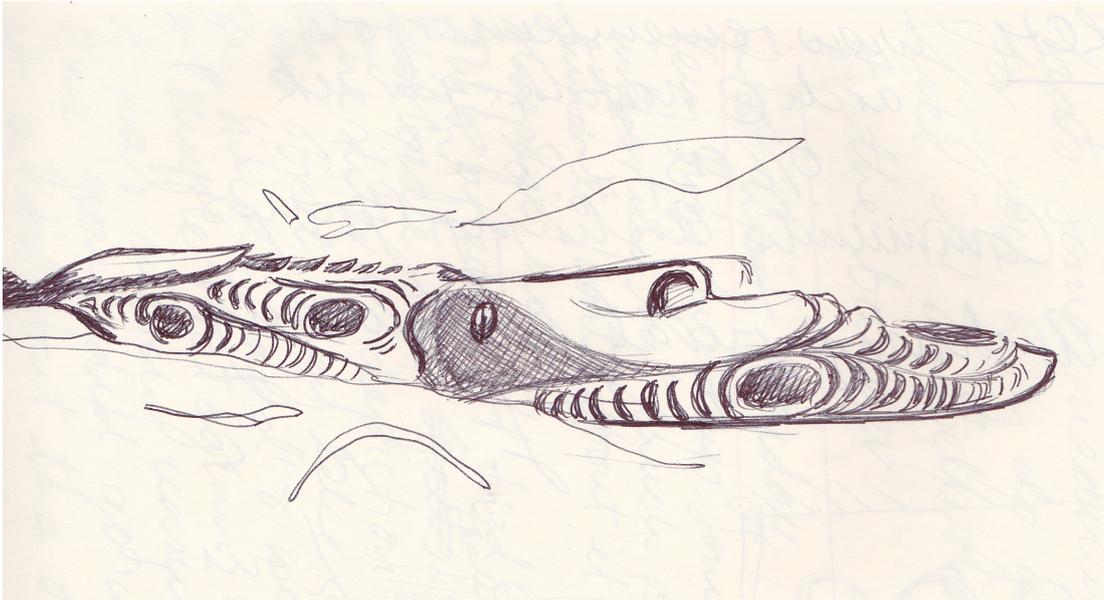


Figure 9 Biro drawing made in notebook during induction day.

The project plan

We had made the arrangements with the school management team and other staff to clear the art room and the adjacent design technology room for two days and to arrange the timetable so that the year seven groups could take part in two special days of art activities.

Table 6 Plan of project CS2

Plan of project	DT Room	Art Room
12th May		
am	Group 1 working with PC and JP on drawing and ceramic workshops	Group 2 working with handling collection
pm	Group 2 working with PC and JP on soap carving	Group 1 working with handling collection
13th May		
am	Group 4 working with DH and JP on soap carving	Group 3 working with handling collection and PC
pm	Group 3 working with DH and JP on soap carving	Group 4 working with handling collection and PC

First day of the project

Working with Parr in the DT room. Contemporaneous notes indicated by italics.

We lay out the art room ready for handling and drawing and our technician has sorted out the DT room for Parr, the visiting artist. There is a series of carved pieces made by Parr laid out in the room. Parr mainly works in carving wood and other materials. He has bought in work carved in stone, bone and found wood. Things are not great as the SCVA team have forgotten the soap and the tools which the students were going to carve with. Parr has a bag of clay. The SCVA leader says , "You are in safe hands with Paul. He knows what he is doing." Parr and I spend the morning working closely together. We get the children round and I ask a few questions about the huge head of a baby that Parr has carved from the bole of a tree and Parr is away, telling the children about how the oak was felled in 1987 and how he carved it with an axe and an adze for 120 hours. How he was given the piece of sperm whale by Nuku at the SCVA and about the process of facial tattooing with a piece of albatross wing bone sharpened to a pinpoint, surrounded by relatives for eighteen hours. Nuku has a bat symbol, an owl round the mouth to speak wisdom and a shark around the throat to ward off attack.

Both of us had met Nuku independently at the SCVA when Nuku was carving a Maori meeting house out of polystyrene in the studio there as part of the *Pacific Encounters* exhibition.



Figure10 Parr presents his work. *Image of artworks reproduced with permission of the rights holder, Parr.*

Other people describe George Nuku

Sekules (2009:159) describes Nuku as a leading figure amongst Maori artists:

The first striking thing about him is that he uses his appearance, his clothing and demeanour to awe-inspiring effect. His entirely tattooed body, the *moko* on his face, the kilt he wears and the topknot and shell jewellery in his hair all give him a charismatic presence and an air of obvious distinction and difference. It was not unusual for people to recognise that Nuku embodied art with particular intensity.

Parr and I shared our encounters with Nuku through the example of the small piece of albatross bone that Nuku had given Parr. Parr had made a connection with Nuku through their shared interest in carving and in their attitude towards the power invested in the objects they make.

George Nuku describes his attitude to art making

Nuku (Nuku and Jacobs 2009:147) explained his attitude to bringing alive the objects that he makes and those of his traditions through his work as an artist-in-residence:

For example, when I give talks to school groups and to adults in the show [exhibition space], my role as a *tohunga* [specialist] is to make those statues walk. I have to make them walk, talk, sing, dance, breath, kill, love, everything, give birth. That is the role I must play. To make these objects, as you call them, to make them subjects. And I can only do that by taking them in the world that they come from; and then the audience is able to come to their own conclusions that these objects are archetypes of our own human psyche.

Nuku adapts the art forms of his ancestors and updates them by using modern materials at all scales from jewellery to meeting houses in wood and stone. Nuku works in stone, wood, bone, shell, Perspex and polystyrene. He likes polystyrene for its flexibility, cheapness and ease of transportation. Nuku made several works at the SCVA out of Perspex during his residency. Nuku's voice, quoted in Jacobs (2009:117), presents his work:

It is so beautiful. Light is present, water is present, which is the sources of life itself. I've always maintained this to people that I think it is more truthful than the wood and the jade and whale's teeth, because it reflects the world we're in now. Our ancestors carved out of wood, because they lived in a world of wood, we live in a world of plastic now. Plastic is the currency we use in exchange rituals. So, I think it is more divine than wood.

Parr and I are trying to represent Parr's engagement with art through our conversation with the children and through the artworks that Parr has brought with him. Our dialogic presentation to the students is an attempt to convey some of what Nuku thinks about presenting his objects as subjects. It is an attitude that has had a profound influence on Parr.

We were presenting our interest in the *Pacific Encounters* exhibition (Geitner 2009, Hooper 2006) and our encounters with Georg Nuku at the SCVA. George's work in the studio had been an exemplification and we were trying to bring into the classroom some sense of what that had meant to us and we were attempting to demonstrate an attitude, our 'besottedness' (Teasley 2012:160), through conversation and the objects that Parr had made. We wished to exemplify the fact that we were engaged with the art that we have seen and experienced and Parr is exemplifying his commitment to his art.

Some of what Parr says is moving and what comes across is a deep sense of artistic commitment. He talks about Picasso saying the important thing is to do, not just to watch. Seven days of watching television makes you no better at television watching whereas seven days of guitar practise will make you better at guitar. Parr talked about not selling the work, about only selling it to the right people as so much time and effort went into the work. He preferred to work to commission where the piece was decided beforehand.

He also spoke of the principles of wealth and gift giving in Papua. The wealthiest man is the one who gives most away. He spoke of a man needing 500 people to move a massive stone over his grave as a demonstration of wealth. I was listening and picked up on a comment about Surrealism for later.

The organisers of the day from the SCVA had intended that we spend the morning carving soap bars with clay knives, but they had forgotten the soap. That meant that Parr and I had to plan the morning activities with the students in an improvisational manner. I was fascinated by Parr's sketchbook of intense drawings and I was touched that he would share these very personal works with the children. Parr and I discussed the sketchbooks and how we could get some personal and fantastic drawing into what we did with the students. We also considered sculpture and construction and what we could do without the expected medium to carve. Carving with twelve-year olds is quite an awkward thing anyway and the soap bars that the SCVA were bringing were a compromise medium to work in. In their absence, Parr and I decided to work with clay as a modelling medium instead and we each made a clay figure in preparation.

Parr referenced Gormley's large-scale installation *Field for the British Isles* which we had both seen at the British Museum in 2002 (Gormley 2002). I was listening to Parr and thinking about how we could make some connections between his work in sculpture and drawing and what we could do with the students. As in the first case study, I was considering how to translate Parr's work into a learning experience. We worked together to develop ideas and I noticed details in his working method to use in the project. The artist part of my role to listen and focus on the details of Parr's working method which might be relevant. The teacher part of my role was to develop something that might be useful in the classroom. For the first session, Parr shared his sketchbooks and everyone made a clay figure for a *Field for the Middle School*.



Figure 11 Parr shares his sketchbooks with the students. *Image of artworks reproduced with permission of the rights holder, Parr.*

We did a clay piece each with some terracotta clay which worked OK. The rule was only a pencil or a pen as a tool (referencing Gormley's 'Field for the British Isles'). I took a pencil and cut it down and then cut a stamp into the end as Parr hadn't said anything about changing the pencil. I did this in respect of a piece by Parr, of a prow shaped vessel, where Parr had filed a nail into a cross and used it to stamp the wood. I used my makeshift stamp on a Sainsbury type face I made.

After break, I proposed an exquisite corpse type drawing which picked up on the Surrealist connection, the biro drawings in Parr's sketchbook and the principle of collaboration and gift. Parr showed the students his sketchbooks and then we made an exquisite corpse drawing which went well. After lunch, we had the group that had the SCVA drawing and handling experience. This was the SCVA preferred option; handling first, making second. The other group has a more discrete artist-in-residence experience. I spoke to one of the organisers at lunchtime. My point would be to have the maximum number to have the experience even though it would be sub-optimal from the point of view of the SCVA. This had caused a lot of disruption and there was no way we could have closed the art room for four days for the sake of 100 students. That would mean 450 students would have no art for a week and would not be acceptable to the school.

In the afternoon, the soap bars arrived and we could explore the idea of carving with the children. This obviously makes a better link with Parr's work and Parr could share his considerable carving skills with the students. We used clay knives to carve into the white soap bars, but we had technical difficulties with the material which was surprisingly difficult to use.

The soap was less successful in my view. No one had done it before. Parr didn't have a sample. I haven't done a lot of carving, so I was trusting them, the SCVA team. The faces and the pattern exploration they had done in the morning didn't really show through. Parr needed to show them how to carve for longer; we spent too long on the chat.

I was concerned that the students were insufficiently scaffolded in the carving and that the work that they had done in the morning with the handling collection did not show through in the work they made with us. Parr and I talked about the idea of freedom within game structures as a way of thinking about negotiating creativity within constraints. The problem of how to organise the soap carving activity we discussed was one explored in artist and teacher collaborations, according to the TAPP report (Jeffrey and Ledgard 2009:20). According to Jeffrey and Ledgard, one area of difficulty when artists and teachers collaborate is when the artist finds it difficult to deal with the constraints of the school and the teacher finds it difficult to negotiate with the freedom of the artist as both work within the expectations of the educational situation. Parr and I worked closely between these constraints, trying to design activities which fulfilled a perceived educational need for discipline, guidance and structure and a more artist-led desire for less constraint and more creative freedom.

Second day of the project

On the second day, I left Parr to work with the SCVA team leader and I could work in the art room with the education team as they presented the handling collection to the students. I was more of an observer of their work in using the museum objects as demonstrations.

There are six rules to handling museum artefacts that the students have to observe when they handle the collection of Papuan pieces.

Both hands.

Over the blanket.

Gloves on.

Pass it by putting it down.

Don't hold it by a narrow part or handle.

Sleeves rolled up.

The students made quick drawn studies, generating resource material for the carving later on with Parr. They looked at patterns and speculate on the possible meanings and functions of the objects. They were led in a discussion about actions, rituals, events, dance and performances that each object may be part of. The point was made that the materials that the objects are made from are found objects in Papua New Guinea. Wood, raffia and grasses are part of the environment in which the people who made the objects live.

The students considered the multiple faces in the pieces, the emotions and the idea that the object may represent good or bad luck, perhaps evil or goodness.

Many of the pieces represent hybrids, combining multiple features of animals and people.

Papua New Guinea give you a gift. What would you make to give them in return?

Interesting to spend the day with one group and move from the handling to the carving. I got a lot of ideas to spin off from in the art lessons. Some cool ideas I think from a more 'tribal' and a recycling situation.

Precisely the opposite of yesterday! I felt that the ideas raised by the handling session were great but really needed a more intense follow up than we were going to get through in the DT room. A lot of hares running but was there



Figure 12 Soap carvings by students. Mine and Parr's examples top right. Image of artworks reproduced with permission of the rights holder, Parr.

something to run into the carving? We were going to go with patterns drawn from the objects and go for a more abstract Hepworth/Moore approach. In the event Parr said he would rather do the heads again so we agreed to do that instead. This went better than yesterday and there was a much more even response.

My carving was better than yesterday- better modelling in the mouth area but no better in the eyes. I was completely outclassed by Michelle's which was just fabulously stylish. Parr did his presentation very fluently with the addition of tools and with sketchbooks. We did have one lad go faint after our graphic description of traditional Maori tattooing techniques on the face of George Nuku. Our parent governor caught him, fortunately. She asked me for Nuku's spelling so she could Google him later. I had a chat with SCVA head of education in the morning and I gave some feedback about the way things were done. I doubted that the students would see themselves as living in the countryside in many ways. We discussed ideas about 'freedom' and I was frank about how the 'freedom' had sunk the carving yesterday. Veronica agreed. We also discussed the idea of trying to set up something with the Cut gallery in Halesworth and I showed her the sculpture in the corner of the art room that Laurence Edwards and I had made with students as part of my earlier BPRS research project. They called the event memorable, mostly good

and experimental and left me to deal with the cleaners. The soap is a massive problem and appears to have created a foul dust too.

Evaluation of case study demonstrations and exemplifications

On the first day of the project, there were multiple uses of and ideas about the demonstration by Parr, myself and the SCVA team. Parr had brought in his sculptures and displayed them in the Design Technology room as instantiations of his work (Elgin 1991). He also kindly shared his sketchbooks with the children which gave an insight into his attitudes and working methods. These were powerful exemplifications which supported Parr's identity as an artist in the context of visiting the school. They were instantiations both of his sketchbooks and of the practice of sketchbook keeping in more general terms.

During the first day, Parr and I both made work to show ideas and techniques to the students. According to Elgin (1991), these instantiations of sculpture and drawing exemplified features and we drew attention to these features by articulating and interpreting them to the students. In the situation, we had to be our own resource and worked quickly to make small artefacts as models for the students. We used these in explanations of our ideas with the students, supporting Elgin's theory (Elgin 1991) that for an example to function as a symbol an act of interpretation is required.

All of the adults involved in the collaboration used these instantiations to exemplify particular features that were part of our collective pedagogical project. During the visit and collaborations discussed above, there were several objects deployed in the classrooms as examples and these can be both instantiations and exemplifications (Elgin 1991).

The works that Parr brought into the classroom were very distinct instantiations of the work of an artist. Through his presentations, Parr made clear to the students what he thought and felt about making these instances of his art. He presented an interpretation of the work which turned the artworks into exemplifications (Elgin 1991). The students were impressed with the commitment and effort exemplified by the large carvings, particularly the baby's head, conveyed through scale and the fact that it took 120 hours of hand carving to complete.

The carvings were also exemplifications of an attitude towards materials. Parr told us that the materials find him. An excerpt from his website:

I take a piece of nature's rubble and study the visual beauty with an understanding patience. What's telling? Nature's wisdom helping to reveal my

inner beauty to which I am blind. My art is my life, I am my own teacher and nature is my guidance. I let my hands speak to all eyes, my art shall carry on talking when my body dies. (Parr 2014)

A single symbol can perform a variety of functions depending on context and in this case, Parr was guiding us to interpret the works presented as embodying his attitude towards nature and working with found materials. The oak of the baby head came from a tree that fell in the hurricane of 1987 and other works were made of found and gifted wood and stone. Parr also located his work in traditions of carving through our discussion of Nuku's work in front of the students and Parr's referencing of Shona carvings from Zimbabwe.

Shona artists' draw on their spiritual beliefs in their work which, in turn, has inspired European artists such as Matisse and Picasso (Scharfstein 2009). The curator of the National Gallery, Frank McEwen, instigated the art movement in Zimbabwe. He proposed a creative atmosphere of individual 'drawing out' rather than a didactic approach. The artists represent the spirit world through their art. Some artists believe they are possessed by a *shave*, a wandering spirit, or by ancestor spirits with traditional talents such as carving (Haire 2014).

Although Shona mythology primarily inspired earlier artists such as Thomas Mukarobgwa and Joram Mariga in the 1950s and 1960s, contemporary sculptors live in more urban environments than the rural villages where these beliefs developed. Traditional beliefs in spirits and witchcraft are essential to both urban and rural Shona. The stylised imagery of the imperceptible forms of the souls of the deceased is typical in the stone carvings. The spirit world is often represented by a hole in the sculpture, forming a portal into another dimension. Spirits are often depicted as swirling forms.

The carvings that Parr show are exemplifications of his interest in these traditions of art making, of the idea of the spirit of the thing being found within the object and being brought out through a process of carving. These ideas relate to Gell's (1998) and Malafouris' (2013) theories of the potential agency of objects, a view also referenced by Sekules (2009:156) suggesting that the Papua New Guinea artefacts used in the travelling workshops are not just surrogates but have their own communicative agency.

Reflections on role conflicts and the artist-teacher identity

In this case study, Parr and I embody the two constituent parts of the artist-teacher identity. Parr arrived with exemplifications to present the role of artist. This symbolic equipment was the presentation of artworks in the form of wood, stone and bone

sculptures and a series of sketchbooks. These objects, and the nature of Parr's discourse, presented Parr as a visiting artist sharing his 'lifeworld' with us (Thomson et al. 2012).

There was a value placed on the visit and the presentation in the school indicated by the status of the special event and things that had been done to accommodate his arrival: a room had been cleared; there had been changes to the timetable; there were other visitors in the school.

I was there as the teacher constituent of the artist-teacher role. In this situation, my role as artist-teacher was less clearly defined. For me, the identity of artist-teacher may be a self-identification or be associated with a self-image and a set of meanings that I have for myself (Thornton 2012:42). That I am identified as an artist-teacher and I may seek self-verification for this in my role-relationships may be part of my self-esteem. In this situation with a visiting artist though, my self-identification is irrelevant and possibly unnecessary as arguably the situation does not need two artists at the same time. The visiting artist needs an assistant to facilitate his presentation, so the artist part of my artist-teacher role is toned down.

However, as identity is acted out in relation to others then the meaning of the artist-teacher identity must be acted out through agency in my decisions, choices and actions within the social structure of the school environment. The social structure has an expectation of how I should behave as a teacher which is legislated for and codified (DfE 2013). These expectations, laid out in contracts and professional behaviour specifications, condition my work as a teacher: how I speak to others, forms of language, dress and appearance.

The role of artist-teacher is not expected or codified in the same way; the artist part is an adjunct to the art teacher role and, in middle and high schools, arguably an unexpected and unnecessary one beyond the teacher remit. The role of artist may conflict with expectations of the teacher identity and ideas around freedom and risk in creativity may be particularly problematic, as we have seen (Jeffrey and Ledgard 2009a, Sekules 2003).

As Parr and I worked together, we negotiated, working and talking together to achieve agreement and collaboration through the shared making of artworks. Parr was presenting his artwork for the students and so his identity as artist was well established in the classroom, as we have seen. My role was to support Parr in the classroom and to help his presentation as an artist to the students. We developed a relationship through the shared conversation that we had about the work in front of the students as I asked him to explain

things which I thought the students needed more detail on or which I was genuinely interested in knowing more about. We developed a double act.

It was important to me for Parr to know that I was an artist. On reflection, I realised that I hadn't wanted him to treat me as if I was **just** a teacher. During the two days, the making of the artworks, creating demonstration drawings alongside the students and doing the clay modelling and soap carving, became a way in which we established our credentials with each other. I was happy to learn how to carve the soap and how to make the carving 'better' with more undercutting and developing the sense of form. My willingness to engage in the task and to learn how to do it was important.

I did not want to be seen as an artist by the students which would have been unhelpful and confusing when Parr was being employed as an artist. My performance in this setting was to be a teacher working with the students, being an intermediary between the artist and the students, with my understanding as an artist helping the process.

During this two-day workshop, a lot of artworks were made and used by adults in the classroom. The purposes of the work as demonstration pieces showed the adults having expectations of the demonstration pieces as exemplifications and signposts to other things (Elgin 1991). These expectations were communicated and interpreted to the students through a great deal of discussion and explication. The artworks took their places in a meshwork of interpretation, dialogue, questioning and other language work and activity in order that they showed what was meant and acted as signposts to a large area of inferred and implicit knowledge and understanding.

Parr's artworks made an immediate impression on the students, particularly the very large head of a baby carved from the bole of a fallen tree. The supporting presentation gave the sculpture more personal meaning and context. The whole presentation of the work served to make the work both ordinary and extraordinary. The students could relate to the representation of the baby and the parental feelings that it embodied as it located the sculpture within family relationships with which they were familiar. At the same time, the sculpture was rendered extraordinary as it demonstrated a huge amount of commitment, skill and pure graft to carve the representation out of the wood. The students asked a lot of questions and were impressed with the logistics and time taken in the making of the sculpture. The presentation by Parr as the visiting artist made the making of sculpture a possibility for the students and served to validate their own work.

The small carvings that Parr made in front of the students served the purpose of an exemplar of technique: “I will show you what to do, now you do it” (Sekules 2003). Parr’s credentials as an expert in the technique were validated by the sculptures that the students had seen and this served to give his demonstration authority. The demonstration also positioned the students not only as potential sculptors but active ones today, working with an artist.

The class of demonstration carried out by myself and Parr alongside the students set out to show the students that the making of carvings, ceramics and drawings are valid and interesting things to do by adults and children. Our enthusiasm and commitment to making and the way we couldn’t really stop ourselves joining in was a demonstration and validation of the task that we had set them. This was a more implicit aspect of the demonstrations we made.

In the soap carving, I used the demonstration to learn how to do it, very quickly and, compared to Parr, inexpertly. By making my own soap carving, I positioned myself as a pupil to Parr, who showed me how to do it. Sharp and Dust (1997:64) suggest that “it may be appropriate for the teacher to adopt the role of ‘student’, learning from the artist alongside the pupils.” By doing this, I was able to speak to the students about what to look out for when they were carving their pieces. By learning how to do something that I hadn’t done before in front of others, my role passed back and forth across positions in the hierarchy of learner and teacher in a more explicit and public way than in CS1. As student to Parr, alongside the students themselves, I experienced the vulnerability of the learner of something new, to a degree losing my authority as a teacher. Then, back in my teacher role, I was able to use insights from what I had learnt from experiencing that vulnerability to help the students with their efforts. Seeing me risk learning something new in front of them was instructive to the students and was a demonstration of my being not only willing to risk losing face in front of them with underdeveloped skills but was also a demonstration of my being committed to learning new skills, to put myself in that position. It was a demonstration of enthusiasm and a willingness to learn.

Conclusion

In this case study, a description of the various inter-twined practices of teaching and making were documented as both Parr and I worked with art and teaching practices in different ways in the classroom. This documentation has addressed the aim to find out the viability of the classroom art demonstration as a means to explore and understand the

interplay between the two practice domains present in the role of the artist-teacher. Parr and I negotiated status between us, and I shifted my identity from teacher to interpreter with Parr, a mediator with the students, and then I became a student to Parr as I learnt how to carve. I then shifted to the teacher again as I shared what I had discovered with the students. I was also researcher and participant in the work. We moved back and forth across these invisible boundaries of status and identity during the two days of the workshop. It became clear, on reflection, that the identity of artist-teacher was important to me. I hoped that the artist part of the identity was useful to Parr as he presented his work and that my insights into art practice was enabling and not intrusive. My willingness to be an apprentice to Parr was interesting and showed a degree of commitment to learning on my part. Nonetheless, the essential part of my role was as the embedded teacher. My understanding of the classroom and how to facilitate the learning experience, in collaboration with Parr, was the most significant part of my role.

In this case study, demonstration artworks became part of the portfolio of artworks exploring and describing the possible functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching and, by so doing, added to the construction of a taxonomy of the classroom art demonstration. These classroom art demonstrations functioned as exemplifications, interpretations, collaboration and instantiations of art making and thinking within the educational setting.

The case study continues to investigate whether the classroom art demonstration can be a form of dialogic, socially engaged and collaborative art practice. The demonstration artworks made and used by Parr and me in the classroom formed part of a series of dialogues between the participants in the collaboration. The artworks created during the collaborative project acted as tokens and signifiers of artist, artist-teacher and teacher identity between Parr and myself and between the students in the classroom and us. Thus, these artworks can be said to be part of a dialogic practice.

The case study has aimed to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglertbutr and Imms 2012) in the artist-teacher role. In this case study, the question of whether the classroom art demonstration can effectively resolve conflicts in the artist-teacher role is more problematic. As the artist-teacher, I was not always comfortable with what felt like a secondary role and the reflective writing would

suggest that I am anxious to be seen as more than ‘just’ the teacher. The demonstration artworks that I made alongside Parr go some way to alleviating that anxiety and to resolving that conflict in this instance. I enjoyed working with Parr and the interaction of artist to teacher and artist to artist-teacher in the work we did together. Learning something about carving was an addition to my repertoire. My reflection suggested to me that the ‘pedagogised identity’ (Atkinson 2002:4) was predominant in the exchange, however. The reflection on this case study and consideration of the ideas about identity fed into the design of the latter case studies.

Table 7 Taxonomy of demonstrations used in CS2

Type of Demonstration	Material	Made by	When made	Purpose
Artworks made by Jason Parr as part of his creative practice	Wood, stone and bone carvings	Jason Parr	Prior to workshops	To demonstrate the type of artwork made by Parr as an artist and to position him as the visiting artist within the setting.
Small head sculptures. Technique demonstration.	Ceramic	Parr and Paul	During the workshops in front of students	To scaffold the technique of how to make a sculptural head
Exquisite corpse drawings. Participation and engagement.	Drawings on paper	Parr and Paul	Made with the students	Participation by adults in the activity
Sketchbooks as insight into working practices.	Notebooks of drawings and writings	Parr	Before the workshops	To show insights into the work of an artist to the students
Carvings as technique demonstration.	Soap carvings of heads and faces	Parr	Made in front of students	Demonstration of carving technique
Carvings as learning technique.	Soap carving	Paul	Made alongside students	Positioning me as a learner of the technique. Learning from Parr.

Type of Demonstration	Material	Made by	When made	Purpose
Carvings, drawings and ceramic sculptures as transactional objects.	All demonstration artefacts made by Paul and Parr	Parr and Paul	Made in the workshops	Negotiating artist, expert, artist-teacher, learner, teacher identities between us as we developed a dialogue.
The work of George Nuku	Verbal description and Internet images	Parr and Paul	Part of dialogic presentation to students	Positioning Parr's work in a wider context of carving and sharing an enthusiasm.
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua New Guinea. Made for tourists.	Late C19th and early C20th.	Used in a demonstration and experience of museum handling protocols.
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua New Guinea	Late C19th and early C20th.	Used to generate discussion and speculation about the meanings and uses of the pieces.
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua New Guinea	Late C19th and early C20th.	Used as a drawing and writing stimulus.
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua New Guinea	Late C19th and early C20th.	Used to demonstrate carving techniques, pattern and embellishment to relate to the carving activity.

Case Study Three: A second classroom collaboration

Introduction

A year after Parr visited, the school took part in the second part of the Culture of the Countryside SCVA project (SCVA 2009, Sekules 2017). This time we worked with Craig Kao as a visiting artist for a week in the art room. This was an opportunity to work with another visiting artist, to further explore ideas about the artist-teacher identity and to develop strategies in the classroom. In this case study, Kao and I improvised around a residency based in the art room whilst keeping to the school timetable, working within the usual constraints of the school day.

The case study and the aims of the research

In this case study, the classroom art demonstration was used to explore and understand the interplay between the two practice domains present in the role of the artist-teacher as, again, two people embodied distinct aspects of the position. In this study, the duration of the residency allowed Kao to become more of a teaching artist. Working within the constraints of the timetable also provided opportunities to deliver creative workshops within lessons. Following the earlier case study, I was aware that I would play the more clearly defined position as assistant and facilitator. However, I was also determined to make my art practice in the classroom more evident.

We used demonstrations and collaborative artworks to construct a dialogue of practice in the classroom between ourselves as visiting artist and embedded artist-teacher. We used the demonstration artworks that we made as a way of discussing our roles and of developing our teaching ideas for the classroom in a comparable way to the earlier case study. The demonstration artworks functioned as parts of more extensive dialogue with other collaborators from the SCVA (SCVA 2009) and two young weather scientists from the Teacher-Science network (TSN 2018) who also took part in the project. The artworks also formed part of a conversation with the pupil participants. This was a way of finding out whether the classroom art demonstration can be a form of dialogic, socially engaged and collaborative art practice. Nearly all of the students in the school were participants as keeping the timetable ensured that the maximum number of students would have the experience. This meant that we also collaborated with the teachers of those students who had their lessons in the art room and the accompanying teaching assistants. Other participants were Dr Veronica Sekules and the education team from the SCVA. My teaching assistant was also very helpful in organising the room and the practical side of the operation.

The range of artworks that we made are described and analysed and the functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching elucidated, and added to, the taxonomy of classroom art demonstrations as part of the evaluation and analysis.

The design of this case study was a more complicated experiment in developing a working strategy with a visiting artist to contrast with the role of embedded artist-teacher. In this experiment, I asked the visiting artist to work to the timetable that conditions and constrains the working practices of an artist-teacher within a school. By working with our visiting artist within these constraints, I was trying to find out what effect they had on art practice. I was looking to explore the contrasts between someone who was 'pedagogically normalised' and a visiting artist who was not. By doing this, I was aiming to increase my understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglerbutr and Imms 2012) in the artist-teacher role.

During the case study, I became more aware of my skills as an embedded artist in the classroom and more appreciative of the experience that I had built up over years. I realised that my familiarity with the school and educational context and my years of shaping the environment of my classroom was of much more value than I had thought to the role of artist-teacher. I realised, through reflection on this case study and on the work that we all made, that I could function as an artist alongside my work as a teacher. I re-evaluated my skills as a teacher in relation to my role as an artist. In this case, the experiment left me more appreciative of the skills I had developed and eager to use this 'pedagogised identity' (Atkinson 2002:4) and my experience as an artist-teacher to stage art practice in the classroom for myself.

Methods employed and relationship to the methodology chapter

The methods employed in this section of the research remained rooted in an action research model. The intention was to explore the role of the visiting artist in the classroom in relation to the role of teacher. This focus arose from the previous classroom case study with Parr and an intervening period of reflection and further experimentation in the classroom. In one large-scale, collaborative art project with a class of ten-year olds I built a three-metre-tall figure out of papier-mâché and plaster, inspired by Niki De Sant Phalle, as an experiment in using a way of working 'as if' I was an artist come to 'stir things up' (Pringle 2002). We had to borrow a truck to transport the figure to NUA for exhibition. I

had been reflecting on my role as a teacher and the possibilities of being more like an artist in the classroom. My teaching repertoire had many of the attributes of artists built in with a wide range of materials and references and the students often worked collaboratively on ambitious, large-scale sculptural and painting work (Thomson et al. 2012). I had been interested in the way that Parr and I had interacted and negotiated our identities through the making of demonstration artworks at the school and I wanted to extend and develop this through collaborating with Kao, our visiting artist. There still seemed to be differences in the way that an artist works in the classroom and the opportunities open to the resident teacher and I wanted to explore that.

Kao and I discussed the possibility of using his visit as a case study and with his agreement, we organised the week around the usually timetabled lessons and groups. We agreed on the experiment with the SCVA and school management. This made things unusual for Kao who was more used to working with small and selected groups over more extended periods. The usual timetable was, of course, the way that I was used to working.

To carry out the case study, we worked closely together to agree on themes for the lesson plans during the week. We adopted an improvisational approach as we found it difficult to plan in detail with a short preparation period and because we wanted what we did with the students in the lessons to arise out of the collaboration between us organically. We agreed on a broad structure and themes around the weather and weather forces. We intended to make demonstration artworks to scaffold learning on a series of collaborative and social artworks with the students working in teams. Some of the ideas would not produce an artefact but would be performances captured on video. Everything would be improvised out of found materials.

Data collection and bodies of work

We made an extensive photographic record of the work that took place in the art room during the week and this provided a lot of the visual material for reflection. Much of the work made by the students was ephemeral and performative and was documented with video recordings of lessons and plenaries. The project also resulted in a set of collaborative drawings and collages made by Kao and myself. The students made a large windmill sculpture and various other artefacts which survived. I made notes during the week and reflective writing at the end of the residency. At the conclusion, we exhibited the products of the classroom work as part of the Culture of the Countryside exhibition at the Cut gallery in Halesworth, Suffolk (SCVA 2009, Sekules 2017). The residency also

resulted in two mural paintings that I created for the SCVA at the Cut and at Wingfield Arts, Suffolk.

Setting up the project

Whilst it is usual with visiting artists to change the timetable and to present the intervention in the school as being special, we chose to leave the timetable as normal for the week of Kao's tenure. Whilst we kept the timetable, we changed the other elements of the situation as much as we could to accommodate Kao and how he wanted to work. We also followed directions supplied by the SCVA and discussed arrangements with Kao. We emptied the art room of as much of the usual things as we could, cleared displays and put much of the usual classroom equipment away in cupboards. Then we filled the space with generous amounts of found materials in imitation of Kao's cluttered studio space and based on his working practice.

Kao and I worked together to develop a series of ideas for activities that we could do with the students. The art lessons were different in that they took place in a transformed room and with a new person in the form of the visiting artist. We had to design activities which fitted into school lesson times of an hour each and which also worked with the SCVA's theme of science and art.

The SCVA supplied us with a text outlining a framework for Kao to work within. We attempted to meet these requirements as far as possible, presented here in italics, with commentary as part of a patchwork text:

Working methods and ideology

Needs a week to build up experience and set rhythm

Identify some questions he can answer with everyone

Understanding school's processes and timetables etc.

The question that we identified depended on the day and the students. We explored themes of weather processes, inspired by our weather scientists. We were particularly interested in how the processes of storms and weather systems can be visualised or embodied. 'Having a week to build up experience and set a rhythm' was more difficult as we worked with groups straight away and we did not ask Kao to produce a final work. We asked Kao to spend the week working alongside the students on the timetable which led to a much more fragmentary way of working.

Kao likes to work with abandoned materials to create illusion and to make performance in a collective way

Created in the course of the making – process-led

Themes and Illusion – to reflect some kind of living condition – human condition

Ambiguous gestures

Kao prefers to work initially with a small group to set up ideas, document with video

Then larger group gradually involved, make a range of things over a couple of hours. (SCVA notes)

The process of working with a small group and towards larger groups was not part of the residency and working with class size groups of up to thirty went against Kao's preferred methods. As the embedded artist-teacher, it was what I was used to.

Likes to make things with their form changing over time – so second group will work differently because of the video

Next group will change the project in different ways

Message – not to be too precious about your own things. (SCVA notes)

We designed a day's activity based on the idea of metamorphosis where each class group worked on a series of sculptures during a day, each group adding to and changing what the earlier group had made.

What kind of theme, question?

Relating to living with environmental change. Weather – seems like a good, accessible subject.

Look at temperature and weather phenomena through intensity of colour and composition. (SCVA notes)

We did not manage cross-curricula work within the school, but we did collaborate with the teacher-science network (TSN 2018) via the SCVA. We found the required equipment, documenting with digital still and video cameras and used a Smart Board projector to present images and video of Kao's work as context for the projects. We also found several overhead projectors and used these to make drawings during the week. We intended for Kao to make work in the classroom alongside the students as demonstrations of his practice.

22nd June - Monday Journal text

Having prepared the classroom as a studio, we started on the Monday morning with a year six group. Kao and I asked them to design and make a 'rain machine' which would sit on the shoulders of the team and suspend a suitably drilled bottle of water so that it would produce a small rain storm when filled. Kao and I designed the task based on work that Kao has done in another school. They get the idea and start making structures which will sit on their heads or shoulders and suspend an object in the centre between them. These work quite well and we video and photography the results.



Figure 14 One of the 'rain machines'

In this first lesson, I am on the side of the classroom in a peripheral position. We had not defined our roles clearly enough prior to the lesson and I started to direct things so that the students understood what was required of them. The brief time span of the lesson hour is a restriction and a source of anxiety for both Kao and me. If we don't get on with the work, then we will not have anything to show for it and the students will have an unsatisfactory experience. I had not understood how Kao would work with the students as I had not seen him in action up to that point. Over the next two days, Kao and I began to define our roles between us.

What develops is an interesting series of workshop type situations for the students developed through extensive conversations between Kao and myself as we negotiate the working methods that we want to employ. The main thing that emerges from the week is the way that Kao and I start to work with each other. It takes a long time for us to develop a way of working but by the end of the week we are collaborating on a series of drawings and collages on the wall, taking turns to add to them.

We also worked closely together to construct the lesson experiences for the students which become performance pieces as we worked together to present our ideas.



Figure 15 Kao with one of the rain machines

The work by Kao was playful in construction and in the interaction between the viewer or participant and the artwork. Many of his artworks invite a degree of interaction by the audience or had an aspect of performativity. We wanted to translate these ideas into something that the students could understand and work with quickly, so we invited them to make 'rain machines' which would support a punctured water container between the students or at the top of a structure. We based these on examples of Kao's work that we showed the students on video.

After the first group on the 'rain machine' day, we thought that the students were struggling with the making of standing structures that would support the water containers, so I made an exemplar object out of bamboo garden canes, deliberately very flimsy, but demonstrating the possibilities of a tripod construction as a stable base. The structure that I made was a re-interpretation of Kao's work, a translation of what I understood to be elements of Kao's practice in terms of found materials, interactivity and playfulness. I synthesised what I thought I understood of Kao's practice into an object designed to be a teaching aid, in these very specific circumstances, to share with students a way of making a lightweight structure. It was a suggestion of what might be possible and not meant as a blueprint of how to make one. As I made the tripod structure, I stepped away from being the teacher and aligned myself as a participant alongside the students, leaving Kao in charge. Kao became much more of a teaching artist, leading the lesson and patrolling the groups, making comments and helping students with difficulties. I went around too but not often so as to allow the lesson, and what the students made, to be more shaped by Kao's visiting artist insights rather than my teacher insights. There was a swapping of roles, to a degree. I was making an artwork and Kao was teaching.

This had the paradoxical effect in the lessons of allowing me to produce more artworks, designed to help things along, than Kao could as he shaped the lessons with his ideas and commentary. By having an artist in the classroom, I could position myself as a maker alongside the students and make more artworks, designed to translate Kao's ideas and interpret his art practice, to aid the progress of the lessons. In a similar way to the second case study, I became Kao's assistant, although in this instance my demonstration pieces became much more of an interpretation of what I understood of Kao's art practice.

Sports day (a more amenable situation)

On Thursday we had Sports Day so, instead of lessons, we had a small group of non-participants all day. We had about 15 children in the end. We divided them into groups of four or so and Kao showed them a video of one of his pieces of a game where one person had a contraption on her head and the other 'player' had a ball chucker which they had to use to throw a ball into the contraption.

On the Thursday of the week, the whole school was 'off timetable' for the school sports day. Usually, I spent sports day in the art room offering an alternative activity for the students who are not fit or willing to take part in the organised sports. This day became an arts day for Kao and a small group of fifteen students and it was much closer to the way that Kao usually works in schools. The atmosphere was more relaxed with the smaller

group and the activities could go on all day.

Kao was interested in the idea of the students being non-participants and of them making whole new games instead and at the end the idea was to set up the games and invite people to play. So, we had a nice day of building these games. The pieces ended up much better- more embellished and better finished.

We showed the students some videos of the sort of games which Kao had constructed out of found materials.

The students quickly got the idea so that we had a group of students who were non-participants in the official organised sports making alternative games and sports themselves. There was something mildly subversive about the idea of getting the non-participants to participate in their own alternative games.

I decided to make a game too and I use a base I made the day before as a starting point and paint a piece of card pink, cut a hole in the middle and hang a bead in there on this very fine hairy string. I also make a ball thrower out of a tube and a milk plastic bottle. This is contrived to throw the ball away at an angle of 45° or so. I paint 'The Improbably Difficult Game #1' on it. I have made an entry level Surrealist object of frustration. It falls over in the wind.

My contribution to the collection of artworks functions somewhere between being a demonstration of what might be possible with the materials available to us and being a participation in the activity alongside the students. Both Kao and I make things on sports day, not really to show anyone anything but just out of the pleasure, our 'besottedness'



Figure16 Playing one of the non-participatory games

(Teasley 2012:160), of making, of playing with the idea we have shared with the students. Kao was more relaxed with the smaller group and the extended time and I stepped back from leading the group in any way. If I was demonstrating anything, I was demonstrating taking part for the fun of it which is quite an important thing to demonstrate, as Sharp and Dust suggest (1997:3).

Kao also made a game and the other teacher who was with us made a game sculpture for



Figure 17 A non-participatory game made on sports day.

'fun.' We had created a situation of art participation. We helped the students when they got stuck, with tricky glue-gunning and sorting through the materials but we were not being 'full-on' teachers. The students made alternative games with ball throwers and arcane scoring systems and then tested them on each other and on those students who drifted away from participation in the official sports towards taking part in our non-participation.

On the last day of the residency, we asked the students to make and then remake a series of insect sculptures. The first class of the day started the sculptures and the second class developed the sculptures further and so on through the day. This was a major departure from the expected norms of the art classroom but was consistent with Kao's working methods. We explained to the students that we were interested in the idea of something changing and evolving during the day and that we would take photographs and video to record the changes. This went against some of the usual assumptions of the art classroom of students working on their own work and achieving a finished result. The students were used to working in teams and groups, but they were not used to the idea of re-working someone else's piece.

Kao and Maggie started with a year 6 group who made a set of five insects. A year 7 group came in and took those insects and evolved them further. It worked quite well. The spider, as it became, rather brilliantly de-evolved back into a cardboard box with two tubes next to it as a group failed entirely to get to grips with it. One dragonfly was beautifully decorated by year 7 and then daubed over by a year 6 group in the afternoon. So, these back steps and minor ruinations become interesting, more so than some of the more straightforward evolutions.



Figure18 One of the insects.

The work produced by the students during the day were some of the most interesting of the week as the pieces either evolved through stages or were started again or came apart and de-evolved. Our documentation of the results and conversations with the students suggested that some found the idea quite difficult to work with. However, others enjoyed adding to and further embellishing the works to higher levels of finish with more ideas being added during the process.

I also began a series of collaborative works with Kao.

I put up seven pieces of card on the wall and started making drawings on them by break time. I wish I had done it earlier in the week now, but I decided I needed to produce something for the show at the Cut next week, so this seemed to be a way to make quick works for that. I used some of the material on the tables as collage, tore some layers off, used up spare paint and invited Kao to intervene too. At the end, we had a set of works evolved during the day. I used some of Kao's projections to make, or re-make, drawings.

These were demonstrations for the students in that we were showing them that we too could work on something begun by somebody else and which then evolved towards some endpoint. These were not a direct demonstration of how to do it but a general showing of two people collaborating on a single artwork. We were quite respectful of what we each did though we did do bits of overpainting and adding on to each other's additions. The intention was to make some things which exemplified collaboration for the exhibition that we were working towards at the end of our part of the Culture of the Countryside project.

During the week, we had also made other works between us. It was part of Kao's practice to make drawings on acetate which he would project onto walls and screens, sometimes layering the drawings to create unexpected juxtapositions. His collection served as an archive from previous residencies and his studio. Kao also made several new drawings during the week on acetate. I 'borrowed' some of these acetates, projected them onto card and made painted transcriptions of the drawings so that they became appropriated artworks, partly Kao's work and partly mine. This caused some conversation with the students as to who was responsible for the artworks. They were surprised by both Kao's and my lack of interest in the ownership of the works.

Veronica was keen on the list of wind things I had drawn on the wall only she didn't realise it was mine. I said I had been trying to divert them all in certain directions. I had liked the idea of spinning, picked up from the tornado experiments with the weather scientists and what Ben had said about the

earth spinning, the weather systems spinning, the weather in the systems spinning. To be fair the weather scientists were happy to go with this, but Kao wasn't so they went with the performances instead. The list was an attempt to guide the project towards that instead and, to be fair, the insects came from that, in a way, along with the metamorphosis lessons. So, I was trying to guide the project by making objects, the spinner, the tripod fountain and by making the list, doing the artworks and making the drawings. I ended up making far more artworks than Kao. I became my own artist-in-residence.

In these notes, I discuss how I worked on the project through the making of artworks and other resources during the week. I was trying to make an argument with my collaborators for the theme of wind and spinning by making the objects and resources in front of Kao and the weather scientists to show them what I meant. I was also articulating my thinking, finding out what I meant by making the objects and images. I was aware that what I was trying to explain was not necessarily that clear to non-teachers and the resources I made were trying to make my pedagogical ideas clearer. In the event, as a group we decided to go with the more performative weather experiments where we asked the students to visualise and embody weather processes in a performative way.



Figure 19 Part of the exhibition at the Cut showing a game, an insect and collaborative artworks. Image of artworks reproduced with permission of the rights holder, Kao.

Evaluation of the case study

The Culture of the Countryside project and the middle school considered the project successful in the terms of the wider regional project:

Two UEA science students spent 3 days developing school delivery responses into fun and inspiring weather experiences. Ben Webber and Ben Harden thrilled and informed students at Gisleham with practical activities which related to weather around the world. Artist Craig Kao joined in to extend their fun and learning into visual and creative pieces. These pieces were developed further by talented head of art Paul Cope into wonderful and crazy paintings and sculptures, which formed part of the showcase exhibition at The Cut 2009. (SCVA 2009)

When Kao left at the end of the week, we carried on with some of the ideas as part of regular art lessons. We made windmills and prayer flags, inspired by the concept of objects which make visual the passage of air currents. I carried on with my teacher interpretations of the ideas once the collaboration was over. In this way, I was able to continue to use my artwork as a resource in the classroom.

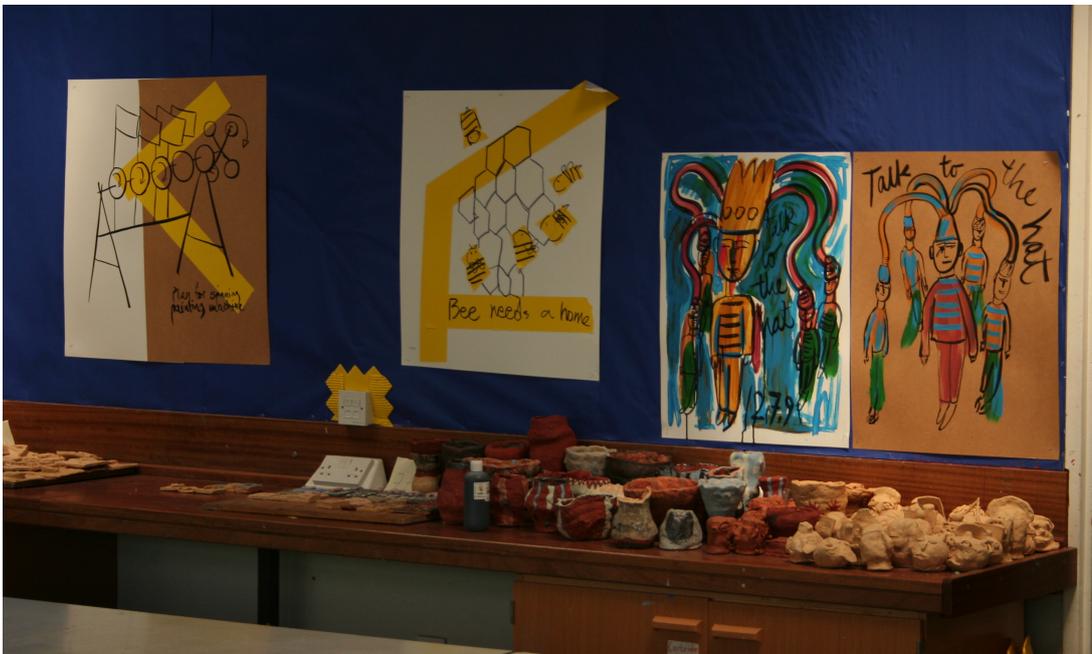


Figure 20 Collaborative artworks on the art room wall by Kao and me. *Image of artworks reproduced with permission of the rights holder, Kao.*

Part of my reflection was that I was pleased that visitors saw my artworks as part of the residency. I considered how I had learnt to be a teacher, to take on the 'pedagogised identity' (Atkinson 2002:4), and how to craft an effective lesson through years of practice in a variety of schools. I had learnt how to articulate my art ideas in an educational framework and had to defend my practice within educational and professional structures. This gave my classroom practice a fluency in this context which the visiting artists lacked. I was beginning to consider that keeping a creative practice that functions within the constraints of the school situation is an achievement and an undervalued one.

In this case study, I worked alongside Kao as a visiting artist. The intention was to compare different ways of working and different expectations about the artist-teacher and the visiting artist. We did this by keeping the timetable and other constraints of working within a school the same as usual. As with all of the case studies, the central insights were about my practice in the classroom rather than any conclusions which might be drawn about Kao's practice as a visiting artist. Kao's role in the case study, from the experimental point of view, was to provide me with a sounding board, a collaborative partner and a contrast to my practice as an artist-teacher. This process helped to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts in the artist-teacher role.

As I reflected on the impact that the familiarity with the situation had on the way that I could work with Kao, I became more aware of my potential as an artist in the classroom and more aware of the way in which I worked. The artworks that I made with Kao had a quality of switching back and forth between the roles of artist and teacher. I worked with Kao as an artist, collaborating with him on the shared drawings and collages. I didn't entirely switch off the teacher mode because I was aware that we were in a classroom and that the students were around us. We performed the collaboration on the artworks for this audience. I turned down the teacher mode to make the artwork with Kao, but at the same time, we were both aware that the validation of the artwork was as exemplars for the students.

The experience made me very aware of the channelling and institutionalising effect of working in a school, my 'pedagogised identity' (Atkinson 2002:4), and how used I had become to the structures and expectations of the school day. Not that Kao and I stepped outside them, but we moved them around and we did something more unexpected with these strictly allotted hours.

Conclusion

In this case study, the aim of finding out about the viability of the classroom art demonstration to explore and understand the interplay between the two practice domains present in the role of the artist-teacher has been investigated through the complexity of the project which Kao and I evolved between us. Our roles as artist-teacher and teaching artist in the residency developed during a very discursive week of co-operation and improvisation. We changed positions, stepping in and out of participation and observation, sometimes standing back with a camera, sometimes working with the students or making

Table 8 Taxonomy of demonstration works from CS3

Type of demonstration	Material	Made by	When made	Purpose
Artworks made by Kao as part of his creative practice	Found materials	Kao	During the lessons	To demonstrate the type of artwork made by Kao as an artist and to position him as the visiting artist within the setting.
Tripod supported rain tower	Cane, plastic bottle, tape, string	Me	During the workshops in front of students	To scaffold the technique of how to make a tripod structure
Improvised games	Found materials	Kao, me and other staff	Made with the students	Participation by adults in the activity
Videos of artworks and performances as insight into working practices.	Video	Kao	Before the workshops	To show insights into the work of an artist
Collaborative drawings and collages	Collage	Kao and me	Alongside students	To show a collaboration
Paintings based on acetate drawings	Paint on card	Kao made the acetate drawings and I used the projections to make images	Alongside students	A different sort of collaboration, of one work leading to another
List paintings	Paint on card	Me	Lunchtime	Discussing teaching ideas with weather scientists and Kao

our contributions. The work that we made were exemplars of a commitment and enthusiasm for creating and playing, as suggested by Sharp and Dust (1997:3).

The functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching were elucidated during the case study and added to the growing taxonomy of the classroom art demonstration.

In this case study, the art practice of Kao as a visiting artist and myself as artist-teacher formed a dialogic, socially engaged and collaborative art practice. We made artworks to explain ourselves to each other and the other participants. As in the earlier case study, we used the artworks that we made as transactional objects in a discussion of our roles and of ideas about what we intended to do in the classroom. In this way, the artworks that Kao and I made were dialogic (Kester 2004) in that they arose from the situation that we were in and acted as tokens and symbols of negotiation and interpretation.

The research has aimed to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglerbutr and Imms 2012) in the artist-teacher role. The art objects made by Kao and myself explored some of the dynamics and tensions of the artist-teacher position in the middle school.

In some ways, it is easier to be 'just' an art teacher. The role of an art teacher is defined as the person who is going to teach about art. The role of art teacher, the artist-teacher's first line of identification, is a cloak behind which other identities can be hidden. To take the role further and to identify as an artist-teacher is a personal decision and not one that one is obliged to take. The identification as 'artist' in a situation lacking other supporting features such as an exhibition of work or being in a studio space is more exposing. To support Kao's artist identity, we had videos and images of his work in other contexts and he had notebooks and other artist paraphernalia with him.

What we had to do was translate the artist identity into something that the students could relate to and my work in the classroom was intended to interpret Kao's practice. If the point of the residency was to showcase Kao's method for the students, my task was to assist that process. My artworks in the situation were in the service of the classroom and of Kao's practice. By doing work in what I understood to be his manner and in collaboration with him, I learnt a lot about how he made work and it was illuminating for

me to engage with his working methods. I became a student of his work to be a help to him and a teacher to the students. I didn't make imitations of his work, which I wasn't able to do. The artworks were made in his manner but my style. They were inspired by, or interpretations of, his work which is what we wanted to happen with the students in their turn. Working in this way had an influence on my working manner subsequently.

Following the case study with Craig Kao, there was a period of reflection on the earlier projects. This was consistent with the action research framework and the aim to improve practice in the classroom. I was anxious to learn from the previous case studies to develop my creative practice. This was also consistent with Schön's (1983) 'reflection-in-action' and 'reflection-on-action' templates to scaffold improved practice.

Through reflection on the earlier case studies, I considered how my role in the classroom could be seen by the students and others as performing the role of an artist. In the school, I was a representative of the art world and my role involved the presentation and interpretation of other people's work through my teaching and creative practice. In the Davie and Blow case study, I was representing the work of artists who could not be there in the room. In the visiting artist case studies, I was interpreting the work of artists visiting the classroom and using my artist-teacher role to collaborate with visiting specialists.

Reflections on the work that we made and the processes of dialogue and collaboration provided a framework for the design of the final case study. The elaboration of identity, particularly the perspective on my experience as a teacher being an asset to the artist-teacher role was particularly significant. I had undervalued the teacher role previously and had been anxious about the artist role. I realised that my experience of teaching provided me with fluency and confidence in the classroom and that this confidence allowed me to stage the artist aspect of the role more fully. Part of the evaluation of my art practice was the reception I received for the two murals I made for the SCVA at the Cut and at Wingfield Arts at the end of this case study (Sekules 2017: 20). With these I seemed to have crossed a boundary from being a teacher to being an artist.

Case Study Four: The 100 plates project

Introduction

Over the summer break of 2010 I reflected on the three case studies and reviewed the large amount of documentation and artwork that I had accumulated. Besides the case studies, I had also made artwork about the teacher's voice in the classroom and I had discussed the research with other artist-teachers and made presentations to teacher groups. Through this process of articulation and reflection, I decided that my work as an artist-teacher and my thinking about what a more artist-focussed pedagogy might look like in the classroom left me in an interesting position. My experience in the classroom, my 'pedagogised identity' (Atkinson 2002:4), meant that I had strengths and skills that a visiting artist did not have. I had come to realise that the teacher identity, far from being the problem, the aspect that stopped me being an artist, was, in fact, what allowed me to be an artist within the context of the classroom. Deep familiarity with the constraints and limits of the classroom allowed me to be more creative within them. I now reframed the question to ask if I could take that 'pedagogised identity' (Atkinson 2002:4) and become more of an artist, adopt more of the pedagogy of the artist, as discussed by Pringle (2009), Sekules (2003), Parks (1992) and Thomson et al. (2012), and, by doing so, become my own artist-in-residence, to embody some of these artist attributes more explicitly in the classroom. Instead of an artist coming into the classroom, would it be possible to be a teacher adopting more of the attributes of an artist?

Of the six artist attributes categorised by Parks (1992), I wanted to explore ideas about expressing a personal point of view in a way that was not necessarily expected of the art teacher. As we have seen, the requirement for the art teacher to be a generalist with a repertoire of skills beyond their own practice militates against the artist-teacher pursuing a line of work "striving for more powerful symbols, developing ideas and exploring better forms of expression" (Parks 1992: 56). Arguably, the teaching practice dilutes or overtakes the specialism and single mindedness expected of the artist.

What I wanted to do then was to explore a specialism, a train of thought, in the classroom. To this end, during the final year and closure of the middle school, I proposed working on a series of ceramic plates in an attempt to present the artist-teacher pursuing a personal project. The intention was to produce a body of work that set out to strive for Park's 'more powerful symbols' and an exploration of 'better forms of expression.' Nonetheless, I also wanted to develop this art practice-based project into as much work with the students as

possible. For this final phase of the research, I wanted to move beyond an interpretative role and to present an art practice within the classroom for pedagogic advantage.

The body of work that I made was a demonstration of an artist working through a set of preoccupations and responses to the changing circumstances as the school went through closure procedures. The work gained an emotional force within the school, particularly with the adults that I worked with who observed and participated in the making of the plates. The network of agency, collaboration and participation embodied in the plates made across the school by myself, the students and the other adults in the school became increasingly complex as the year went on in an evolving community of practice (Lave and Wenger 1991).

The case study and the aims of the research

The artworks made during the case study explored the viability of the classroom art demonstration as a means to understand the interplay between the two practice domains present in the role of the artist-teacher. The plates and sketchbooks were made as demonstrations of different techniques and different historical aspects of ceramics. These were all made as, or could serve as, teaching aids in the classroom. At the same time, the plates were expected to serve double duty as a body of artwork which took an autoethnographic approach to my own story as an art student, teacher and artist. The plates addressed the interplay between the two practice domains directly as subject matter, along with issues of teaching and learning.

The plates and other works made in this case study were explicitly created to explore and describe the functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching. The plates were made to show particular aspects of art making to students and others and this was often the subject matter of the plate. Each one was made to demonstrate a ceramic technique, a material use and to have some relation to an art movement or artist, both contemporary and historical. These plates showed things about ceramics to me as well as others and were part of expanding my knowledge of ceramics.

In this case study, the classroom art room demonstration was self-consciously used as a form of dialogic and socially engaged art practice (Kester 2004, Lucero 2011, Bishop 2012). I set out to examine the dynamics of the artist-teacher role in a middle school through a process of sharing, dialogue and collaboration with students and others in the school community. The plates became the centre of a socially engaged art practice,

documenting and memorialising the closing of the middle school and the loss of the community that represented.

The plan of the case study aimed to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts in the artist-teacher role. The classroom art demonstration, reconfigured as the validation of classroom-based art practice, was used to examine perceived conflicts (Zwirn 2005) in the artist-teacher. I resolved to be my own artist-in-residence and to have more confidence in my ability to present art practice.

I decided that issues with the status of my artwork within the situation were beside the point and that, if I wanted to present an art practice, I had to get on with it. Turning around the artist-teacher equation so that the teaching would arise out of what I found out through the art practice and allowing the art practice to lead some teaching were ways to shift perspective on perceived conflicts between the roles (Hall 2010, Thornton 2011, Ruanglertbutr and Imms 2012). I also wanted to celebrate the teaching skills that I had developed over the years and my ability to share my vision of art practice with students and others. I realised that this was something that the visiting artists didn't have and that I had undervalued in my work.

Previously, the body of work that I had accumulated had been a by-product of the teaching. What I wanted to do in this case study was make a body of work that foregrounded the processes of art making and for the lessons and teaching to be a by-product of that. In the identity of artist-teacher, I wanted to turn up the volume on being an artist and tune the teacher role around the artist role.

In the earlier case studies, I had used the classroom to present the work of artists who were not there and had turned the classroom into studio-type spaces for visiting artists. In this final case study, the intention was to use the classroom as my studio workspace. I wanted to explore working in the role of an artist within the constraints of school timetables, professional requirements, space and materials and to be as much of an artist as it was possible to be. I realised that my 'pedagogised identity' (Atkinson 2002:4) put me in a position where I could foreground the role of artist and maker much more, to allow myself to be an artist within the system. It was my skill, experience and pedagogical theory that allowed me to make art in the classroom with the certainty that I would be able to use it, to validate it, through effective teaching in the school.

The gap in knowledge which this case study addresses

It is considered by many to be beneficial for art teachers to produce work as artists regarding morale, resolving role conflict and increasing confidence with contemporary developments (Graham and Zwirn 2010, Hall 2010, Thornton 2013, Ofsted 2012). However, there has been little research on the detail of how art practice may be demonstrated in the classroom, what long-term effect this may have for teacher and students or how such pedagogically focussed working methods might be considered alongside other socially engaged art practices. It is an objective of this case study to articulate an approach to art practice in the classroom through pedagogical validation.

Participants and collaborators

In this case study, the participants included all the students in the school who, at some point during the year, made a plate to commemorate something that was important to them in their lives.

Two significant collaborators were my classroom assistant and the school custodian. Over the course of the case study, they became more involved in what I was doing and helped me with the practicalities of the task. I made more than one hundred plates during the case study and my classroom assistant helped with rolling out clay, firing the kiln and the practicalities of getting 500 students to make, dry, fire and glaze plates.

Other participants included my colleagues, some of whom came and made plates too.

Materials and methods employed

In this case study, the art making takes precedence and the methods used support the capture and consideration of that practice. I had been teaching a summer school module on the use of learning journals (Moon 2006) and this had influenced my approach to my writing and sketchbooks. This increased my confidence in being able to develop and document creative practice through the keeping of a learning journal. My notes from this period became more diagrammatic and visual and there were frequent references to the sketchbook as 'tools to think with' (Gunn 2009:4). Being able to track the process of making a body of work became clearer to me through the use of the sketchbooks as learning journals. The books become a form of extended mind (Clark and Chalmers 1998) in the making of artworks, allowing me to visualise my ideations and meta-cognition.

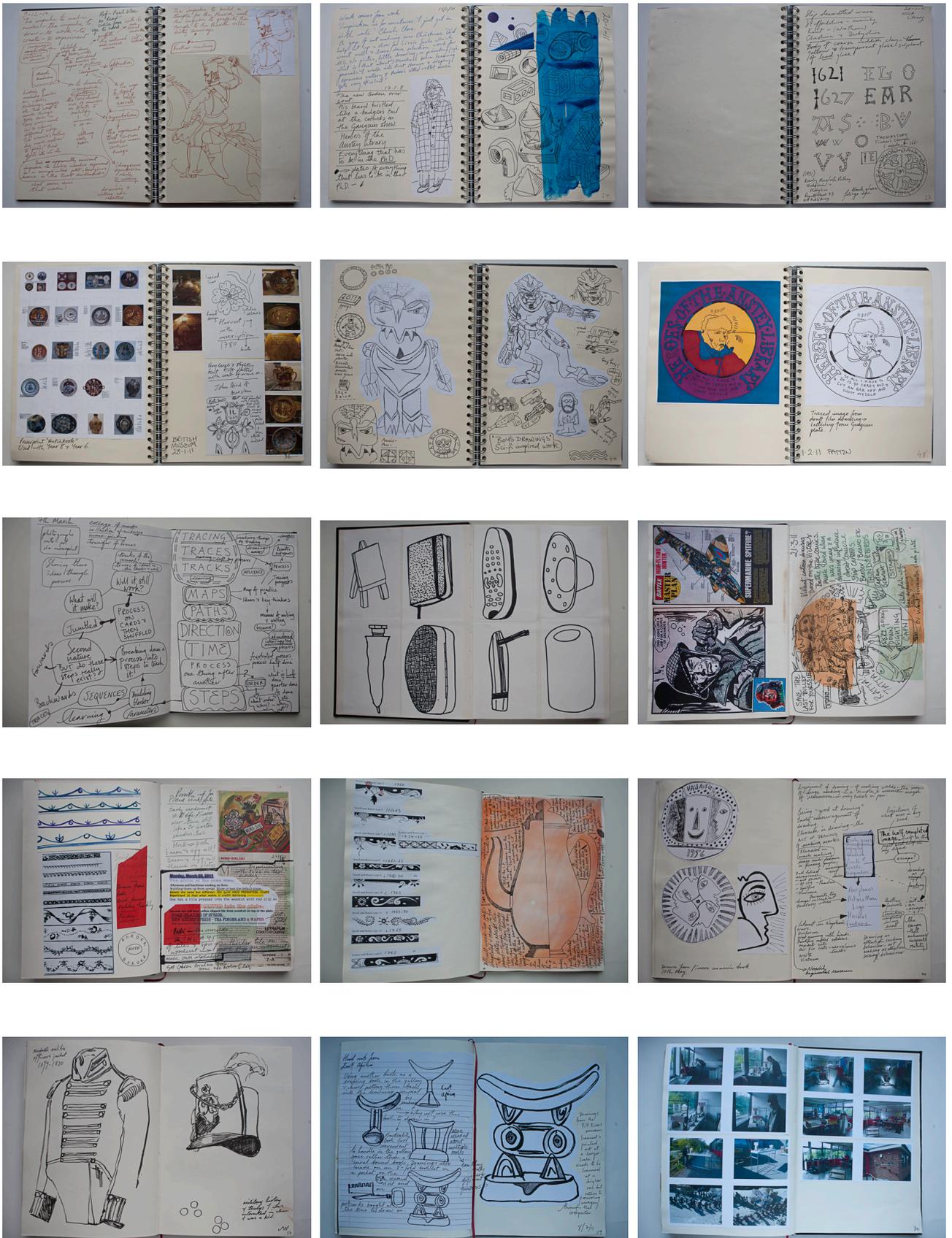


Figure 21 Sketchbook sheets.

The sketchbooks and reflective writing formed part of the practice whilst also allowing the accumulation of reflective data. The keeping of a sketchbook became a much more important part of my research method. The books became a way to explore and to share the heuristics of making, the pathway to the realisation of ideas. According to Steers (Robinson et al. 2011:1), a sketchbook can help answer the question, “How do I know what to do or make until I can see what I’m thinking?”

According to the artist Robert Luke in *Think Inside the Sketchbook*:

There is no instant formula for a successful sketchbook. A sketchbook is about evolving personal strategies and it takes time and commitment to discover how it can work for you. As you become critically engaged and involved with your ideas, the sketchbook begins to support your practice. (Robinson et al. 2011:16):

My sketchbook journals served as depositories of ideas, drawings, notes about artists, cuttings and printouts related to the making of the plates. In eleven A4 hardback volumes I accumulated drawings, designs, information and ideas and they become a rich resource for my own practice and critical reflection. They also became teaching aids in the classroom and this modified their shape and form (Ryan 2009, Alaluusua 2016).

Evidence collection and bodies of work

The visual material from this case study is presented throughout the text. An exhibition of the plates and some supporting sketchbooks were held at the Halesworth Gallery in September 2016 and feedback and reflection on this exhibition forms part of the evaluation of this case study. A photographic archive documents many of the 500 plates made by students during the project and the 100 plates that I made. We also made 45 plaques to give to staff at the final staff lunch at the school. Work process and some lessons were recorded on digital still cameras. I kept a blog of reflective writing and also in notebooks and sketchbooks, recording both ‘reflection-in-action’ and ‘reflection-on-action’ (Schön 1983). I also made several concept maps to visualise my reflections on the long-running and complex, inter-disciplinary research.

How I became my own artist-in-residence

A sequence of small-scale works

My decision to use ceramics in this final project arose from insights gained during the earlier case studies. I had realised from making the sequence of small abstract paintings during the first case study that making artworks in series worked well in the classroom. It meant that it was possible to make something that would build into a body of work, piece

by piece, section by section, in a lot of small inputs. Working on something that was modular, small-scale and in series worked well within the constraints of the timetable. For this research, making a set that built up would work better than making something large-scale in one piece. Whilst both would accumulate over time, the processes of deliberation, preparation and implementation which would be needed for a large-scale work such as a mural or sizeable sculptural work, would lend itself less well to presenting a timeline or narrative of thought and process.

A series of smaller things made relatively quickly would also, regarding this research, be more useful for both facilitating and sharing my learning, which was a crucial idea in this case study. I wanted to learn something new and to be able to share that with the students, developing the insights arising from the second case study where I positioned myself as a student to Parr and a co-learner alongside the students. I wanted, in this case study, to show and share being a student artist, finding out about something new as a co-learner alongside the students. Small works made over time would, presumably, show my increasing skill and understanding, as I got more skilled and found out more about the materials and manner I was working with. In the event, this may not have been the case, as we shall see.

A series of prints, small paintings or collages would have fitted these modular, serial criteria and I explored these through making small boxes and books. I did not feel that I would learn enough, and make learning visible, through making more of these. I also learnt how to etch at Norwich University of the Arts, as a student of a craft skill and this informed my thinking behind this project. There were limits in the transferability of the etching skills and materials to the middle school classroom.

I did share intaglio drypoint printing with students as part of the Davie case study (CS1), using a small press, plastic drypoint plates and water-based inks, but it was a cumbersome process in the classroom. Health and safety considerations meant that exploring etching as a process with the students was not practical. I also felt, according to my sketchbook notes, that the process of etching required levels of craft skill which were difficult to master.

Sketchbook notes, 22nd August.

One of the reasons why etching has been difficult is because, as an art teacher, I know lots of techniques in relatively simple forms. We don't weld steel, we use cardboard and glue guns. We use plaster bandage and papier-mâché. We use poster paint and wax crayon rather than oil paint. I know the simpler, easier, flexible variations of all these ideas.

As part of my job as an art teacher, I have used these simpler versions as a means of interpreting the work of adults for students. This is a way in which art teaching has affected my art practice. The requirement to develop a repertoire of skills and techniques in the classroom (Szekely 1988) has meant that, whilst my friends have spent a career developing proficiency in bronze casting, oil painting or etching, I have spent my time making papier-mâché with children. Whilst this is a valuable and enjoyable activity, my teaching career, it does mean that, when I try an adult craft activity such as etching, then I feel that I am at a disadvantage.

Another criterion was that the practice project had to yield teaching opportunities in the classroom. Again, this tended to suggest that smaller-scale works would have the most significant amount of educational leverage in the classroom. Although I have made large works in the classroom such as the collaboratively built large-scale Saint Phalle figure we exhibited at NUA, these have usually involved teams or groups. In this final project, I wanted to maximise the number of students that would be affected by the demonstration artworks. This criterion pushed me towards the idea of smaller-scale works in series which would enable me to ask the students to also make smaller-scale works.

A final consideration was that the school would be closing and we would have to be packing away the classroom and disposing of materials and stocks over the course of the year. This meant that buying in special equipment or extra stocks would not be a realistic idea, under these circumstances. Using things up in the classroom would be better.

Defining these requirements helped me to design the practice project by narrowing down the options. After considering printmaking, making books and other techniques, I began to consider ceramics as being the best choice for a practice-based project as an artist and teacher.

Co-learning and the choice of ceramics

Another criterion for the practice-based project was that the materials and method should be something that I did not know a great deal about, so that I could use the research to

extend my own learning. This meant that the materials and techniques had to be outside my usual specialism or earlier practice, on the edge of my comfort zone and ZPD. I knew enough about ceramics to be able to teach it in a middle school, but it had not been part of my personal, creative practice. I had studied the subject at teacher training college and I had been on in-service training during my teaching career to learn more. I had a reasonable degree of confidence in firing the kiln and in making things that would work with students.

Using ceramics in this case study gave an opportunity to learn more about the history and techniques of ceramics through making and research, expanding the student role that I had explored in earlier case studies. The aim was to demonstrate to myself and to the students a commitment to life-long learning and to be a co-learner in the classroom as part of a more artist-based pedagogy (Pringle 2002). I was positioning myself as a student of history to be a better teacher of ceramics. As ceramics was outside of my usual practice, this meant that I would make a separate body of work. Whilst being separate, it nevertheless drew on my work in other areas. The use of colour, glaze and oxides relates to painting and graphics and the integration of text into ceramics also related to my graphic and collage work.

At the end of October, I recorded a conversation in a sketchbook with a friend about the classroom demonstration:

Sketchbook notes, 30th October.

If I make a pot to show you how to make a pot does that make the pot a different sort to other sorts of pot? If we take that demonstration pot and put it in an art gallery does it look like a different sort of pot? If I make a pot to show myself something about making a pot does that look different and if so, how?

In conversations about the classroom demonstration, ceramics was often an example of things which one is shown how to make. According to Ingold (2013), pots are things that you learn how to make through demonstrations, 'expressive showing' (Sennett 2008:183), which they have in common with cat's cradle and basket weaving. On the 2nd November, I had made a set of drawings of pots and commemorative plates in the sketchbook journal and I proposed keeping a diary in plates to myself. I referenced Judy Chicago (Chicago 1979) and Grayson Perry (Klein 2009), industrial pottery and folk art, commemoration and collecting, souvenirs and decoration.

Local connections and ceramics

Ceramics also had a local connection to the school which gave another level of interest. The Lowestoft porcelain factory made a wide range of blue and white and polychrome ware from 1757 to 1801. The Lowestoft factory is of importance in the history of English porcelain as it was the only factory to be set up in East Anglia (Smith 1975, 1985, Godden 1969, 1985). No other factory produced so many dated and inscribed pieces, some with 'A trifle from Lowestoft' written on them, integrating text into ceramics, and the porcelain has significance as a record of Lowestoft in the late eighteenth century. Many of the factory produced objects were souvenirs of what was becoming one of the first holiday resorts. Child labour decorated some of the porcelain and it is likely that children of the age of the students I was teaching had been involved in the painting of the historical pottery. The pattern books drawn from Lowestoft porcelain implied a degree of learning on the part of workers as sophistication increased and there were also instances of apprentice works.

This localism and significance in the history of the town I worked in made Lowestoft porcelain an important reference point and a teaching point with the students. I made a further link when I made friends with the school custodian who is an expert in Lowestoft porcelain. He introduced me to the culture of porcelain collectors and I attended auctions where I bought several Lowestoft tea bowls and saucers.

Ceramics was therefore a medium which could explore these local connections whilst also connecting to the wider history of visual practice. Ceramics is a 10,000-year-old medium which is simple enough for children to use, whilst also potentially being as sophisticated as Sevres hard-paste porcelain. It is also an industrial material used to make crockery, bathroom fittings, engine linings and brake materials. These factors are all interesting things to talk about with students when making ceramics.

Closure of the middle school as subject matter

During the final year of the research, the school I worked in faced closure as part of a reorganisation by local government and this had an effect on all of the people involved. The '100 Plates' case study became part of a community art project to celebrate the middle school and to memorialise the closure. Owen (2009) finds that school closure has a massive effect on the people in a school community in the years running up to the event. According to Owen, school closure can be experienced as the death of a community and may result in a loss of identity for teachers and others. Disillusionment and considerable sadness accompanies the end of a school community which has taken many years to build. The experience is one of transit, loss, endings and finality:

An Identity – not *just* an identity - is being phased out, obliterated, lost, killed off and the one thing that might help those going through this painful process would be that it was happening to this organism, the community, the school community. This is not an industrial plant that is being decommissioned, but an organism that is being laid to rest, having its life blood and oxygen slowly being sucked out of it. (Owen 2009: 42)

The closure of the middle school was an experience shared with others in the school community. The plates were a result of the closure and I could make them due to the continuing encouragement of the school leadership team who had been supportive of my research throughout. The idea of using the commemorative aspects of crockery as part of the subject matter and to commemorate the passing of the school with the students and staff was part of the planning.

Autoethnography and subject matter in the plates

I wanted to explore a range of ideas in the making of the plates. One of the reference points was the work of Grayson Perry (Klein 2009) and the idea of autobiography on ceramics. The personal history explored on the plates related to my childhood, the development of my interest in and skill at drawing and the construction of an artist identity (Hickman 2010, Breakwell 2010, Thornton 2013). I wanted to look at the sort of enthusiasms that first got me interested in and besotted with art making and particularly drawing. I made links between the obsessive drawing that I engaged in as a boy and the sort of drawing enthusiasm that I saw amongst my middle school students. I related this to the work of Lily Van Der Stokker (Clark 2010) and her questioning of gendered drawing schemas encouraged amongst girls. I looked at boys' gendered drawing of robots, computer game and Sci-Fi imagery and related this to my own boyhood enthusiasms for drawing Napoleonic soldiers, Second World War aeroplanes and Sci-Fi and space race imagery. This was not an unusual way to learn about drawing in the 1960's and 1970's when I was at school. This led to my making plates featuring equestrians, hussars and Victor comic soldiers that explored my own drawing when I was the same age as the students that I was teaching in the middle school. Part of my early art education took place in the Anstey library where I was an avid reader of the art books. I made a series of plates and drawings about the role these 'World of Art' books had on my developing understanding of art making, based on Picasso (Daix 1965) and Van Gogh (Cabanne and Woodward 1969). These are the 'art heroes' plates which ironically describe the lives of the artists as possible role models.

The looking back over my artistic career and what had led me to become a head of art was part of my reflection on an ending of part of my professional life. I had travelled from being 'good at drawing,' to art college, exhibiting, teacher training and a career in art education. The celebration, commemoration and exploration of this pathway featured in the plates. As a subject, this seemed to be an underexplored area. The life of artists is, of course, often the subject matter of art but the personal experience of teachers is more unusual.



Figure 22 Greenware plate with source material and underglazes.

The development of the project

Reflection on the exhibition held at the Halesworth Gallery in 2016 of the 100 plates made during this case study showed that the work developed over three phases. The first set of plates were exploratory and experimental pieces, establishing the underlying methodology. I had made the first two plates the previous year as part of the body of work exhibited at NUA in 2009. These explored the theme of the teacher's voice and used a self-portrait based on an Internet drawing app which made an image out of a choice of elements. These were the seeds of the project which lay dormant for a year.



Figure 23 A set of the early plates.

The next plates were made in 2010 as I was thinking about the role of the demonstration piece. These demonstrated techniques such as cut newsprint stencils which I was using with the students as part of a decorative ceramics project. These plates referenced the Ray Johnson and Mail Art (Sainsbury 2009) project I was working on with the students and Van Der Stokker (Clark 2010). These plates started the development phase. By November, I was thinking more clearly about the body of autobiographical and reflective plates that would be the new body of work. I began with a plate to commemorate my time as a middle school art teacher by referencing plates I had seen and drawn in the Norwich Castle museum.

Sketchbook notes. 3^d November.

I stayed at school and used the classroom as a studio for an hour or so. I worked on a commemorative plate, channelling Grayson Perry and Gavin Turk with a plate to commemorate my ten years at Gisleham. I used some under glaze on a buff school clay with a couple of layers of blue slip on. I used a few pictures from a google search around commemorative plates in general including a well cheesy one of the queen mum. I based the self-portrait on a picture of Nelson (local lad) and this has sent the face a bit off kilter, so I might have to rework that a bit. (

This led on to the captain plate, based on a drawing of a Lambeth Delftware tin-glazed dish inscribed with 'Admiral Keppel For Ever' in the Norwich Castle Museum (Norfolk Museums Collection 2010). I showed this first set of plates at NUA as part of a research students' exhibition and received positive feedback. I realised that I was onto something. Victoria Mitchell, Senior Lecturer in Textile Culture and Critical Studies, enjoyed them and told me that there needed to be many more of them. This was enough to get me moving into the second phase of the project where we really developed strategies for making



Figure 24 Early plates on show as part of the PGR exhibition at NUA. Feb 2011.

plates and started to increase the intensity of the creative practice further in the classroom.

Second phase

I discussed the idea of making about 100 plates during the next few months with my classroom assistant and we started a system of making, drying and firing which we developed as we became more practised. To make the plates, we cleared the table at the back of the art room and I used that as my workspace during the project. At this point, I had the use of two classrooms as the design technology room adjoining mine had fallen into disuse. I had a couple of old plaster plate moulds in the cupboard and I used an old plate to make a third plaster mould (Atkin 2005:117). We set up the classroom so that it was a clay and cast-making orientated workshop in imitation of an artist's studio. Creating a workspace was part of building a community of practice around the clay work (Lave and Wenger 1991) and consciously exploring the idea of cognitive apprenticeship with the students. We created a situation for the learning to take place, both mine and the students.

I would roll out the clay into centimetre thick sheets and lay these into the tea towel lined moulds in the morning and trim them up before the start of the school day. I had dozens of ideas to work from in the sketchbooks, generated from my themes of autobiography, art references and explorations of ceramic techniques and materials. I would work on the plates during break, lunchtime and after school, fitting the work around the requirements of the school day. Some I wrapped in plastic to keep them soft to work on the next day, or I would leave them to dry overnight. These would be leather-hard in the morning and I would be able to move them out of the moulds and onto the side for drying. My classroom assistant got more confident and started rolling out the clay and putting it into the moulds for me in the mornings, so I always had three plates to work on. I would cut them down and she would move them onto drying racks in the kiln room to dry out once finished. We started firing the kiln twice a week as we filled it with my plates and the students' work.

It was important that the clay work was shared with the students and we began to make commemorative plates in classroom projects. We made these in three phases during the school year, to stagger the drying and firing of nearly 500 student plates. Following a drawing and research phase in sketchbooks, students replicated the basic process by rolling the clay out between laths onto hessian and old tea towels. We used paper and plastic picnic plates as sag moulds with tissue paper as a release surface.

The first set of plates that I made, referencing Van Der Stokker (Clark 2010) and Ray Johnson (Sainsbury, Bracewell and Philpott 2009), explored stencilling and incising into the slip. At an Inset evening course in 1996, I had been shown how to make stencil shapes from cut or torn newsprint, over-painting the newsprint with slip and peeling the newsprint out to leave the base clay showing. Further slip could be applied with sponges and brushes to get different textured surfaces (Birks 1993:158). The first groups of plates made with the students used these simple methods. Following further research in books on ceramic techniques (Manners 1990, Birks 1993, Scott 1994, Warshaw 2000, Atkin 2005), we started to experiment with a prick and pounce (Mussi 2018) transfer technique as a way of transferring drawings and photocopies of photographs to the clay. This technique enlarged the possibilities for the students and they were able to make commemorative plates for pets and parents using photographic sources. I had learnt this on an INSET workshop at Christchurch Mansions in Ipswich after visiting the *Hot Off the Press: Ceramics and Print* exhibition with art advisors in 1996 (Bennett and Scott 1996).

I wanted the making of this body of work to extend my understanding of ceramic technique and to develop my knowledge of ceramics beyond the base of class-centred techniques that I had garnered during my teaching career. I became fascinated by the history and processes of ceramics. I read extensively about ceramic techniques and recorded what I found in the sketchbook journals. During these two terms of practice I also spent time in the Norwich Castle Museum, the ceramic galleries of the Fitzwilliam Museum in Cambridge and the Victoria and Albert Museum, examining the ware and making drawings. I used this information and imagery throughout the project and this research and the subsequent experimentation in the classroom plates helped me extend the possibilities for the students. By doing this, I was using my creative practice and my commitment to the making of the plates to enrich my teaching and the experience of the students. I was using my 'besottedness' (Teasley 2012:160) with ceramics to develop my teaching so this was a definite link between my art practice and my teaching practice, a development from the ideas in CS1.

Widening the definition of the demonstration and sprig moulds

As the research progressed, the taxonomy of demonstration became more complex and wide-ranging. Part of the broader definition of the classroom art demonstration that I began to develop proposed that one of its purposes was to demonstrate techniques to myself. By taking a more expanded view of the demonstration to encompass things that I made and did which had an impact on the classroom meant that more preparation and discovery activities could be justified as demonstrations within a broader range of practice.



Figure 25 Middle period plates with sprigs, art references and a Picasso 'art hero' plate.

The plates and sketchbooks were a form of creative research into art making and material experimentation that I was continually demonstrating to myself. A further justification was that, by being engaged in this process of exploration and discovery for myself, I was exemplifying being an artist to the students who walked past the art room at the beginning and end of every day and witnessed me working at these plates.

As the work developed, I became confident in more complicated techniques. During this middle period, I found out about plaster casting in ceramics. During my research and drawing in the Victoria and Albert Ceramics Galleries, I became aware of the use of sprig moulds on Iranian and Staffordshire pottery. The method presented opportunities for replication and production on the plates I was making. By making a cast of a real object and then pressing clay into the mould, a clay replica could be made quickly and affixed to the plates (Atkin 2005:132). It was also possible to make a clay former of text or an image and then use this to make a plaster mould. With the mould we could begin to produce multiples of recurring elements of clay text and imagery. I started experimenting with these techniques and these became the second, more technically advanced, set of plates. In January, I listed in a sketchbook the possible sprig moulds I could make. Over the next few months, I attempted to take moulds off most of these items, with varying levels of success.

Sketchbook notes, 23rd November. Ideas for sprig moulds for plates.

Polo mints, wine gums, fruit gums, pastilles, small biscuits, skull and heart toys.

Thumbs

Cowboys and Indians

Refreshers (varnish?)

Childhood sweets

→ Ceramics as collage

Make plaster moulds

Use old stamps

Reuse old linoprints, recycle work into ceramic

Recycle ceramics into print

Whilst I was engaged with this material experimentation, I was also thinking about how I could explain these insights to the students and trying to figure out how to practically apply them in the classroom. I introduced the idea of sprigs to groups of students and we made

name initial cartouches out of clay which we then cast as sprig moulds for our plates. I also asked the students to bring in objects and the students found things that they could pour plaster over and take moulds from. They brought in a variety of things, from dog biscuits and sweets to cameras and old phones. These built up into an archive of moulds which we used interchangeably on the plates we all made. Pressing clay into a sprig mould takes nothing away from the person who had lent it. The sprig moulds are indentations taken from the world and the plates took on an impression of the 'lifeworld' that flowed around them during the weeks of the case study. The principle of casting related to the exhibition of Whiteread drawings at the Tate (Gallagher, Pesenti and Whiteread 2010, Curiger 2010), Paolozzi's (1985) casts and collections and the work of John Davies, notably Bucket Man, which many of the students remembered seeing at the SCVA on our art trips there (Hooper 1997).



Figure 26 Student plate with coloured and incised slip.

All of the students in the school made commemorative plates about subjects that meant something to them and their families over the year. The techniques they used mirrored the ones that I was interested in, and had learnt about, at the time of the year that they made their plate. In this way, the plates made by the students mirrored the three phases of the work that I made. The early ones were made using a stencil image transfer technique, the middle period involved a pinning transfer technique derived from American Folk pottery

and the later ones were created with plaster cast sprigs based on objects that the students brought in from home and clay formers they made.

Are you a proper artist, Mr Cope?

As part of an autoethnographic approach (Ellis 2004), I wanted to consider the childhood drawing habit that, for some, presages a development into a schooled artist and, for many, is left behind as a childhood activity. This preoccupation with drawing develops the theme of 'good at drawing' which was considered in the first case study.

In my sketchbook, I listed some of the imagery associated with learning to draw as a child:

Sketchbook notes, 18th November. A design for a plate

An autobiography in plates. Memories of drawings-things I liked to draw-those early ideas that fascinated. Napoleonic wars, comics, Sci-Fi, the Victor comic, horses, drawing manuals, guides to drawing, Van Gogh, Gauguin. Struggling to figure out what 'good at drawing' means? How could Picasso and John Constable both be right? The sort of thing you draw when you're a kid and people say, "You should be an artist, Paul." Subject matter from Airfix kits, the battle of Waterloo etc.

Many art teachers with a modernist background think that much of the popular culture that interests the students is commercial kitsch (Emery 2002:24). The work that children make is often heavily influenced by drawing schema based on cartoons, manga, drawing manuals and 'pretty' landscapes with sunsets. The argument against the practice is that the students learn how to draw within the conventions of the schema and not how to draw from observation or in a broader way. It tends to represent a cultural view which many art teachers and exam boards find difficult to deal with. Cartooning and manga are not well rewarded in art exams, for example.

During my adolescence, my interest in drawing was both discouraged and encouraged by different groups of adults. I was fascinated by drawing and I wanted to learn to draw 'properly' so I absorbed the drawing manuals in the library and started keeping the recommended sketchbook. By the time I got to art college, the life room had been closed and I was not formally taught to draw beyond foundation course. My well-practiced and very graphic drawing skills were considered more than adequate for art school. The shamefulness of the early drawing activity only emerged when it became apparent to me at art college that owning up to copying 'The Victor' comic as a boyhood enthusiasm was not socially acceptable in the context. I had turned my enthusiasm for questionable source material into a broader drawing skill. I saw my early interest reflected in the Sci-Fi robots

and monsters drawn by the students that I taught and I wanted to make a connection with that in the plates work. The passage from an interest in drawing through to art college and on to sharing a 'besottedness' (Teasley 2012:160) with art is not that straightforward and depends, it would seem, on factors beyond art education.

As a young student, it seemed the path to art college was linked to being able to translate that childhood drawing obsession into an enthusiasm for school art and to see what is offered by art teachers as being of value and potential. This is what Young (2010) would call 'powerful knowledge', an introduction to the domain of a specialism. As a child, I found the vista of the art world glimpsed at school to be entrancing and I wanted to be involved and play a part. It is possible to set out the stall of art education as a way of putting off as many as possible, to 'sort the sheep from the goats' as one art teacher put it to me (personal notes). I was fortunate to be taught mostly by art teachers who passed on their enthusiasm. In my turn, I have always wanted to teach as much art as possible to as many as I could and have used pedagogical techniques such as the 'inverting the triangle' strategy discussed in the Davie and Blow case study. This commitment has underpinned by interest in artist-based pedagogies.

This artwork needs a word with itself

As in all autoethnographic accounts, my social setting and class background forms part of the narrative. In this case, my class background affected how I learnt about art making and how I formed both artist and artist-teacher identities. Some of the plates and accompanying work investigated what I felt to be an under explored aspect of art education in the formation of artist identity. I come from an upper working class and lower middle class background. My grandparents worked in hosiery factories and lived in council houses in Leicester and my father worked for all of his life as a skilled craftsman in photography, leaving school at 14 to work in the darkroom of the Leicester Photographic Company.

I was brought up by people who valued skill. My grandmother was a seamstress sample maker and taught me to sew by hand and machine. Part of my childhood was spent on the floor of a darkroom, playing with 120 film reels. There was encouragement for my drawing as my father had also been 'good at drawing' when he was a child. How that cleverness, interest, ability, giftedness or talent (various words used to describe it) could be translated into making a living was more difficult to articulate and enact, as it is for many from a similar background.

My passage into art college was not straightforward. I was eventually taken on at the Foundation Course in Leicester because of a RAF knapsack full of small sketchbooks and notebooks that I had kept during various adventures after leaving school at 16. I had my first art exhibition in the Magazine Gallery in Leicester in 1982 before doing a degree in Fine Art at Sheffield. I worked hard to practise as an artist during and after college and, through the making and exhibition of a wide range of artwork, I had formed an artist identity by the time I went to teacher training, some years later. This would be consistent with Imms and Ruanglertbutr's (2012) findings that the formation of an artist identity before teacher training is one of the main signifiers of the development of a later artist-teacher identity.

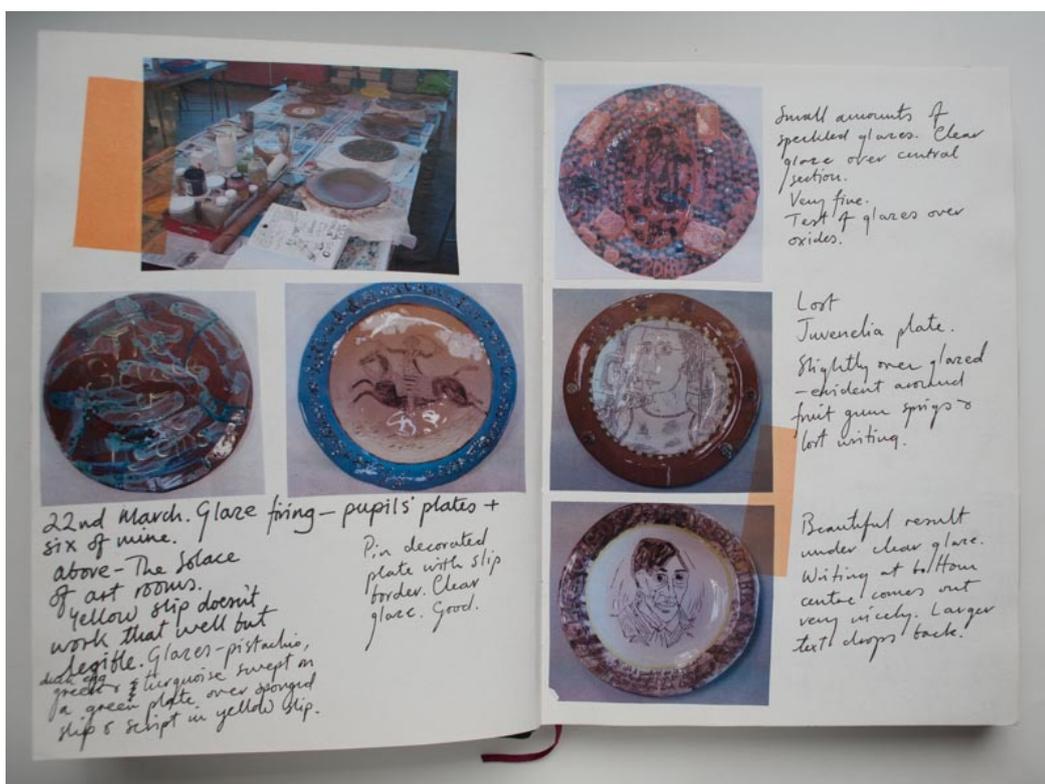


Figure 27 Sketchbook showing documentation of plate progression.

I explored some of this in the plates. The plates illustrated above show a self-portrait as a young man, an equestrian and a plate about Picasso as a role model.

Middle phase plates

During the middle phase of the case study, plate making became more intense and fluent. I processed the imagery of learning about art as a child, my art student days and the method of ceramics as subject matter through the learning journals into the plates more quickly and intensely as the final deadline, the emptying of the art room, got closer.

The fluency and connection with the life of the school and the emotions of the people in the school community around me became more important to the work as time passed. I was making the artwork because the plates were serving multiple functions. They were extending what I did with the students and they were meeting a need for me to be productive and creative under the difficult circumstances of the school closure. I could not make the work at any other time and I was aware of the uniqueness of the situation. Embedded in the plates were the qualities of the equipment, the clay, the setting, the situation and the dialogue with the students. This lent an urgency to the making as the deadline approached:

Sketchbook notes, 6th April,

The emotional intensity is a factor → small spaces with a lot of emotion and thought poured into them.

During the Easter break, I took home a set of biscuit-fired blank plates and some underglaze paints and worked on those away from the school. I made a series of highly decorated 'doodle' plates around the theme of 'off task,' a term used on school reports for not working well in lessons.

My sketchbook notes and drawings reflect on my tiredness at this time as working at the school had become very arduous:

Sketchbook notes, 14th April.

Off task-easily distracted- slow to settle- unfocussed- slow to start- vague- works with encouragement.

Making a page about not working, about trying to have time off, about not having any ideas and about being exhausted → trying to show the gap in energy and engagement in the teacher routine. The exhaustion at the end of term and the recovery. The project tied to the school and to the rhythms of the school week. So, I doodle about and make a label for the page- OFF TASK which leads to other labels for off-taskness, used in school reports.

Quantity has a quality all its own- attributed to Stalin, Lenin and Mao

Plan to make a plate a day before the end of term- 45 school work days. Make up blanks to work on at home with glaze or underglaze. Home plates and school plates-would they be different?

Eisner (2002:14) the effect of tools on perception- have a rule and you measure things, a box of watercolours and you'll look at the world differently. In this case, the effect of channelling everything through ceramics- both a limitation and a focussing- almost unaware of the limitations though- inside ceramics, aware of the endless possibilities of the form and not focussing on constraints- edges of the project- explore and define.

I had a rhythm of working on the plates in the school and I didn't want to break that. I missed making the plates at school but worked on these doodle plates at home as recompense.

Leaving plaques and Lowestoft porcelain

As the final term at the school began, I focussed on making the most of the opportunity to work creatively in the classroom. We made plaster casts with the students and we also made 48 plaques for members of staff as leaving presents. My classroom assistant had suggested that I make plates for the staff as we were both aware that there would be no official marking of our leaving. My compromise solution was to make a mould from a clay former based on a logo I had designed for the school when we were considering redesigning the school badge. I had made a design of a sunrise over the sea based on our easterly position. I used this as the central motif on the plaque. The office supplied us with the date that each staff member started at the school. We pressed clay into the mould, decorated them with slip, and I incised the dates and names of staff onto each plaque before drying, firing and glazing. The classroom had become a workshop of production.

Sketchbook notes, 1st May. Lowestoft porcelain.

One of the things which I think is very difficult to capture in this sort of research writing is the theme or idea that slowly comes into focus from something unconsidered into something important. It requires a degree of prophecy in the record keeping or almost a 1:1 ratio of record to action which is more or less impossible to do.

A good example of this in this project is the role of Lowestoft porcelain in the work. My technician told me that I should talk to David, one of our caretakers, about Lowestoft porcelain as he was something of a local expert. David had told me a bit about the factory before and he had told me about the early pots with 'A Trifle From Lowestoft' written on them; some of the earliest seaside souvenirs. There are also pots with bathing machines on them.

Some of my early plates got 'A trifle from Lowestoft' inscribed on them after talking to David. Later on, he bought in a book to show me about the collection in the Castle Museum (Smith, Sheenah 1975 Lowestoft porcelain in Norwich Castle Museum- Volume 1, Blue and White Norwich Castle Museum, Norwich). I did a set of drawings from this and photocopied the borders. I used these on the edges of some plates and I made one plate with a lot of these border designs going across the surface.

David has taken to coming through the art room first on his rounds to see what I have been doing. He has been fascinated by watching someone grapple with these pre-industrial ceramic techniques that I have been using in the project. And every day there has been something new. David has bought in plates from his collection to show me.

In this section of reflective writing, I considered aspects of the dialogic nature of the project and the unexpected connection made with David and through him to the local community of collectors of Lowestoft porcelain. This became an important theme in the work and the borders and designs from the ware became a decorative motif in the plates.

By this point in the project, I was working across several plates at a time and using the sketchbooks as a resource to mine. I used the toolbox of plaster casts that I had built up with the students so that the plates had elements from the classroom teaching embedded in them. Donated cameras, a fossil, a 'Hello Kitty' character and other toys and various sorts of sweets and biscuits recurred, mixed in with designs from Lowestoft porcelain and indenting with found and donated objects. I also used the word sprigs and used up the glazes and oxides in the cupboard. The speed of making meant that some plates failed and I started to experiment with destruction. These became a visual metaphor for the situation and the last plates teeter on the edge of collapse, with cracks, frayed edges and delamination from rolling out two or three sorts of clay together.

I still had ideas in the sketchbooks that I was not able to complete but as the final days of the school ended I had to pack up the project and finish what I could. On the last day, we put out the leaving plaques on the lunch table in reference to Judy Chicago (Chicago 2007) and each member of staff took home a plaque, completing part of the social function of the work. The kiln was dismantled and moved to a new home and the project was over. The exhibition of the work in the Halesworth Gallery in 2016 was an opportunity to reflect on the project with some distance from the events documented.

Thinking about the functions of the plates

The interlinked activities of thinking, making, learning and teaching produced the plates. They were the embodiment of an artist-teacher practice, designed to serve multiple functions in the classroom. If, as Parks (1992:55) suggests, one of the attributes of the artist is to exhibit “products as a means of seeking recognition, dialogue and feedback” then these objects, made in the classroom, go some way to a more artist-based pedagogy.

As demonstration pieces in the classroom, the plates were examples of Sennett’s (2008:183) ‘expressive showing’, made to exist as part of a dialogue with students, supported by books, actions, sketchbooks, slideshows and discussion. The work itself was a response to that dialogic life in the classroom. The plates were an attempt to share embodied knowledge and tacit understanding about art making through demonstration and modelling (Sekules 2003, Root-Bernsteins 2016).

According to Pakes (2004):

Visual artworks are, typically, artefactual in a narrow sense that excludes the ephemerality of dance or other types of performance: paintings, sculptures and designed products are things rather than happenings; they are by nature objectified and ontologically independent of their creator(s). Although the process of their making is clearly a form of intentional action on the part of artists, the artworks themselves transcend that action and stand, in their own right, as the focus of attention, the locus of meaning and value, for their audiences. The intentional action model ignores this objectified quality of artworks and hence seems to apply only to visual arts and design processes and not their products. And if it is through intentional action that art-making’s distinctively practical knowledge or phronetic insight is generated, then the processes and not their outcomes carry the practice’s epistemological weight.

The plates were made as intentional actions demonstrating and sharing phronetic insight and were left as by-products of this primary function. The processes here carry the epistemological weight. However, a paradox is that the phronetic insight is about making objects so, for the demonstration to succeed, the object, the artefact, the by-product must also survive as an object in its own right. The point of the plate was not just the processes that made it but also its independent state.

As has been discussed, the plates are objects with fluid identities. They were made as functional objects which have a pedagogical purpose as demonstrations of technique and material use. They were also made as aesthetic art objects as the purpose of the demonstration was to show people how artworks are made. The plates were made, intentionally, as objects with multiple identities with foreknowledge that the plates can shift identity and use depending on their location and context. The argument of the thesis is that this deliberate multi-tasking of the object and of the action, of being both a functional pedagogical object which is also an intentional art object, makes the classroom art demonstration in this form a paradoxical and unusual class of object.

It is important to bear in mind that no object belongs intrinsically to either category-these registers of objecthood possess a degree of fluidity as to which objects belong within them. Some objects may be produced as every day, mundane items (their initial functional destination), but may through time come to be experienced as magical or aesthetic. Conversely, objects initially destined to be 'artworks' may lose their sign-value and come to have a primarily functional role. (Knappett 2005:138)

In the classroom, the plate artefacts were functional pedagogical objects which existed primarily as teaching aids. They were made as aesthetic objects to fulfil the requirement to exemplify creativity and the making of aesthetic artefacts, so they had the potential to become individual art objects in other contexts, such as the exhibition in the Halesworth Gallery. To be effective examples of creative art making they must be both pedagogically functional and intentionally playful, creative art objects. In this way they exemplify art making as part of a creative practice. By making these multi-functional objects in front of and alongside the students, I was developing an artist-teacher strategy. By making these objects function as teaching aids, they validate their making as art in the classroom.

Ceramics and skill

The material process of ceramics needs to be considered in terms of its pedagogical affordances in this context. To reference Hetland et al.'s (2013) research into studio habits of mind, then the use of clay can be an accessible way to teach about craft skill in art, the use of tools, materials and concepts. They make it clear that teachers do not teach technique alone in any of the classes they observed and that technique is always taught alongside one of the other studio habits, the aim being to teach students to think with these skills. This is an idea supported by Parks (1992), Petrina (2007:14) and the Root-Bernsteins (2016).

The teaching of craft skills is expected in the art, craft and design curriculum area (Ofsted

2011). Clay has been used to teach craft in the classroom since the early sixties:

In part, this was because clay was considered a suitable medium for children to express themselves in three dimensions, but also had a lot to do with the growing influence of the studio craft movement and some of its leading figures, in particular Bernard Leach. By 1960 there was a kiln in the art department of almost all English secondary schools. (Houghton 2011:178)

This tradition has been in decline over recent years as the cost and difficulties of making ceramics in the classroom has become an increasing issue for schools (Partington 2010). Using clay in the classroom is encouraged by Ofsted however, which draws attention to the Crafts Council 'Firing Up' scheme to bring redundant kilns in schools back into use (Ofsted 2011:36, Crafts Council 2013).

A powerful aspect of craft skills in the classroom is the connections that can be made with other people who have made "images and artefacts across times and cultures" (QCA 2007:27). As has been suggested in CS4 on page 4-154, ceramics lessons can make an explicit connection for the students between the bag of buff school clay and African pots in the British Museum, the Roman and Greek pots traded on the Mediterranean, the Beaker people, industrial processes in Stoke-on-Trent and household objects and the contemporary art world.

When teaching ceramics, I often mentioned the other ways in which ceramics are made in different contexts, from small-scale production to industrial-scale ware and with reference to archaeology. I often told the students about the small Roman oil lamp that my tutor showed me when I was doing teacher training. On the base the finger prints of the craftsman who had taken it off the wheel were visible in the terracotta. The trace of a man who had lived two thousand years ago was impressed into the clay. And I teased the students that one day, many years hence, an archaeologist will dig up the school and find the pottery that we have made.

Despite this interest in craft and design history, the plates did not function as examples of highly skilled making. As discussed, my experience as an art teacher, meant that I was not a specialist so my craft activity in this case study was more an example of 'good enough' making. In terms of the classroom demonstration, they had to be good enough to show the technique and to embody the thought process. They did not have to aspire to a highly crafted standard. In fact, as



Figure 28 Late period plates.

classroom demonstrations, too high a level of skill would have been detrimental to their function. I had to set an achievable challenge for the students I was teaching in a middle school. This was part of my 'pedagogised identity' (Atkinson 2002:4) informing the way that I made the work, of my teaching practice shaping the art practice. Too high a standard of skill might well have been off putting to the students. This functional requirement for a particular level of skill that was pitched in the making of the plates informed the aesthetic appeal of the work and the very specific nature of the plates as artworks. They looked as if they had been made in a middle school.

This led me towards a trend in contemporary art making which Adamson (Adamson 2009) calls 'sloppy craft.' Adamson identifies a trend in contemporary art and craft making of 'unkempt' work which he traces back to an interest in homely crafts, the 'abject' and lowly forms of art and a 'my-kid-could-do-that' aesthetic. He references Sarah Lucas, Franz West, Mike Kelley, Rebecca Warren and Grayson Perry as artists who use a wonky, amateurish manner of working. He argues that it is "necessary of a contemporary artist to be amateurish. The lack of skill implies the presence of concept." (Adamson in Cheasley Paterson 2015:198)

As Adamson says , "making things is still quite difficult." Arguably, the hand-made aesthetic can be seen as a response to modern consumer society in a sort of knowing nostalgia. This type of work is also a product of the post-disciplinary art school environment, of skills being taught on an 'as and when' basis, according to Harrod (1999). Artists are less likely to spend their time devoted to one skill which can seem retrograde and conservative. According to Roberts (2010:91), art has undergone a process of skilling, deskilling and reskilling in the Modernist era:

Artistic skill is no longer confined to the manipulation of a given medium within a tradition of discretely crafted works, but is the cross-disciplinary outcome of an ensemble of technical and intellectual skills, embedded in the general division of labour. And, as such, this technical repositioning of art engages and directs a wider process of deflation within this period: the general move towards defining art as a form of *cultural practice* and, therefore, as something that has a direct and possibly transformative presence in the world (as opposed to a contemplative or decorative one). With the massive disinvestment of art from the confines of singular authorship and from auratic forms of production and spectatorship associated with painting, mechanical production and interdisciplinarity

become the motor of art's passage *into* the everyday and collective experience.

As the plates were made with this in mind, in the context of art teaching, the relationship to the idea of fine craft and of teaching craft became problematic. I was taught skills at art college on an 'as and when' basis. I then found myself as an art teacher tasked with teaching craft skills. Through practice and further education as an art teacher, I have learnt enough skills to be passably knowledgeable, a 'generalist' of a wide range of media and techniques. This generalist approach has been part of my 'pedagogised identity' (Atkinson 2002:4).

Causality, influence and re-creative copying

The plates were developed through a process of research and influence by books, drawing and visits to museums as part of my overall process of research, learning, making and teaching. Many of the drawings I made in galleries and museums were what the Root-Bernsteins (2016) call re-creative copies. That is, I took the styles, attributes, materials and techniques and adapted them to my purposes in the plates. An example would be the re-creative copy I made of the 'Admiral Keppel For Ever' Lambeth delftware dish which I used as the basis for the captain plate. I made several drawings of the dish in the museum (Norfolk Museums Collection 2010) and then used the image to make a re-creative copy. I substituted a self-portrait in the manner of the original image and made a plate commemorating being head of art.

I then used this plate and the drawings with the students to ask them to make a re-creative copy in their turn. I showed them images of the plate in the museum, my study drawings from the plate, the working drawings as I adapted the imagery and the final plate. I used the sketchbook and the final plate as demonstrations of a process of thinking, of developing an idea and the tacit knowledge involved. By sharing the process of developing the idea, I 'unpacked' the process for the students. This was a procedure which I had developed reflecting on the first case study. I had realised that this process of 'unpacking' was the valuable part of the demonstration, and sharing how I made work which was not a copy but 'inspired by' or a re-creative copy was an important idea to share with the students.

As demonstrations, the artworks have an interesting form of agency. It could be said that my plate is indexed in the students' plates as my work 'causes' theirs through the pedagogical dialogues of the classroom. My plate is an invitation to them to engage. They are unusual artworks because they are made in the expectation that they will result in

action on the part of the viewer. They are not made solely as gallery art objects to be contemplated or meditated upon. They must first serve a teaching purpose as part of the meshwork of multi-modal, dialogic discourses of the classroom art demonstration as a call to action on the part of the students. "Let me show you what I mean; now make your own."

Evaluations, reflections and taxonomy

The plates made during this case study served multiple functions for the participants in the research. For the students they were exemplars of art making that they saw in the classroom, as part of lessons and as they walked by the windows of the classroom. The plates were made to function as demonstrations, of value as pedagogically objects.

They performed this function as direct demonstrations in the classroom, made to show students how to do things. Not that many served such a direct function as my experiments started to diversify from the classroom and began to anticipate the classroom project. Some of the newsprint stencil and pouncing plates were begun in front of students. With other plates, part of the building process was demonstrated in front of students. They were there as a resource that I could turn to to share a detail of making. The plates were more frequently used as examples of what was possible; the 'one I made earlier.' The sketchbooks and the plates were used as examples of a process of idea development, re-creative copying and making.

Evaluation sheets filled in by students showed that the majority enjoyed the ceramic projects. This was consistent with Ofsted findings (Ofsted 2003) that students appreciate the opportunity to make and do in art lessons. One student wrote about what they had learnt from art at the school: "That I'm not too bad at art and I can make good things with clay." Another wrote: "I have learnt a lot of things from art at the school and I will probably miss it."

On the evaluation sheets, the students were asked if Mr Cope's working as an artist outside of school made a difference to what happened in the classroom. The students were generally appreciative. Alan commented, "Yes, because he wouldn't probably be good at art if he wasn't working as an artist outside of school and he knows more about art through doing this." Brian wrote, "Yes, because he knows what he is talking about and doing." Eileen said, "He is passionate about art" and Stuart suggested, "Yes, because we are being better educated." These are very positive comments. Some students appreciate my co-learning approach of working alongside them: "It makes projects potentially more fun and enjoyable and we can learn art from when the teacher does the same project as

us.” Lucy says, “I think having a teacher who does the art with you is good because it shows you what to do and makes it more easy to understand.” Nancy appreciates that I am a learner too, “Yes, because he can learn as well.”

Many of the responses are positive about art at the school and most appreciate that my work as an artist brings something into the classroom which enriches lessons: “Yes, because he goes out and looks at art, he gets inspiration from it and even changes it to form a project for us.” On reflection, I wish I had been able to formulate a question which would have asked for opinion on my working as an artist *inside* the classroom, but at the time there seemed difficulties with the idea. Informal conversations with students suggested that they tended to see what I did as being part of my teaching practice, as an artist-teacher, or a very artistically inclined teacher, at least. Also, at the time, I didn’t really think that I was being an artist in the classroom, so I was not in a position to ask a question about it. Looking back on the material and the exhibition of the plates, it looks much more like an art practice than I thought at the time.

Table 9 Taxonomy of demonstration CS4

Type of demonstration	Material	Made by	When made	Purpose
Plates made in front of students	Ceramic	PC	During the lessons	To demonstrate specific techniques such as newsprint stencil
Plates made to show students	Ceramic	PC	End of day, lunchtime etc. out of lessons	To share techniques and ideas
Sketchbooks	Sketchbooks	PC	Out of lessons, in galleries etc.	How to use a book and drawing to collect, develop and realise ideas
Plates made to find out about techniques	Ceramic	PC	End of day, lunchtime etc. out of lessons	To enlarge my understanding and to help me develop lessons
Work made to explore artistic and autobiographical themes	Ceramic and books	PC	Out of lessons	To show insights into the work of an artist

An important way that the demonstration plates served a function in the classroom was as research and development for the ceramic project that I did with the students. By my obsessive investigations into ceramics history and technique, I was able to enlarge my skills and understanding which enriched what the students did. This was, as we have seen, understood by the students as bringing something into the classroom through my practice.

Making the plates served an important function for me. They were both a distraction from the trying situation in the school and a way to direct my emotions into something of positive value. I enjoyed finding out about ceramics history and became quite fascinated by the galleries in the rooves of the Victoria and Albert museum. Using the sketchbook-journals became a habit which has persisted through other jobs and practice.

The exhibition of the plates in the Halesworth Gallery re-contextualised them as artworks. Many people who visited the gallery did not know of their role in the classroom and saw them as independent artworks. The narrative of the series came across and for some ex-middle school teachers it was quite a cathartic display. To my knowledge, they make a unique autoethnographic document of a closing school. They are also unusual in considering the formation of an artist and artist-teacher identity as subject matter in artwork.

Conclusion

The classroom art demonstration has been used in this case study to find out ways in which it can be used to explore and understand the interplay between the two practice domains present in the role of the artist-teacher. The sketchbook-journals, the plates and the plates made by the students are evidence of the classroom art demonstration, by a broad definition, acting as a bridge between practice domains. Reflection on the work suggests that my 'pedagogised identity' (Atkinson 2002:4) had a significant impact on the type and manner of the art practice. Whilst some of the plates and sketchbooks explore autoethnographic themes which are personal to me, the over-riding concern is to find ways to apply what I learnt in the classroom.

The functions of the classroom art demonstration in this case study as a means of dialogue, communication, collaboration, co-learning, artmaking and teaching were formulated into a further addition to the taxonomy. It would suggest that there were fewer types of demonstration in this case study as there were no plates made in collaboration

with other artists in the same way as CS2 and CS3. There was evidence of cooperation and dialogue in the way that my plates incorporated sprig moulds made by the students.

The body of work that I made was a product of a dialogic, socially engaged and collaborative art practice between myself and the other participants in the community (Kester 2004, Helguera 2011). The work that I made in the semi-public space of the classroom was different to the work I might have made in an isolated studio. The evidence of the dialogic nature of the project can be seen in the way that the plates bear the mark of multiple interactions with the community around me as I made the work. The Lowestoft porcelain references relate to a dialogue with David, the historical research and the community of collectors beyond the school. The photo documentation of the student plates made during the project provides evidence of the impact of my creative work on the teaching and learning in the classroom. The documentation is evidence of the classroom demonstration being a form of reciprocal and collaborative art practice between myself and students and others, doing and teaching at the same time and of sharing the practice with students, adults in the school community and with a wider public through exhibitions. The work also served a function as a socially engaged practice, contributing to the life of the community during a trying time.

The research has aimed to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglerbutr and Imms 2012) in the artist-teacher role by entangling the two practices, placing an art practice in the middle of the classroom. In this final case study, I set out to do this by making a body of work as if I were an artist-in-residence in the school and to change the emphasis and turn around the usual configuration of the artist-teacher identity. I turned up the artist identity and allowed myself to be a more committed artist in the classroom. By doing this, I could exemplify and model an artist's working method in the school, sharing what became an obsession with ceramics and with developing a body of work. I could be as close as possible to being an artist, committed to developing a personal body of work. One of the themes of the subject matter of the plates was the relationship between my learning and experience as an art student and then an art teacher, a relatively unusual subject in art. Autobiography in art making is common, of course, but the plates adopted a meta-cognitive approach to how I developed the plates and how I had learnt to be an art teacher.

By doing this, the reward for the students and the school was the exemplification and embodying, the modelling, of art practice in the middle of a school as if there had been an artist-in-residence in place.

Chapter 5

Conclusion

Introduction

In this research, I set out to understand and clarify the value of artworks made by art teachers in classrooms as demonstrations and exemplifications, a subject which has fascinated me throughout my teaching career. These works, usually created with the same sort of materials as the students were using, seemed to hold potential both as teaching aids and as art practice. These artworks expressed the personality and the training of the art teacher and were highly individual. However, anecdotal evidence from art teachers I met through meetings and conferences suggested that they often undervalued these works, discarding them once they had fulfilled their primary purpose in the classroom. According to the research, many art teachers experience conflict and difficulties in maintaining a creative practice and working in education (Hall 2010, Thornton 2011, Ruanglerbutr and Imms 2012). It seemed possible to me that demonstration works might represent exemplification of art making within teaching practice, with the potential to be the nucleus for a socially engaged and dialogic art practice.

I planned the research to answer two questions:

- 1) In what ways can the classroom art demonstration be practically explored and theorised as an active link between teaching and art practice?
- 2) Can a re-evaluation of classroom demonstrations, exemplifications and modelling, as a form of socially engaged and dialogic art practice, validate a strategy which could alleviate some of the perceived conflicts in the artist-teacher role?

Experimental exploration of two practice domains

To understand more about the classroom art demonstration, I had four aims in the research. The first aim was to find out the ways in which the classroom art demonstration can be used to explore experimentally the interplay between the two practice domains of art practice and pedagogy and to deepen understanding of the role of the artist-teacher. The four case studies examined this interplay and the findings demonstrate a deeper understanding of an artist-teacher practice.

The case studies represent a journey through the research process as I reflected on the findings from each one and modified my art and teaching practices. By constructing a

taxonomy of functions for the demonstration in each case study, I became more sensitive to the full range of possible uses of the demonstration. As the research progressed, this developing understanding of the functions of the demonstration and the usefulness of what I made as an artist to my role as a teacher gave me the confidence to use my artmaking as a prime resource in the classroom.

In the first case study, I used a strategy of generative drawing described by Davie (Holden 2008) which I used in my painting and drawing practice to develop a classroom project. My understanding of Davie's work was deepened and extended by adopting his strategy and this served a learning purpose in my art practice. However, reflection on the material gathered in the detailed descriptions and documentation suggested that my demonstrations were much more of an interpretation and representation of Davie's work than I initially thought.

For the students, what I did was unpack how Davie generated his paintings and then presented it to the students in a way that allowed them to understand and access the method for themselves. The slippage between my interpretation of Davie, their understanding and the open-ended, generative nature of the process I had designed allowed the students the opportunity to make interpretive and creative versions themselves. I realised that I had used my pedagogic understanding to interpret Davie and Blow to the students. I had mediated (Vygotsky 1978) the work in a way which made it accessible and open enough for their interpretations to take over their work, beyond the copy or pastiche (Hughes 1989) and towards re-creative copying (Root-Bernsteins 2016).

My reflection on this case study led me to think further about my practice as an artist-teacher and my attitude towards my art practice. I had used my art practice as a servant of my teaching and, by doing this, I had enriched the classroom experience. I led students through the project with a confidence and an internalised understanding of aspects of Davie's work which gave them the confidence to approach what could have been a difficult subject. The amount of work made by the students, their written and verbal feedback, and the range of work on the walls of the school, suggested that this was a successful teaching and learning strategy.

What surprised me in the review of the evidence was that I thought I was making a neutral presentation of the methods of Davie and Blow, but when I reflected on the pieces I had made, I realised that I was presenting a visual analysis of their work. It involved my making artworks in front of students, having confidence in my ability and a willingness to

be vulnerable to be able to do that (Hetland et al. 2014). In this case study, I was using my art making to support my teaching practice, so the process of development, research, preparation and demonstration described here is an example of the demonstration as a bridge between two practices, passing ideas and insights back and forth between the two domains.

This approach suggests a flexible attitude towards my art practice which is a theme through the case studies. I considered the development and presentation of teaching projects as an opportunity to make artworks and I drew enjoyment, satisfaction and solace from that. I made a deliberate decision, based on an evaluation of the risks and mitigations, to use my art practice as a tool for the teaching practice although the work that I make might not be entirely 'my own work.' My art making was compromised to a degree by being shaped by the teaching requirements, but by using the classroom demonstration as an artmaking opportunity, I was 'keeping my hand in,' maintaining a relationship with the procedures and activities associated with art practice.

In the second case study, the classroom art demonstration served as a token of exchange and mediation between two adults as we negotiated our way through a collaborative working situation. In this case study, my reflection suggested that my identity as an artist-teacher was quite important to me and that, in this situation, I was able to use aspects of the artist-teacher practice to shift from role to role. The artist part of my position helped me understand Parr's presentation and to ask questions which helped Parr put across his story. I noticed things which were important in the materials and techniques that Parr used. The teacher part of my role helped both of us articulate Parr's interests and practice into something we could work with in the classroom. Working quite quickly, in a two-day improvisation, we developed a series of activities which translated Parr's drawing and carving into relevant lesson activities.

Another aspect of this case study was my willingness to forgo being a teacher and become an art student to Parr. The carving that I made positioned me as Parr's student as he showed us all how to carve the soap blocks (Sharp and Dust 1997:64). I could use the insights I gained by making these pieces to help the students with their carvings in turn. It was not necessary for me to try the soap carving and for some teachers, it might be considered a vulnerable thing to do as I relinquished any teacher claim to proficiency. By making the carvings, I exposed myself as being far inferior in carving skills in front of the students. I considered it beneficial to show my vulnerability as a learner, as a co-learner with the students in this instance. Part of the exemplification was my desire to make

things, to be creatively engaged and to take any opportunity to do this. I was also happy to take the opportunity to learn from Parr, and a by-product of this was that I demonstrated a commitment, a 'besottedness' (Teasley 2012:160), with life-long learning. As Sharp and Dust (1997:3) suggest, this can be a beneficial thing to demonstrate in the classroom.

In the third case study, we used the classroom art demonstration to negotiate our respective roles as artist-teacher and visiting artist. As in the earlier case studies, the classroom art demonstration became a means of interpretation and presentation of the work of the artist for both of us. The work that Kao and I made together exemplified a collaborative approach to art making which embodied some of the ideas which we were discussing with the students. I also produced work in the classroom which tried to mediate Kao's ideas to the students. Some of the things I made served to unpack Kao's practice into something more clearly understood by the students in the same way as I had interpreted the work of Davie and Blow.

As I made things which represented aspects of Kao's practice, or my partial understanding of his practice, an interesting dynamic in the classroom studio was created. Kao was able to explore putting across his artist practice as we worked within typical lesson situations. As an artist-teacher, I was very familiar with the constraints of the school setting and I had spent years building relationships with the students and colleagues. For Kao, it was more difficult as he was not so used to the classroom situation in the same way. Being a visiting artist in the classroom is quite demanding with only a short time to present the credentials to support the 'artist identity.' Parr was able to bring in some carved sculptures which demonstrated his artist identity very clearly to the students. Kao was in a more awkward situation as much of his work was ephemeral and documented and he did not bring many artefactual examples with him into the classroom. Part of what I did, as his assistant, was to make a presentation, and thus an interpretation, of his work as a series of physical objects. I unpacked an understanding of Kao's working method to the students, enabling Kao to make a clearer presentation of his working method. By making the collaborative work with him, I was able to help him be more comfortable in the classroom. I was able to work quickly, often in a simplified way, to try to help articulate Kao's methods.

Reflection and analysis of the artefacts and writing suggested that I was undervaluing the degree of understanding, theory and skill involved in the 'pedagogised identity' (Atkinson 2002:4) that I had built up over my teaching career and which enabled me to work fluently in the classroom as an artist-teacher in both of these collaborations. I was also

undervaluing my art practice and what that afforded me in working with visiting artists and my ability to engage and collaborate with them.

In the final case study, I used the classroom art demonstration as the core of a practice-based project to explore what I had understood from the earlier case studies. Based on the insights gained and documented in the research, I set out to be my own artist-in-residence, working with a renewed confidence and appreciation of the skills that I had developed during my teaching career. Reflection on the earlier case studies suggested that I had fluency in the classroom which I could use to stage the making of a body of work. I didn't want to use my art practice to mediate the work of another artist but to use the opportunity to develop my own body of work, as an artist. According to Stenhouse (1988:47): "All teaching falsifies its subject as it shapes it into the form of teaching and learning. The art of pedagogy is to minimise the falsification of knowledge." In this final case study, I set out to make the teaching as close to the genuine experience of art making as I could, for my satisfaction and as a driver of teaching and learning in the classroom.

The second aim and the taxonomy

The second aim was to explore and describe the functions of the classroom art demonstration as a means of dialogue, communication, collaboration, co-learning, art making and teaching and to construct a taxonomy of the classroom art demonstration. This taxonomy can be seen in the Appendix of the thesis. In this taxonomy, I collated all of the results from the case studies and classified them by purpose, relationship to others, what they exemplified as pedagogically useful and their role in the research. Analysis of this table would suggest that, whilst the practices and intentions became increasingly entangled and intertwined in the case studies, it is possible to separate out the functions and purposes of the different artworks made in the classroom. This is a significant finding from the research.

Further work on the way in which the classroom demonstration acts as a scaffold to students' creative work and assists cognitive access to deeper levels of learning in the classroom would be fruitful. Relating this taxonomy to other taxonomies, such as Bloom and Krathwohl's (2002), would be a useful further line of enquiry. Further analysis of the taxonomy in relationship to signature pedagogies in the classroom (Sims and Shreeve 2012, Thomson et al. 2012) and to Elgin's ideas (1991) would also be an interesting way to develop these findings for further study.

The dialogic and socially engaged practices

The third aim was to determine whether the classroom art demonstration could be regarded as a form of dialogic, socially engaged and collaborative art practice. All of the case studies had dialogic aspects. As the research progressed, the art practice became an increasingly reflexive and responsive way of interacting and communicating with others in the social setting of the middle school. The dialogical is considered one of the critical components of art and design signature pedagogies (Shreeve, Sims and Trowler 2010, Sims and Shreeve 2012). Analysis of the case studies would suggest that there was a trajectory towards a more dialogical form of art practice. In the first case study, the dialogues were mainly within an art teaching discourse. In the second case study, this developed into a series of discussions between myself and the SCVA and a dialogical collaboration with Parr. In the third case study, this collaborative discourse developed further and the art practice in which Kao and I engaged the students was more dialogical and performative. In the final case study, the art practice was created out of the dialogue with the children through the shared making. An artefactual manifestation of that dialogue resulted in some of their work physically appearing in my work, via the sprig moulds and my work appearing in theirs. The co-learning aspect of my art practice, my exemplification of learning in front of others, my staging of that, became more self-consciously dialogical.

The final case study also positioned the art practice as a socially engaged practice within the community of the closing school. I set out to document the experience of being in a closing school and made a unique artwork in the 100 plates which resonated with others who went through school closures during this period. The exhibition of the plates at the Halesworth Gallery was quite emotional for many visitors. The art practice was also used in the school to mark the closure and celebrate the school in the making of plaques and murals.

Towards a more sophisticated understanding

The final aim of the research was to formulate a more informed and sophisticated understanding of my practices as an artist and teacher and to evaluate the effectiveness of classroom demonstrations and exemplifications to address some of the perceived conflicts (Hall 2010, Thornton 2011, Ruanglertbutr and Imms 2012) in the artist-teacher role. The research adds a detailed, longitudinal exploration of the artist-teacher role as an embedded, entangled practice within a middle school. The long timeframe of the research has enabled me to describe how the research process modified the practice. A key insight is that, at the start, I thought that it was a case of 'my own work' overlapping into the classroom through the demonstration. By the end, my view and my attitude to practice had

changed completely. My art practice had become more 'porous' (Cazeaux 2017:147) through the research process. My art practice had become completely entangled with my teaching through the idea of modelling, and my relationship to the concept of practice had changed. 'Entanglement' is my preferred term for the mix of practices, as that implies an intimate relationship which could be untangled and the taxonomy supports this idea.

Parameters of the research

I should make clear that I have deliberately not sought to compare my practice directly with other artist-teachers. The clearest way to conduct the research was to use my practice as a proving ground, and to compare my practice directly with the methods of others was beyond the scope of the study. To formally draw up a research protocol to compare my working methodology with that of another artist-teacher would have made the project different in shape and introduced another set of complex variables.

Failure of the research would have been not being able to show a plausible link between the classroom art demonstration and art practice. The idea of demonstration in the classroom could, potentially, be nothing more than some children watching someone make something. The classroom art demonstration may be seen as being of limited value as a teaching strategy, only being able to show students craft skills, method and technique and potentially limiting students to a restricted, copyist role. I set out to investigate the idea that the classroom demonstration might be of greater potential benefit than this for all concerned and, as I considered the idea, I enlarged the definition of the classroom demonstration to include pedagogically useful artworks made as research, practice and exploration. This developed the classroom art demonstration towards a more general teaching strategy of modelling and of modelling behaviours and procedures which artists carry out beyond the direct making of artworks in front of others. In the final case study, I set out to model the thinking and practical processes of making a body of work. Students witnessed parts of this process directly in lessons or when they walked past the windows of the art room, conveniently next to a path around the school. Many of the students were aware that I was engaged in a large-scale art project beyond the bounds of their lessons as I modelled a compulsion to make art, to be an artist.

Reflection and findings from entwined and entangled practices

A major outcome of the research suggests that an art teacher's attitude to the work they make in the classroom as demonstrations is of significance. If the artist-teacher considers the classroom art demonstration as part of a pedagogical, socially engaged practice, then the division between teaching and art practices becomes much more blurred and indistinct. The feeling that there is no time for personal work during a teaching career

becomes less pressing as the demonstration artworks build up in the corner as part of one's practice output. The many purposes and uses for the art room demonstration as reflection, thinking skill, practical skill, curriculum development and the accumulation of tacit skills gives validation for the demonstration as part of an art practice. A link to art practice is made through the demonstration artwork. Hetland et al.'s (2013:21) suggestion supports this approach: "Through modelling, teachers exemplify their beliefs in art and working as artists." According to Hetland et al., regular demonstrations expose the students to their teacher as an artist "who is thinking and experimenting purposefully, playfully, autonomously and collaboratively. The teacher models the methods through which art students, as well as mature artists, develop artistry."

The research evidence, documented here in the case studies, shows that there is a case to be made for using the demonstration as a way to maintain a pedagogically useful art practice. The artwork produced in these case studies had a distinctive and unusual quality, sophisticated in terms of understanding and sources but more simple in execution and presentation. The simplicity came from making the work in a classroom in limited time but also because it needed to be accessible to students for it to work as a teaching aid. The work had to be within a 'zone of proximal development' (Vygotsky 1978:86) for the students to be able to access the demonstration as instruction and challenge. Too sophisticated in technique and finish would be inappropriate for the age of the students I worked with in a middle school. The sophistication is in the teaching practice, the interpretation and framing of art practice through the demonstration in a pedagogically useful and appropriate manner. The demonstration artworks were double-coded as both pedagogical tools and art practice. By making things in the school which served double-time as both demonstration and artwork, I created a body of work with a unique point of view. There are no other bodies of work in existence, to my knowledge, which document the closing of a middle school in the way that the plates series does.

Another unusual perspective of the work, seen in the sketchbooks and accompanying plates, is the reflexive, autoethnographic view of my learning as a young artist, art student and teacher. Whilst autobiography in art is not unusual, the perspective of a teacher, reflecting on their learning as researcher, artist and teacher in a meta-cognitive way through sketchbooks and the production of ceramic plates offers a distinct perspective. By learning about ceramic history and techniques and sharing that learning and the experience of my learning, I positioned myself as a co-learner alongside the students. Reflecting on my learning as a young artist and my willingness to confront some difficult aspects of my background in the sketchbooks and plates would be consistent with an

observation by Thomson et al. (2012) that artists were considered less defensive and more willing to use their lives and practice as a teaching resource than teachers felt able to.

A flexible approach to the idea of my own art practice has been a critical factor in the research project. I have been quite playful with the idea of 'my own work' and have considered making things to be better than not making things. The usefulness of the things I have made as teaching aids has been important to me as a validation of the work. Compared to working to commission or working as a more commercial artist, the social engagement of teaching has been my preference. In comparison with working as a visiting artist or as an educator in a gallery, the durational aspect of teaching, of being embedded in the community of the school and the security of being able to build up relationships with students and staff, has been an important part of my practice. The work I have made is not about a school from an external, visitor's perspective but has been an insider view of what it is to be a teacher. It has also added to the relative fluency of the 'performative' aspects of the work as I have been comfortable working in front of the students and staff over years. I had prepared them for the artist-in-residence phase of the practice through familiarity and advocacy.

One of the insights from the research has been the pragmatics of keeping an art practice going whilst teaching. I realised, on reflection, that there were some things that I did, some habits of mind, that helped me to keep making work within the constraints of the school situation. Some of these methods I had developed over many years in classrooms and some came out of 'reflection-on-action' (Schön 1983) in the research. I became more aware of how I seized opportunities in the theoretical and practical preparation of teaching to make artwork and to accumulate these into a body of work. Apart from a flexible, generalist attitude to 'my own work,' I was also curious about art making, contemporary practice and art history. Pragmatically, I also took advantage of any gap in the timetable or the routine of the school day to make work. I built up layers of paintings, did drawings and added to plates before lessons, during break and lunch times, and after school. Modularising the work helped with this as in the example of the plates. Working on small things that would build into something larger and working in series helped facilitate this 'little and often' method. Working in fragments that could be collected in boxes, folders, archives and books characterised much of the methodology employed through the research. By using these approaches, alongside sketchbooks and learning journals, I was able to sustain a making practice alongside and within teaching.

I also sought opportunities to share the work that I made with students in the classroom by exhibiting in group exhibitions and putting on shows in galleries and at the art college. As documented in the research, I sought outside comment from critical friends and was able to compare the work with that made by a wider group of artists in the region. The procedures of presentation helped me triangulate comment, aided reflection and added to the authenticity of the work in the eyes of the students that I worked with who were always fascinated by exhibiting work in galleries.

The working practices that I developed through the research and the insights that I developed into the use of the art demonstration as a form of art practice entangled with teaching practice, involved a great deal of commitment and determination. I realised, over time, that this commitment and determination to making work was an important part of what I was exemplifying as practice with my students. As the art advisor told me when I began working in Suffolk, I was the nearest thing to an artist the students were likely to see that week, an idea supported by Szekely (1988). The impact on viewers of this commitment and compulsion, my 'besottedness' (Teasley 2012:160), to make work that I demonstrated during this project was difficult to quantify. There is evidence in the evaluation material collected that it did have an effect on the students and in the sort of work they made with me. By internalising the working methods of artists in the way that I did and in developing my own situated art practice, I was able to lead the students through a creative process.

A key finding has been that I began this research undervaluing the skills and experience accumulated through years of teaching. It was my 'pedagogised identity' (Atkinson 2002:4) that enabled me to be more of an artist in the classroom and to validate it pedagogically. On commencing this research, I found that I had underestimated how much of an artist I was able to be in the classroom. Reflecting on the work that I made and the commitment that I had to making art, I can see that I was functioning as an embedded artist from early in the research. I did not think so at the time and was less confident about my artwork. Compared to many artists working in residencies in galleries and museums (Stewart 2007), I was able to make large bodies of work for a sustained period with social and pedagogical purpose.

The Contribution to Knowledge

In this research, I have sought to develop a more nuanced understanding and re-evaluation of the teaching strategy of the classroom art demonstration as a form of dialogic and socially engaged art practice. The case studies have set out to describe the

entangled practices of art making and art teaching from four perspectives, linked together and progressing from one to another. These socially engaged practices, art with a “dependence on social intercourse as a factor in its existence” (Helguera 2011:2), have effectively questioned hierarchies of learning and doing in classrooms and galleries. I have used the art room demonstration as a way of doing and teaching in a quest to minimise Stenhouse’s (1988:47) falsification of the subject.

I have used the classroom demonstration to position myself as a student of others in front of my own students, as an assistant to visiting artists, as a co-learner and as an art practitioner in my own right in the different case studies. By focussing on the classroom art demonstration as a link between art practice and teaching, I have established this type of making as a way to balance competing, sometimes conflicting, expectations of artists and artist-teachers. The re-evaluation of these works as art practice of pedagogical value validates their making in and around the art classroom. Hetland et al. (2013:21) argue for art teachers modelling “the methods through which art students as well as mature artists develop artistry” and argue that this can only be done by art teachers who practice art. A key finding of this research is that sensitivity to the pedagogical value of the demonstrations, exemplifications and experiments that art teachers undertake in the course of their teaching is a way for art teachers to continue with art practice and to add value to their educational work with students. Also, an appreciation of the value of teaching skills and experience may enable them to present themselves as effective artists in the classroom and to value what this offers to their students. The ‘pedagogised identity’ (Atkinson 2002:4) of art teachers is an enabling factor, allowing art teachers, potentially, to be fluent and effective artists in the classroom.

This research contributes a methodological approach to art practice-based methodologies, describing an emergent research design which builds on an action research framework rooted in educational research (Cohen, Manion and Morrison 2011, McNiff and Whitehead 2011), Schön’s (1983) ‘reflection-on-action’ and writing as a form of research (Richardson 2000, Bolton 2005, Moon 2006, Francis 2009). The progression, and the impact of that progression on art and teaching practice, to autoethnographic (Ellis 2004) and art practice-based research (Gray and Malins 2004, Bolt 2007, Sullivan 2010, Rolling 2013) is fully described through the four instrumental case studies. The development of a visual approach to autoethnography through drawing and the making of art objects is a contribution to this field of research.

The research is a contribution to the under-theorised area of the use of demonstration and modelling in the classroom, suggesting ways in which the concept can be expanded and sensitively deployed to go beyond the procedural level to access deeper concerns of discipline pedagogy such as creativity, ideation, persistence, collaboration and sharing, and sustaining long-term creative practice. The description of the sensitive deployment of demonstration and modelling strategies offers a way in which some of the conflicts (Hall 2010, Thornton 2011, Ruanglertbutr and Imms 2012) in the hybrid artist-teacher role may be resolved. The description also offers a method by which artist-based pedagogies may be activated in the classroom, suggesting ways to bridge the gap identified between school and contemporary art practices and art college (Austerlitz et al. 2008).

The research is a contribution to the fields of dialogical art practice and socially engaged art practice. The socially engaged practice described in the research (Helguera 2011:2), questions hierarchies of making and learning in classrooms and the role of the art teacher as a contributor to the wider community. The artworks made as the by-products and outcomes of demonstrations are vehicles for communicating, sharing and thinking about art making with students and visiting artists as a dialogical and reciprocal practice (Kester 2004). The documentation and evaluation of the making of art with others as a dialogical process of exemplification, interpretation, collaboration, tangible instantiation, co-learning and embodiment of creative thinking and making in the school context through a process of critical reflection on practice and experience (Schön 1983) forms part of the contribution to pedagogical knowledge in the discipline area of art and design.

For me, as an artist-teacher, the demonstration is a prime method of teaching delivery as the students are introduced to the domain of art making. The re-evaluation proposes the classroom art demonstration as potentially a form of art practice present within teaching, offering different perspectives on the artist-teacher role as an activation and embodiment of art practice in the classroom. This brings into question the hierarchy of teacher and student, empowering students in a mutual risk-taking and creative process where the teacher allows their vulnerability as a creative individual to be part of the learning environment.

Pringle (2002) suggests that artists in sites of learning can be role models, exemplifying a profound level of engagement with their own practice and by demonstrating their working methods and critical approaches. By doing this research in the classroom, I have shared a commitment to enquiry and lifelong learning. I always hope that my enthusiasm for making work in the classroom is a way of sharing my lifelong commitment to making art, to

practising skills and to exploring and experimenting with ideas, and that it shows a 'profound level of engagement' with my practice as an artist-teacher.

Bibliography

Adams, J., 2002. The artist-teacher scheme as postgraduate professional development in higher education. *International Journal of Art and Design Education*. 22(2), pp.183–194.

Adams, J., 2005. Room 13 and the contemporary practice of artist-learners. *Studies in Art Education*, 47(1), pp.23-33.

Adams, J., 2007. Artists becoming teachers: expressions of identity transformation in a virtual forum. *International Journal of Art and Design Education*. 26(3), pp.264-273.

Adams, J., 2009. Defacement, dematerialisation and erasure: the artist learner and contemporary art practices. In: *British Educational Research Association Annual Conference*, University of Manchester, 2-5 September 2009. [pdf] Available at: <<http://www.leeds.ac.uk/educol/documents/189398.pdf> > [Accessed 20 April 2015].

Adams, J., 2010. Risky choices: the dilemmas of introducing contemporary art practices into schools. *British Journal of Sociology of Education*, 31(6). pp.683-701

Adams, J., Atkinson, D., Charman, H., Dash, P., Herne, S. and Page, T., 2005. *Teaching through contemporary art*. London: Tate Publishing

Adamson, G., 2007. *Thinking through craft*. Oxford: Berg

Adamson, G., 2009. When craft gets sloppy. *Crafts* 211:38 (March/April 2008)

Adamson, G., ed., 2010. *The craft reader*. Oxford: Berg

Addison, N. 2011. Moments of intensity: affect and the making and teaching of art. *International Journal of Art and Design Education*. 30(3). pp.363-378.

Addison, N. and Burgess, L., eds., 2003. *Issues in art and design teaching*. London: RoutledgeFalmer

Addison, N. and Burgess, L., 2005. The Friendly Interventionist: reflections on the relationship between critical practice and artist/teachers in secondary school. In: D. Atkinson and P. Dash. eds., 2005. *Social and Critical Practices in Art Education*. Stoke-on-Trent: Trentham Books. pp.127-137.

Addison, N. and Burgess, L., eds., 2014. 3rd ed. *Learning to teach art and design in the secondary school: a companion to school experience*. London: Routledge

Addison, N., Burgess, L., Steers, J. and Trowell, J., 2010. *Understanding art education: engaging reflexively with practice*. London: Routledge

Alaluusua, E., 2016. *Sketchbooks – a comparative analysis of the use of sketchbooks by contemporary artists*. PhD. University of the Arts London.

Albers, J., 2013. *Interactions of colour*. New Haven, Connecticut: Yale University Press

Allen, F., 2011. *Your sketchbook yourself*. London: Tate Publishing

-
- Allen, F., 2013. Creativity v. education. *Art Monthly*, 366. pp.12-14
-
- Ambrožič, M. and Vettese, A., eds. 2013. *Art as a thinking process: visual forms of knowledge production*. Sternberg Press: Berlin
-
- Anderson, C., 1981. The identity crisis of the art educator: Artist? Teacher? Both? *Art Education*. 34(4), pp.45-48.
-
- Anderson, R., 2000. *Real lives: Art teachers and the culture of school*. Portsmouth: Heinemann.
-
- Arnold, D., 2011. Ceramic theory and cultural process after 25 years. *Ethnoarchaeology*, 3(1), pp.63–98.
-
- Ashton, D., 2008. *Cecily Brown*. New York: Rizzoli International Publications.
-
- Atkin, J., 2005. *Handbuilt pottery techniques revealed*. Leicester: Quarto
-
- Atkinson, D., 1999. A critical reading of the National Curriculum for art in the light of contemporary theories of subjectivity. *International Journal of Art and Design Education*. 18(1), pp.107-113.
-
- Atkinson, D., 2002. *Art in education: Identity and practice*. Dordrecht, Boston and London London: Kluwer Academic Publishers
-
- Atkinson, D., 2006. School art education: Mourning the past and opening a future. *International Journal of Art and Design Education*, 25(1), pp.16-27.
-
- Atkinson, D., 2011. *Art, equality and learning. Pedagogies against the state*. Rotterdam: Sense Publishers
-
- Atkinson, D., 2013. Learning, truth and self-encounter: The dilemma of contemporary art education. In: N. Addison and L. Burgess. eds., *Debates in Art and Design Education*. Abington: Routledge, p.198–213.
-
- Atkinson, D. and Dash, P., eds., 2005. *Social and critical practices in art education*. Stoke on Trent: Trentham Books
-
- Atkinson, T.A. and Claxton, G., 2000. Introduction (The intuitive practitioner: on the value of not always knowing what one is doing). In: T. Atkinson and G. Claxton eds. *The Intuitive Practitioner: On the value of not always knowing what one is doing*. Maidenhead: Open University Press, pp.1-12.
-
- Auge, M., 1995. *Non-places: introduction to an anthropology of supermodernity*. London: Verso
-
- Austerlitz, N., Blythman, M., Grove-White, A., Jones, B.A., Jones, C. A., Morgan, S., Orr, S., Shreeve, A. and Vaughan, S. 2008. Mind the gap: expectations, ambiguity and pedagogy within art and design higher education. In: L. Drew, ed. 2008. *The Student Experience in Art and Design Higher Education: Drivers for Change*. Cambridge: Jill Rogers Associates Limited, pp.124-148.
-

-
- Ball, L., 1990. What role: Artist or teacher? *Art Education*, 43(1), 54-59.
-
- Bailey, R., 2001. *Teaching physical education: a handbook for primary and secondary school teachers*. London: Kogan Page
-
- Bain, A., 2005. Constructing an artistic identity. *Work, Employment and Society*, 19(1). pp.25-46.
-
- Banaji, S., Burn, A. and Buckingham, D., 2006. *The rhetorics of creativity: a review of the literature*. London: Arts Council England
-
- Banaji, S., 2008. Creativity: exploring the rhetorics and the realities. In: R. Willett, M. Robinson and J. Marsh, eds., *Play, creativity and digital cultures. Routledge research in education*. London: Routledge. pp. 147-165.
-
- Bang Larsen, L., 2010. People's Choice. *Frieze*. 132.
-
- Barfield, N. and Quinn, M., 2004. *Research as a mode of construction; engaging with the artefact in art and design research*. Working Papers in Art and Design 3 [pdf] Available at: <https://www.herts.ac.uk/__data/assets/pdf_file/0017/12383/WPIAAD_vol4_carroll.pdf> [Accessed 20 April 2011]
-
- Barnes, R., 1989. *Art, design and topic work 8-13*. London: Unwin Hyman
-
- Barnes, S., 2012. Try holding your pencil like this. *Visual Inquiry: Learning and Teaching Art*. 1(1), pp.59–62. doi: 10.1386/vi.1.1.59_7
-
- Barranco, M. C., 2012. The dogma of post-conceptual art: the role of the aesthetic in the art of today. *Proceedings of the European Society for Aesthetics*, vol. 4, 2012
-
- Barrett, E., 2007. Experiential learning in practice as research: context, method, knowledge. *Journal of visual art practice*. 6(2), pp.115-124. doi: 10.1386/jvap.6.2.115_1
-
- Barrett, M., 1973. *Art education: a strategy for course design*. London: Heinemann
-
- Barrett, M., 1992. *Further guidelines for art education: key stages 1-5*. Winchester: Hampshire County Council
-
- Bateson, P., Martin, P., 2013. *Play, playfulness, creativity and innovation*. Cambridge: Cambridge University Press
-
- Baxter, K., 2014. A convergence of three: the reflexive capacity of art practice, curriculum design and pedagogy. *Art Education*, 67(6), pp.28-34.
-
- Beck, C. and Kosnik, C., 2014. *Growing as a teacher: goals and pathways of ongoing teacher learning*. Rotterdam: SensePublishers.
-
- Beghetto, R. A., 2010. Creativity in the classroom. In Kaufman, J. and Sternberg, R., eds., 2010. *The Cambridge Handbook of Creativity*. pp.447-463. Cambridge: Cambridge University Press
-
- Beghetto, R. and Sriraman, B., eds., 2016. *Creative contradictions in education: cross disciplinary paradoxes and perspectives*. Switzerland: Springer.
-

-
- Beghetto, R. and Kaufman, J., 2007. Toward a broader conception of creativity: a case for 'mini-c' creativity. *Psychology of Aesthetics, Creativity and the Arts*. 1(2), pp.73–79
-
- Bell, J., 1993. *Doing your research project*. 2nd ed. Buckingham: Open University Press
-
- Bendon, A. and Tydeman, K., eds., 2007. *Art in the early years: a resource to support creativity/practitioners guide*. Ipswich: Suffolk County Council
-
- Bennet, C., 1985. Paints, pots or promotion? Art teachers' attitudes towards their careers. In: S. Ball and I. Goodson, eds. 1985. *Teachers' Lives and Careers*. pp.122-137. London: The Falmer Press
-
- Bennett, D., Wright, D. and Blom, D., 2010. The artistic practice-research-teaching (ART) nexus: translating the information flow, *Journal of University Teaching and Learning Practice* 7(2) [Online] <<https://ro.uow.edu.au/jutlp/vol7/iss2/3/>> [Accessed 29th March 2011]
-
- Bennett, G., 1989. Words in my eyes- the assessment of art and design in GCSE. *Educational Studies*. 15(3), pp.241-249.
-
- Bennett, G. 1994. *An artist teacher's portrayal*. PhD. Norwich: University of East Anglia.
-
- Bennett, T. and Scott, P., 1996. *Hot off the press: ceramics and print*. Ashford: Bellew Publishing
-
- Bentley, T. and Seltzer, K., 1999. *The creative age: knowledge and skills for the new economy*. London: Demos [Online] <<https://www.demos.co.uk/files/theCreativeage.pdf>> [Accessed 29th March 2018]
-
- Berenshahn, P., 1972. *Finding one's way with clay: pinched pottery and the colour of clay*. London: Simon and Schuster
-
- Berg, I., 2011. Exploring the chaîne opératoire of ceramics through X-radiography. In: S. Scarcella, ed. *Archaeological Ceramics: A Review of Current Research*, BAR International Series. Oxford: Archaeopress. pp.57-63.
-
- Berry, I., 2009. *Tim Rollins and K.O.S.: A history*. [Online] Available at: <<https://icaphila.org/exhibitions/tim-rollins-and-k-o-s-a-history/>> [Accessed 20th April 2012]
-
- Bertinetto, A., 2011. Improvisation and artistic creativity. *Proceedings of the European Society for Aesthetics* 3. pp.81-103.
-
- Best, D., 1985. *Feeling and reason in the arts*. London: Allen and Unwin.
-
- Biddle, B., 1986. Recent development in role theory. *Annual Review of Sociology*, 12(1), pp.67-92.
-
- Biesta, G., 2016. The rediscovery of teaching: on robot vacuum cleaners, non-ecological education and the limits of the hermeneutical world view, *Educational Philosophy and Theory*. 48(4), pp.374-392, doi: 10.1080/00131857.2015.1041442
-

-
- Biesta, G. 2017. *Letting art teach. Art Education 'after' Joseph Beuys*. Arnhem: Artez
-
- Biggs, M., 2004. Learning from experience: approaches to the experiential component of practice-based research. *Forskning, Reflektion, Utveckling*. pp.6-21. Stockholm: Vetenskapsrådet.
-
- Bird, M., 2011. *Sandra Blow*. London: Lund Humphries
-
- Birks, T., 1979. *Pottery*. London: Pan books
-
- Birks, T., 1993. *The complete potter's companion*. London: Conran Octopus
-
- Bishop, C., 2012. *Artificial hells – participatory art and the politics of spectatorship*. London and New York: Verso.
-
- Blair, B., Blythman, M. and Orr, S., 2007. *Critiquing the crit*. Project report. Higher Education Academy.
-
- Board of Studies NSW. 2000. *Visual Arts Stage 6. Support Document*. Sydney: Board of Studies NSW
-
- Bolt, B., 2006. Materializing pedagogies. *Working Papers in Art and Design 4* [Online] Available through: <https://www.herts.ac.uk/_data/assets/pdf_file/0015/12381/WPIAAD_vol4_bolt.pdf> [Accessed August 5th 2013]
-
- Bolt, B., 2007. The magic is in the handling. In: E. Barrett and B. Bolt, eds., 2007. *Practice as Research: Approaches to Creative Arts Enquiry*, London: I.B. Taurus, pp.27–34.
-
- Bolton, G., 2005. *Reflective practice: writing and professional development*. Thousand Oaks CA: Sage
-
- Borchardt-Hume, A., 2014. *Malevich*. London: Tate Publishing
-
- Boughton, D., 1995. Six myths of National Curriculum reforms in art education. *International Journal of Art and Design Education*. 14(2). pp.139-151
-
- Bourdieu, P. 1998. *Practical reason: on the theory of action*. Redwood City. CA: Stanford University Press.
-
- Bourriaud, N., 1998. *Relational aesthetics*. Dijon: Les Presse Du Reel
-
- Bowring, B., 2006. Bruce McLean. *Frieze 99*. May 2006 [Online] Available at: <http://www.frieze.com/issue/review/bruce_mclean/> [Accessed 21st April 2012]
-
- Boys, J., 2009. Beyond the beanbag? Towards new ways of thinking about learning spaces. *Networks*, 8. pp.16-19.
-
- Braconier, H., 2012. Reforming education in England, *OECD Economics Department Working Papers*, No. 939, OECD Publishing. [Online] Available at: <<http://dx.doi.org/10.1787/5k9gsh772h9q-en>> [Accessed 18th February 2013]
-
- Bransford, J. D., Brown, A. L. and Cocking, R. R., eds. 1999. *How people learn: brain, mind, experience and school*. Washington, D.C.: National Academy Press
-

-
- Brass, E. and Coles, S. M., 2014. Artist teachers exchange: reflections on a collaborative sketchbook project for secondary school art teachers. *International Journal of Art and Design Education*. 33(3), pp.365–374.
-
- Breakwell, G. M., 2010. Resisting representations and identity processes. *Papers on Social Representations*. 19(6). pp.1-6.
-
- Briskman, L., 1980. Creative product and creative process in science and art. *Inquiry*. 23(1), pp.83 – 106.
-
- Brown, M., 2016. Richard Attenborough's beloved Picasso ceramics to go on sale. *The Guardian*, 15th September 2016.
-
- Bruner, J.S., 1960. *The process of education*. Cambridge, MA: Harvard University Press
-
- Bruner, J.S., 1966. *Toward a theory of instruction*. Cambridge, MA: Harvard University Press
-
- Budge, K., 2016. Learning to be: The modelling of art and design practice in university art and design teaching. *International journal of art education*. 35(2), pp.243-258
-
- Buncick, M., Betts, P. and Horgan, D., 2010. Using demonstrations as a contextual road map: Enhancing course continuity and promoting active engagement in introductory college physics, *International Journal of Science Education*, 23(12), pp.1237-1255. doi: 10.1080/09500690010025030
-
- Buren, D., and Repensek, T., 1979. The Function of the Studio. *October*, Volume 10. pp.51-58.
-
- Burgess, L., 2003. Monsters in the playground: including contemporary art in schools. In N. Addison and L. Burgess, eds. 2003. *Issues in art and design teaching*. London: Routledge, pp.108–21.
-
- Burgess, L., 2010. Learning as a social practice in art and design. In: N. Addison, L. Burgess, J. Steers and J. Trowell. eds., *Understanding art education: engaging reflexively with practice*. London: Routledge, p.67–92.
-
- Butler, J., 1997. *The psychic life of power: theories in subjection*. Palo Alto, California: Stanford University Press
-
- Cabanne, P. and Woodward, D., 1969. *Van Gogh (World of Art)*. London: Thames and Hudson
-
- Cain, P., 2006. Drawing as coming to know. *Tracey*. Loughborough University. [Online] Available at:<<http://www.lboro.ac.uk/microsites/sota/tracey/journal/ambi/images/cain.pdf>> [Accessed 28th March 2017]
-
- Cain, P., 2010. *Drawing: the enactive evolution of the practitioner*. Bristol: Intellect.
-

-
- Cairns, S., 2013. *English Baccalaureate research January 2013*. London: Cultural Learning Alliance [Online] Available at: <<http://www.culturallearningalliance.org.uk/evidence.aspx>> [Accessed 5th October 2014]
-
- Carroll, J., 2001. *Artists who teach: an ethnographic study into the relation between artistic practice and teaching practice of artists who teach in tertiary settings* [Online] Available at: <<http://www.aare.edu.au/01pap/car01071.htm>> [Accessed November 1st, 2009].
-
- Carroll, J., 2006. An investigation of the relation between artistic practice, teaching practice and research in universities. *Working Papers in Art and Design* 4
-
- Carse, J., 1986. *Finite and infinite games*. New York: The Free Press.
-
- Carter, P., 2004. *Material thinking: the theory and practice of creative research*. Melbourne, AU: Melbourne University Press.
-
- Carter, M.R., 2014. *The teacher monologues: exploring the identities and experiences of artist-teachers*. Rotterdam, Netherlands: Sense Publishers.
-
- Carter, M.R. and Irwin, R. L., 2014. Between signification and illumination: unfolding understanding a/r/tographical turn on practicum. *International Journal of Education and the Arts*, 15(3). [Online] Available at: <<http://www.ijea.org/v15n3/v15n3.pdf>> [Retrieved 30th March 2018]
-
- Castells, M., 2000. *The rise of the network society, the information age: Economy, society and culture*. Vol. I. 2nd ed. Oxford, UK: Blackwell
-
- Cazeaux, C. 2017. *Art, research, philosophy*. London: Routledge
-
- Central Advisory Council for Education (CACE), 1967. *Children and their primary schools (The Plowden Report) A report of the Central Advisory Council for Education (England)*. London: Her Majesty's Stationery Office
-
- Certeau, M. de, 1984. *The Practice of Everyday Life*. Berkeley: University of California Press
-
- Charmaz, K., 2008. Grounded theory as an emergent method. In: S.N. Hesse-Biber and P. Leavy, eds., *Handbook of emergent methods*. New York: The Guildford Press. pp.155 -172.
-
- Chavarria, J. 2000. *Molding techniques*. New York: Watson-Guption
-
- Cheasley Paterson, E. and Surette, S., eds. 2015. *Sloppy craft: postdisciplinarity and the crafts*. London: Bloomsbury.
-
- Chicago, J., 1979. *The dinner party: a symbol of our heritage*. Garden City, N.Y: Anchor Press, Doubleday.
-
- Chicago, J., 2007. *Dinner party: from creation to preservation*. New York: Merrell
-
- Children Act 2004. (c31)*. London: HMSO
-

-
- Chilton, G. and Leavy, P., 2014 Arts-based research practice: merging social research and the creative arts. In: P. Leavy, ed. *The Oxford handbook of qualitative research*. pp.403-422 Oxford: Oxford University Press. pp.403-422.
-
- Christodoulou, D., 2014. *Seven myths about education*. London: Routledge
-
- Chua, L. and Elliot, M., eds. 2013. *Distributed objects: meaning and mattering after Alfred Gell*. Oxford: Berghahn
-
- Clandinin, D. J. and Huber, J., 2010. Narrative inquiry. In: B. McGaw, E. Baker and P. P. Peterson. eds., *International encyclopaedia of education*. 3rd ed. New York, NY: Elsevier. pp.436-441.
-
- Clark, A. and Chalmers, D., 1998. The extended mind. *Analysis*. 58(1), pp.7-19.
-
- Clark, M., ed., 2010. *It doesn't mean anything, but it looks good: Lily Van Der Stokker* London: Tate Publishing
-
- Claxton, G., 2008. *What's the point of school? Rediscovering the heart of education*. Oxford: Oneworld Publications
-
- Clement, R., 1988. *The art teacher's handbook*. Oxford: OUP
-
- Clement, R. and Tarr, E., 1992. *A year in the art of a primary school*. Corsham, Wilts.: NSEAD
-
- Clough, P., 2002. *Narratives and fictions in educational research*. Buckingham: Open University Press
-
- Cochrane, P., 2006. *Are we really serious about creativity?* Leeds: CapeUK
-
- Cohen, D. and Crabtree B., 2006. *Qualitative research guidelines project*. [Online] Available at: <<http://www.qualres.org>> [Accessed 19th April 2014]
-
- Cohen-Evron, N., 2002. Why do good art teachers find it hard to stay in the public school system? *Studies in Art Education*, 44(1), pp.79-94,
-
- Cohen, L. and Manion, L., 1997. *Research Methods in Education*. 4th ed. London: Routledge
-
- Cohen, L., Manion, L. and Morrison, K., 2007. *Research methods in education*. 6th ed. London: Routledge
-
- Cohen, L., Manion, L. and Morrison, K., 2011. *Research methods in education*. 7th ed. London: Routledge
-
- Colbeck, J., 1983. *Pottery: techniques of decoration*. London: Batsford
-
- Collings, M., 2008. *Fiona Rae*. London: Timothy Taylor Gallery
-
- Compton, A., 2010. The rise and fall of creativity in English education. *Educational futures*, 2(2). [Online] Available at: <<http://educationstudies.org.uk/?p=494>> [Accessed 3rd March 2018].
-

-
- Connelly, F. M. and Clandinin, D. J., 2006. Narrative inquiry. In: Green, J., Camilli, G. and Elmore, P., eds., *Handbook of complementary methods in education research*. Mahwah, NJ: Lawrence Erlbaum. pp.375-385.
-
- Cork, R., 2006. *Michael Craig-Martin*. London: Thames and Hudson
-
- Coupaye, L., 2009. Ways of enchanting: chaînes opératoires and yam cultivation in Nyamikum Village, Maprik, Papua New Guinea. *Journal of Material Culture*. 14(4). pp.433-458.
-
- Cox, G., Hollands, H. and de Rijke, V. eds. 1999. *The impossibility of art education*. Camerawork: London
-
- Craft, A., 1997. Identity and creativity: educating teachers for postmodernism? *Teacher Development*. 1(1), pp.83-96, doi: 10.1080/13664539700200001
-
- Craft, A., 2001. *An analysis of research and literature on creativity in education. Report prepared for the Qualifications and Curriculum Authority*. London: Qualifications and Curriculum Authority (QCA)
-
- Craft, A., 2003. The limits to creativity in education: dilemmas for the educator. in *British Journal of Educational Studies*, 51(2), pp.113-127.
-
- Craft, A., Jeffrey, B., Leibling, M., 2001. *Creativity in education*. London: Continuum
-
- Crafts Council. 2013. *Firing up*. [Online] Available at: < <http://www.craftscouncil.org.uk/what-we-do/firing-up/> > [Accessed 21st February 2017]
-
- Craig-Martin, M., 2015. *On being an artist*. London: Art/Books.
-
- Crippa, E., Williamson, B., 2013. *Basic Design*. London: Tate Britain
-
- Croce, B., 1948. On the Aesthetics of Dewey. *The Journal of Aesthetics and Art Criticism*, 6(3), pp.203–207.
-
- Csikszentmihalyi, M., 1996. *Creativity: flow and the psychology of discovery and invention*. New York: Harper Perennial
-
- Cultural Learning Alliance (CLA). 2017a. *Decline in the hours of arts teaching and number of arts teachers in England's secondary schools* [pdf] Available at:< http://www.culturallearningalliance.org.uk/images/uploads/Arts_teaching_hours_and_workforce_2017.pdf> [Accessed 27th July 2017]
-
- Cultural Learning Alliance (CLA). 2017b. *Patterns in GCSE entries 2010 to 2017. Briefing Dec 2017*. [Online]Available at: <<https://culturallearningalliance.org.uk/wp-content/uploads/2015/03/Patterns-in-GCSE-entries-2010-to-2017-England-only.pdf>> [Accessed 30th March 2018]
-
- Cunliffe, L. 1999, Learning how to learn, art education and the 'background'. *International Journal of Art and Design Education*. 18(1), pp.115-121.
-

-
- Curiger, B., 2010. "The process of drawing is like writing a diary: it's a nice way of thinking about time passing": Rachel Whiteread. *Tate Etc.* issue 20: Autumn 2010. London: Tate
-
- Curtis, P., Gleadowe, T., and Wallis, C., 2014. *Richard Deacon*. London: Tate
-
- Daichendt, G.J., 2009. George Wallis: the original artist teacher. *Teaching Artist Journal* 7(4), pp.219-226.
-
- Daichendt, G.J., 2010. *Artist teacher: a philosophy for creating and teaching*. Intellect: Bristol
-
- Daichendt, G.J., 2011. *Artist scholar: reflections on writing and research*. Intellect: Bristol
-
- Daix, P., 1965. *Picasso (World of Art)*. London: Thames and Hudson.
-
- Dale, E., 1969. *Audiovisual methods in teaching*. 3rd ed. New York: Dryden Press
-
- Dant, T., 1996. Fetishism and the social value of objects. *Sociological Review*. 44(3), pp.495-516.
-
- Data Protection Act 1998*. (c. 29). London: HMSO
-
- Davie, A. and Tucker, M., 1993. *Alan Davie: the quest for the miraculous*. Brighton; London: University of Brighton Gallery, Lund Humphries and Barbican Art Gallery
-
- Dawes, N., 1990. *Majolica*. New York: Crown
-
- De La Harpe, B., Peterson, J. F., Frankham, N., Zehner, R., Neale, D., Musgrave, E. and McDermott, R., 2009. Assessment focus in studio: what is most prominent in architecture, art and design? *International Journal of Art and Design Education*. 28(1), pp.37-51
-
- de Saumarez, M., 2007. *Basic Design: The Dynamics of Visual Form*. 2nd Revised edition. London: A and C Black
-
- Debord, G., 1984. *Society of the spectacle*. Detroit, US.: Black and Red
-
- Deffenbaugh, C., Hatfield, C. and Montana, V., 2006. Artist/art educator: making sense of identity issues. *Art Education*. 59(3), pp.42-57.
-
- Deleuze, G., and Guattari, F. 2004. *A thousand plateaus: Capitalism and schizophrenia*. London: Continuum International
-
- demonstration. 2017. In: *Collins*. Glasgow: HarperCollins Publishers. [Online] Available at: <https://www.collinsdictionary.com> [Accessed 23rd May 2017].
-
- Dempsey, A., 2000. *Sculptors talking: Anthony Caro, Eduardo Chillida*. Paris, Fr.: Art of This Century
-
- Dennen, V. P., 2004. Cognitive apprenticeship in educational practice: Research on scaffolding, modelling, mentoring and coaching as instructional strategies. In: D. H.
-

Jonassen. ed. *Handbook of research on educational communications and technology*, 2nd ed. Mahwah, NJ, US: Lawrence Erlbaum. pp.813-828.

Dennen, V.P. and Burner, K.J., 2008. The cognitive apprenticeship model in educational practice. In: J. Spector, M. David Merrill, J. Elen and J. Bishop. eds. *Handbook of research on educational communications and technology*, 3rd ed. pp.425-439.

Denzin, N. and Lincoln, Y., eds. 2000. *The SAGE handbook of qualitative research*. 2nd ed. Thousand Oaks CA: Sage

Denzin, N. and Lincoln, Y., eds. 2005. *The SAGE handbook of qualitative research*. 3rd ed. Thousand Oaks CA: Sage

Department for Children, Schools and Families (DCSF). 2004. *Every child matters. The Children's Act 2004*. [Online] Available at: <<http://www.dcsf.gov.uk/everychildmatters/>> [Accessed 24th March 2010]

Department for Education (DfE). 2013. *National curriculum in England: art and design programmes of study*. London: HMSO.

Department for Education (DfE). 2013. *Teachers' standards guidance for school leaders, school staff and governing bodies* [Online] Available at: <https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/301107/Teachers__Standards.pdf> [Accessed 28th February 2017]

Department for Education (DfE). 2017. *English Baccalaureate (EBacc) Policy Paper* [Online] Available at:<<https://www.gov.uk/government/publications/english-baccalaureate-ebacc>> [Accessed 30th March 2018]

Department for Education and Skills (DfES). 2003. *Excellence and enjoyment. A strategy for primary schools*. London: HMSO

Department for Education and Skills (DfES). 2004a. *Pedagogy and practice: teaching and learning in secondary schools: leadership guide*. Norwich: HMSO. [Online] Available at <<http://webarchive.nationalarchives.gov.uk>> [Accessed 12th May 2013]

Department for Education and Skills (DfES). 2004b. *Pedagogy and practice: teaching and learning in secondary schools. Unit 6: Modelling*. Norwich: HMSO. [Online] Available at <<http://webarchive.nationalarchives.gov.uk>> [Accessed 12th May 2013]

Department for Education (DfE). 2011. *The framework for the National Curriculum. A report by the expert panel for the National Curriculum review*. London: Department for Education.

Department for Education (DfE). 1995. *A guide to safe practice in art and design*. London: HMSO

Department of Education and Science (DES). 1965. *Circular 10/65. The organisation of secondary education*. London: Her Majesty's Stationery Office

Department of National Heritage. 1996. *Setting the scene: the arts and young people*. London: Department of National Heritage

Dewey, J., 1934. *Art as experience*. London: Perigee Books

Dodd, P., 1992. *Nothing natural* [Online] < <http://www.peterwilson-artist.com/nothing-natural-the-art-of-peter-wilson/> > [Accessed 29th April 2012]

Dormer, P., 1994. *The art of the maker: skill and its meaning in art, craft and design*. London: Thames and Hudson

Downing, D., Lamont, E. and Newby, M. 2007. *HEARTS Higher Education, the arts and schools: an experiment in educating teachers*. Slough: NFER.

Downing, D. and R. Watson. 2004. *School art: What's in it? Exploring visual arts in secondary schools*. London: National Foundation for Educational Research.

Downs, S., 2007. *Drawing now: between the lines of contemporary art*. London: Tauris.

Drew, L., 2004. *The experience of teaching creative practices: conceptions and approaches to teaching in the community of practice dimension*. London: Centre for Learning and Teaching in Art and Design. [Online] Available at < http://ualresearchonline.arts.ac.uk/644/1/cltd_ped_res_pap_linda_drew.pdf > [Accessed 17th January 2010]

Dubery, F. and Willats, J., 1972. *Drawing systems*. London: Littlehampton Books

Duncan, M., 2004. Autoethnography: Critical appreciation of an emerging art. *International Journal of Qualitative Methods*, 3(4), Article 3. [Online] Available at: <http://www.ualberta.ca/~iiqm/backissues/3_4/pdf/duncan.pdf> [Accessed 16th January 2010]

Duranti, A., 2010. Husserl, intersubjectivity and anthropology. In: *Anthropological Theory*. 10(1), pp.1-20. doi:10.1177/1463499610370517

Eccles, P. J., 1963. Experiments, demonstrations and other types of first-hand experiences: A classification and definition of terms. *Journal of Research in Science Teaching*, 1(1), pp.85-88. doi:10.1002/tea.3660010118

Education Act 2002 (c32). London: HMSO

Edwards, R., 1972. *The middle school experiment*. London: Routledge

Efland, A., 1976. The school art style: a functional analysis. *Studies in Art Education*, 17(2), pp.37-44.

Efland, A., 1990. *A history of art education: intellectual and social currents in teaching the visual arts*. New York: Teachers College Press

-
- Ehrenzweig, A., 1967. *The hidden order of art: a study in the psychology of artistic imagination*. Berkley and Los Angeles: University of California Press
-
- Eisner, E., 2002. *The arts and the creation of mind*. New Haven: Yale University Press
-
- Eisner, E., 2002b. *What can education learn from the arts about the practice of education?* The encyclopaedia of informal education. [Online] Available at: <http://www.infed.org/biblio/eisner_arts_and_the_practice_of_education.htm> [Accessed 17th February 2017]
-
- Eldridge, L., 2012. A collaged reflection on my art teaching: a visual autoethnography. *The Journal of Social Theory in Art Education*. 32. pp.70-79.
-
- Elgin, C.Z., 1983. *With reference to reference*. Indianapolis: Hackett Publishing
-
- Elgin, C.Z., 1991. Understanding in art and science. In: P. French, T. Uehling, Jr. and H. Wettstein. eds. 1991. *Philosophy and the Arts, Midwest Studies in Philosophy*, Notre Dame: University of Notre Dame Press. pp.196-208.
-
- Elgin, C.Z., 2010. Telling instances. In: R. Frigg and M. Hunter. eds. 2010. *Beyond mimesis and convention: representation in art and science*, Dordrecht: Springer. pp.1-17.
-
- Elgin, C.Z., 2011. Making manifest: the role of exemplification in the sciences and the arts. *Principia*, 15-2011, pp.399-413.
-
- Elkins, J., 2001. *Why art cannot be taught: a handbook for art students*. Urbana: University of Illinois Press.
-
- Elkins, J., ed., 2009. *Artists with PhDs: on the new doctoral degree in studio art*. Washington, DC: New Academia Publishing
-
- Ellis, C., 2004. *The ethnographic I: a methodological novel about autoethnography*. Walnut Creek, CA: AltaMira Press
-
- Ellis, C. and Bochner, A. 2000. Autoethnography, personal narrative, reflectivity: Researcher as subject. In: N. K. Denzin & Y. S. Lincoln. eds. *Handbook of qualitative research*. 2nd ed. Thousand Oaks, CA: Sage, pp.733–768.
-
- Ellis, C., Adams, T. and Bochner, A., 2010. Autoethnography: an overview. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*. 12(1)
-
- Elniski, J., Kuskins, J., Tavin, K., 2007. Shaking the foundations of postsecondary art(ist) education in visual culture. *Art Education*. 60(5), pp.13-19. doi: 10.1080/00043125.2007.11651119
-
- Emery, L., 2002. *Teaching art in a postmodern world: theories, teacher reflections and interpretive frameworks*. Altona, Victoria, Aus.: Common Ground.
-
- Eraut, M., 1994. *Developing professional knowledge and competence*. London: The Falmer Press
-

-
- Farthing, S. and Webb-Ingall, E., eds. 2013. *Derek Jarman's sketchbooks*. London: Thames and Hudson
-
- Feyerabend, P., 1987. Creativity: a dangerous myth. *Critical Inquiry*. 13(4), pp.700-711
-
- Field, D. and Newick, J., eds. 1973. *The study of education and art*. London: Routledge
-
- Flam, J., 1991. *Motherwell*. Oxford: Phaidon
-
- Fleming, M., 2008. *Arts in education and creativity: a review of the literature*. London: Creative Partnerships
-
- Fowler, W., 2009. *Gazwrx. The films of Jeff Keen*. London: BFI
-
- Francis, P., 2009. *Inspiring writing in art and design: taking a line for a write*. Bristol: Intellect
-
- Frayling, C., 2011. *On craftsmanship: towards a new Bauhaus*. Oberon Books, London
-
- Friedman, K., 1992. *Fluxus virus 1962-1992*. Koln: Galerie Schppenhauer
-
- Friedman, K. 1997. Design Science and Design Education. In: P. McGrory, ed. 1997. *The Challenge of Complexity*. Helsinki: University of Art and Design Helsinki, pp.54-72.
-
- Friedman, K., 2012. Models of design: envisioning a future design education. *Visible Language*. 46(1:2) pp.132-153.
-
- Froebel, F., 1908. *The education of man*. New York: D. Appleton and Company
-
- Fuller, A. and Unwin, L., 2003. Learning as apprentices in the contemporary UK workplace: Creating and managing expansive and restrictive learning environments. *Journal of Education and Work*, 16(4), pp.406–427.
-
- Gale, M. 2013. *The EY Exhibition - Paul Klee: Making Visible*. London: Tate
-
- Gallagher, A., Pesenti, A. and Whiteread, R., 2010. *Rachel Whiteread drawings*. Los Angeles: Hammer Museum
-
- Galloway, S., Stanley, J. and Strand, S., 2006. *Artist Teacher Scheme evaluation 2005-2006 final report*. Corsham: National Society for Education in Art and Design
-
- Galton, M., 2008. *Creative practitioners in schools and classrooms: final report of the project: the pedagogy of creative practitioners in schools*. University of Cambridge: Creative Partnerships
-
- Garbolino, P., 2013. What the scientist's eye tells the artist's brain. In: M. Ambrožic, and A. Vettese. eds. 2013. *Art as a thinking process; visual forms of knowledge production*. Berlin: Sternberg Press
-
- Gates, L., 2010. Professional development: through collaborative inquiry for an art education archipelago. *Studies in Art Education*, 52(1), pp.6-17.
-
- Geertz, C., 1973. *The interpretation of cultures*. New York: Basic Books
-
- Geitner, A., 2009. A perspective on pacific encounters from the Sainsbury Centre for Visual Arts. *Journal of Museum Ethnography*, (21), pp.39-45.
-

-
- Gell, A., 1998. *Art and agency*. Oxford: Oxford University Press
-
- General Teaching Council. (GTC). 2009. *Code of conduct*. [Online] Available at<<http://www.gtce.org.uk/teachers/thecode/>>[Accessed 24th April 2010]
-
- Getlein, M., 2008. *Living with art*. 8th Ed. Maidenhead: McGraw Hill Education
-
- Gibb, C., 2012. Room 13: The movement and international network. *International Journal of Art and Design Education*. 31(3), pp.237–244.
-
- Gibson, H., 2005. What creativity isn't: the presumptions of instrumental and individual justifications for creativity in education. *British Journal of Educational Studies*, 53(2), pp.148-167.
-
- Giddens, A., 1976. *New rules of sociological method: a positive critique of interpretative sociologies*. London: Hutchinson.
-
- Gilbert, J., 1998. Legitimising sketchbooks as a research tool in an academic setting. *Journal of Art and Design Education*. 17(3), pp.255-266. doi:10.1111/1468-5949.00134
-
- Gill, S., 2014. *Making our marks: an autoethnographic exploration of teaching art as a relational process*. MAEd, Georgia State University.
-
- Godden, G., 1969. *Illustrated guide to Lowestoft porcelain*. London: Barrie and Jenkins
-
- Godden, G., 1985. *Lowestoft porcelain*. Woodbridge: Antique Collectors' Club
-
- Godfrey, T., 1986. *The new image: painting in the 1980's*. Oxford: Phaidon
-
- Gooding, M., 1990. *Bruce McLean*. Oxford: Phaidon
-
- Goodman, C., 1986. *Hofmann*. New York: Abbeville Press
-
- Goodman, C., ed. 1990. *Hans Hofmann*. Munich: Prestel-Verlag
-
- Goodman, N. 1976, *Languages of art: an approach to a theory of symbols*, 2nd ed. Indianapolis: Hackett Publishing Company.
-
- Gormley, A. 2002. *Field for the British Isles, the British Museum, London, England, 2002 – 2003*. [Online] Available at: <<http://www.antonygormley.com/show/itemview/id/2165/type/solo>>[Accessed 18th March 2018]
-
- Gosden, C. and Larson, F., 2007. *Knowing things: exploring the collections at the Pitt Rivers Museum 1884-1945*. Oxford: OUP
-
- Gowing, L. and Sylvester, D., 1990. *The paintings of William Coldstream*. London: Tate
-
- Grabner, M. and Jacob, M., eds. 2010. *The studio reader: on the space of artists*. Chicago: University of Chicago Press
-
- Graham, M. A. and Zwirn, S. G., 2010. How being a teaching artist can influence K-12 art education. *Studies in Art Education*. 51(3), pp.219-232.
-
- Grainger, T. and Barnes, J. 2006. Creativity in the primary curriculum. In: J. Arthur, T. Grainger and D. Wray, eds., 2006. *Learning to teach in the primary school*. London: Routledge. pp.209-225.
-

-
- Grant, G. and Imms, W., eds. 2015. *Reciprocity: learning from giving back*. Melbourne Aus.: The University of Melbourne.
-
- Grauer, K. and Naths, A., 1998. The visual journal in context. *Journal of the Canadian Society for Education Through Art*. 29(1), pp.14–18.
-
- Gray, C. and Malins, J., 2004. *Visualizing research: a guide to the research process in art and design*. Aldershot: Ashgate
-
- Guba, E.G. and Lincoln, Y.S., 1985. *Naturalistic inquiry*. Thousand Oaks, CA.: Sage
-
- Guba, E.G. and Lincoln, Y.S., 1994. Competing paradigms in qualitative research. In N. Denzin and Y.S. Lincoln, eds. 1994. *Handbook of Qualitative Research*. Thousand Oaks, CA.: Sage. pp.105-117.
-
- Guba, E.G. and Lincoln, Y.S., 2000. Contradictions and confluences in the paradigm debate. In: N. Denzin and Y. S. Lincoln, eds. *Handbook of Qualitative Research, 2nd ed.* Thousand Oaks, CA: Sage. pp.163-188.
-
- Guba, E.G. and Lincoln, Y.S. 2005. Paradigmatic controversies, contradictions and emerging confluences. In: Denzin, N.K. and Lincoln, Y.S., 2005. eds. *The Sage handbook of qualitative research, 3rd Edition*, Thousand Oaks, CA.: Sage. pp.191-215.
-
- Gude, O., 2004. Postmodern principles: in search of a 21st century art education. *Art Education*. Reston, Virginia: National Art Education Association
-
- Gunn, W., ed. 2009. *Fieldnotes and sketchbooks: challenging the boundaries between descriptions and processes of describing*. Hamburg: Peter Lang
-
- Gurung, R., Chick, N., and Haynie, A., eds. 2008. *Exploring signature pedagogies: approaches to teaching disciplinary habits of mind*. Sterling, US: Stylus
-
- Gurung, R., Chick, N., and Haynie, A., eds. 2012. *Exploring more signature pedagogies: approaches to teaching disciplinary habits of mind*. Sterling, US: Stylus
-
- Hadow, W.H., 1931. *The Hadow report: the primary school*. London. HM Stationery Office. [Online] Available at: <<http://www.educationengland.org.uk/documents/hadow1931/hadow1931.html>>[Accessed 17th March 2017]
-
- Hainley, B., Hoptman, L. and Verwoert, J., 2008. *Tomma Abts*. London: Phaidon
-
- Haire, E., 2014. *Guruve gallery of Shona sculpture* [Online]Available at:<<http://www.guruve.com/index.php>> [Accessed 7th September 2014]
-
- Hall, D., 1972. A model of coping with role conflict: the role behaviour of college educated women. *Administrative Science Quarterly*. 17(4), pp.471-486
-
- Hall, D.,1992. *Alan Davie*. London Lund Humphries
-
- Hall, J., 2010. Making art, teaching art, learning art: exploring the concept of the artist teacher. *International Journal of Art and Design Education*. 29(2), pp.103-110
-

-
- Hardy, T., 2006. Domain poisoning. the redundancy of current models of assessment through art. *International Journal of Art and Design Education*. 25(3), pp.268-274
-
- Hargreaves, A., 2003. *Teaching in the knowledge society: education in the age of insecurity*. New York: Teachers College Press
-
- Hargreaves, D., 2003. *Working laterally: how innovation networks make an education epidemic*. London: DEMOS [Online] Available at: <<https://www.demos.co.uk/files/educationepidemic.pdf>> [Accessed 12th May 2017]
-
- Harland, J., Kinder, K., Lord, P., Stott, A., Schagen, I., Haynes, J., Cusworth, L., White, R. and Paola, R., 2000. *Arts education in secondary schools: Effects and effectiveness*. Slough: NFER
-
- Harland, J., Lord, P., Stott, A., Kinder, K., Lamont, E. and Ashworth, M., 2005. *The arts-education interface: a mutual learning triangle?* Slough: NFER
-
- Harrod, T., 1999. *The crafts in Britain in the 20th century*. London and New Haven CT: Yale University Press
-
- Harrod, T., 2002. House trained objects: notes towards writing an alternative history of modern art. In: G. Adamson, ed. 2010. *The Craft Reader*. Oxford: Berg pp.513-524
-
- Hatfield, C., Montana, V. and Deffenbaugh, C., 2006. Artist/art educator: making sense of identity. *Art Education*. 59(3), pp.42-47.
-
- Hathaway, N.E., 2013. Smoke and mirrors: art teacher as magician. *Art Education*. 66(3), pp.9-15.
-
- Healy, J., 2016. The components of the 'crit' in art and design education. *Irish Journal of Academic Practice*. 5(1), Article 7.
-
- Helguera, P., 2007. *The Pablo Helguera manual of contemporary art style*. New York: Jorge Pinto Books
-
- Helguera, P., 2011. *Education for Socially Engaged Art: A materials and techniques handbook*. New York: Jorge Pinto Books
-
- Herne, S., 2006. Communities of practice in art and design and museum and gallery education. *Pedagogy Culture and Society*. 14(1), pp.1-17.
-
- Hetland, L., Winner, E., Veenema, S. and Sheridan, K., 2013. *Studio thinking 2: the real benefits of visual arts education*. New York: Teachers College Press
-
- Hickman, R., ed. 2004, 2nd ed. *Art education 11-18: meaning purpose and direction*. London: Continuum
-
- Hickman, R., 2005a. *Why we make art and why it is taught*. Bristol: Intellect
-
- Hickman, R., ed. 2005b. *Critical studies in art and design education*. Bristol: Intellect
-
- Hickman, R., ed. 2008. *Research in art education: issues and exemplars*. Bristol: Intellect.
-

-
- Hickman, R., 2010. Self-portrait – An account of the artist as educator. *International Journal of Education and the Arts*, 11(Portrayal 2). [Online] Available at: <<http://www.ijea.org/v11p2/>> [Accessed 17th August 2014]
-
- Hickman, R., 2011. *The art and craft of pedagogy: portraits of effective teachers*. London: Bloomsbury Academic
-
- Hicks, L.E., 2004. Infinite and finite games: play and visual culture in studies. *Art Education* 45(4), pp.285-297.
-
- Higgins, D., 2000. The hatching of the paper snake. *Lightworks* 22: pp.26-28
-
- Highmore, B., 2005. Paint it black: Ad Reinhardt's paradoxical avant-gardism. In: Scheunemann, D. ed. *Avant-garde/ neo-avant-garde*. Amsterdam: Editions Rodopi. pp.109-130.
-
- Hirsch, E.D., 2006. *The knowledge deficit: closing the shocking education gap for American children*. Boston: Houghton Mifflin
-
- Hjelde, K., 2012. *Constructing a reflective site: practice between art and pedagogy in the art school*. PhD. University of the Arts London
-
- Hobbs, R.C., 2001. *James Siena, 1991-2001*. London: Daniel Weinberg Gallery
-
- Hodgkin, J.E. and Hodgkin, E., 1891. *Early English pottery*. London: Cassell and Co.
-
- Hoekstra, M., 2015. The problematic nature of the artist-teacher concept and implications for pedagogical practice. *International Journal of Art and Design Education*. 34(3), pp.349-357.
-
- Hofmann, H., 1969. 2nd ed. *Hans Hofmann*. New York: Abrams
-
- Holden, A., 2008. Alan Holden in Conversation with Alan Davie. *Turps Banana* 5. London: Turps Banana. pp. 24-30.
-
- Holt, N., 2003. Representation, legitimation and autoethnography: An autoethnographic writing story. *International Journal of Qualitative Methods*, 2(1) Article 2 [Online] Available at<<http://www.ualberta.ca/~iiqm/backissues/>>[Accessed 16th January 2010]
-
- Hooper, S., ed. 1997. *Robert and Lisa Sainsbury Collection*. New Haven; London: Yale University Press in association with University of East Anglia
-
- Hooper, S., 2006. *Pacific Encounters: art and divinity in Polynesia 1760-1860*. London: British Museum Press
-
- Houghton, N., 2008. The Art Curriculum: What is it? Where does it come from? Where is it going? In: N. Houghton. ed. 2008. *Enhancing Curricula: Using research and enquiry to inform student learning in the disciplines*. London: Centre for Learning and Teaching in Art and Design
-
- Houghton, N., 2011. Craft education: what it is, where it comes from, where it's going? *Making Futures Journal* Vol 2 [Online] Available
-

at:<http://makingfutures.plymouthart.ac.uk/media/75854/houghton_nicholas.pdf >

[Accessed 3rd August 2014]

Hrbek, M., 2014. *A/r/tography as a guide for curriculum design*. PhD. University of Nebraska-Lincoln

Hudek, A., 2012. *Artist Placement Group chronology*. London: Raven Row

Hudek, A. and Sainsbury, A., 2012. *The individual and the organisation: Artist Placement Group 1966-79*. London: Raven's Row

Hughes, A., 1989. The copy, the parody and the pastiche: observations on practical approaches to critical studies. In: D. Thistlewood, ed. 1989. *Critical Studies in Art and Design Education*. Harlow, Essex: Longman

Hughes, A., 1998. Reconceptualising the art curriculum. *Journal of Art and Design Education*. 17(1), pp.41-49.

Hughes, A., Stanley, N. and Swift, J., 1990. *The art machine*. Corsham, Wilts.: NSEAD

Hulks, D., 2003. Measuring artistic performance: the assessment debate and art education. In: N. Addison and B. Burgess. eds. 2003. *Issues in Art and Design Teaching*. London: Routledge. pp.134–142

Hunter, M., Baker, W. and Nailon, D., 2014. Generating cultural capital? Impacts of artists-in-residence on teacher professional learning. *Australian Journal of Teacher Education*. 39(6), pp.75-88

Husserl, E., 1989. *Ideas pertaining to a pure phenomenology and to a phenomenological philosophy. Second book: studies in the phenomenology of constitution*. Dordrecht: Kluwer.

Illich, I., 1995. *Deschooling society*. London and New York: Marion Boyars Publishers

Imms, W., and Healy, S., 2016. The Teacher Art-maker Project: Towards the phenomenon of the teacher as a practitioner. *Journal of Artistic and Creative Education*. 10(1) pp.88-97

Imms, W. and Ruanglertbutr, P., 2012. Can early career teachers be artists as well? *Canadian Review of Art Education*. 39(1), pp.7-23.

Imms, W., and Ruanglertbutr, P., 2013. The teacher as an art maker: What do pre-service teachers identify as the issues? *Australian Art Education*, 35(1), pp.81-92.

Ingold, T., 2000. *The perception of the environment*. London: Routledge

Ingold, T., 2010. *Bringing things back to life: creative entanglements in a world of materials*. NCRM Working Paper. Realities/Morgan Centre, University of Manchester. (Unpublished)

Ingold, T., ed. 2011a. *Redrawing Anthropology: Materials, Movements, Lines*. Farnham: Ashgate

-
- Ingold, T., 2011b. *Being alive: essays on movement, knowledge and description*. London: Routledge
-
- Ingold, T., 2013. *Making. Anthropology, archaeology, art and architecture*. Oxon: Routledge
-
- Ingold, T., 2015. *The Life of Lines*. London: Routledge
-
- Jacobs, K., 2009. Artists-in-residence: Polynesian engagements with the past. *Journal of Museum Ethnography*. 21, pp.112-126.
-
- Jameson, F., 1991. *Postmodernism: or, the cultural logic of late capitalism*. London: Verso
-
- Jaquith, D., 2011. When is creativity? Intrinsic motivation and autonomy in children's artmaking. *Art Education*. 64(1) pp.14-19.
-
- Jarvis, M., 2007. Articulating the tacit dimension in artmaking. *Journal of Visual Arts Practice*. 6(3), pp.201–213.
-
- Jeffery, G., 2009. *Teacher Artist Partnership Programme 01: The TAPP Model and what we learned through developing it*. Leeds: CapeUK
-
- Jeffery, G and Ledgard, A., 2009a. *Teacher Artist Partnership 02: Perspectives from the literature*. Leeds: CapeUK
-
- Jeffery, G and Ledgard, A., 2009b. *Teacher Artist Partnership 03: resources and further reading*. Leeds: CapeUK
-
- Jeffrey, B. and Craft, A., 2004. Teaching creatively and teaching for creativity: distinctions and relationships. *Educational Studies*. 30(1), pp.77–87.
-
- Johnes, R., 2017. *Entries to arts subjects at key stage 4*. London: Education Policy Institute. [pdf] Available at: <<https://epi.org.uk/wp-content/uploads/2018/01/EPI-Entries-to-arts-KS4-1.pdf>> [Accessed 20th September 2017]
-
- Jones, K., 2009. *Culture and creative learning: a literature review*. London: CCE
-
- Jones, P., 1975. Art students and their troubles. *Leonardo*. 8(1), pp.61-65.
-
- Jung, C.G, 1968. *Man and his symbols*. London: Doubleday
-
- Kahn, R. L., Wolfe, D. M., Quinn, R. P., Snoek, J. D. and Rosenthal, R. A., 1964. *Occupational stress: Studies in role conflict and ambiguity*. New York: Wiley
-
- Kalin, M. N. and Barney, D. T., 2014. Inoperative art education. *Journal of Social Theory in Art Education*. 34(1), pp.63-75.
-
- Kanu, Y., and Glor, M., 2006. 'Currere' to the rescue? Teachers as 'amateur intellectuals' in a knowledge society. *Journal of the Canadian Association for Curriculum Studies*, 4(2), pp.101-122.
-
- Keen, J., 2006. *Jeff Keen-film maker*. [Online] Available at: <<http://www.kinoblitz.com/>> [Accessed 18th April 2012]
-

-
- Kellog, R., 1969. *Analysing children's art*. Mountain View, CA.: Mayfield
-
- Kelly, C. and Garavan, H., 2004. Human Functional Neuroimaging of Brain Changes Associated with Practice. *Cereb Cortex*. 15(8), pp.1089-1102, doi:10.1093/cercor/bhi005
-
- Kent, C. and Steward, J., 1992. *Learning by heart: teachings to free the creative spirit*. New York: Allworth Press
-
- Kester, G., 2000. Dialogical aesthetics: a critical framework for littoral art. *Variant*, 9(9), pp.1-8. [Online] Available at: <<http://www.variant.org.uk/pdfs/issue9/Supplement9.pdf>> [Accessed 23rd October 2015]
-
- Kester, G., 2004. *Conversation pieces: community and communication in modern art*. Oakland, CA: University of California Press
-
- Kester, G., 2011. *The one and the many: contemporary collaborative art in a global context*. Durham, NC, US: Duke University Press Books
-
- Kester, G. H., 2013. The device laid bare: on some limitations in current art criticism. *e-flux Journal*, 50 [Online] Available at:< <http://www.e-flux.com/journal/the-device-laid-bare-on-some-limitations-in-current-art-criticism/>> [Accessed 28th December 2013]
-
- King, D., Ritchie, S., Sandhu, M. and Henderson, S., 2015. Emotionally intense science activities. *International Journal of Science Education*. 37(12), pp.1886-1914.
-
- Kirlew, S., 2011. "But when are they going to produce some artwork?" Against pastiche: issue-based art and authorship within the key stage 3 curriculum. *International Journal of Art and Design Education*. 30(3), pp.379-388.
-
- Klee, P., 1953. *Pedagogical sketchbook*. London: Faber
-
- Klee, P., 1961. *Paul Klee notebooks. Vol. 1. The thinking eye*. London: Lund Humphries
-
- Klee, P. 1973. *Paul Klee notebooks. Vol. 2. The nature of nature*. London: Lund Humphries
-
- Klein, J., 2009. *Grayson Perry*. London: Thames and Hudson
-
- Knappett, C., 2005. *Thinking through material culture: an interdisciplinary perspective*. Philadelphia, PA: Penn Press
-
- Knappett, C., 2011. *An archaeology of interaction: network perspectives on material culture and society*. Oxford: Oxford University Press
-
- Knappett, C. and Malafouris, L., eds. 2008. *Material agency: towards a non-anthropocentric approach*. New York: Springer
-
- Knorr Cetina, K., Schatzki, T. and Von Savigny, E., eds. 2005. *The practice turn in contemporary theory*. London: Routledge.
-
- Knowles, J., 2015. *Art teachers' professional identities and attitudes to promotion: a narrative study*. MA thesis, University of Huddersfield
-

-
- Knowles, J. and Cole, A., eds. 2008. *Handbook of the arts in qualitative research: perspectives, methodologies, examples and issues*. Thousand Oaks, CA.: Sage
-
- Kolb, D. A., 1984. *Experiential learning: Experience as the source of learning and development (Vol. 1)*. Englewood Cliffs, NJ: Prentice-Hall
-
- Korn, P., 2017. *Why we make things and why it matters: the education of a craftsman*. London: Vintage
-
- Koro-Ljungberg, M., Yendol-Hoppey, D., Smith, J. and Hayes, S., 2009. (E)pistemological awareness, instantiation of methods and uninformed methodological ambiguity in qualitative research projects. *Educational Researcher*. 38 (9), pp.687-699.
-
- Kosnik, C., Miyata, C., Cleovoulou, Y., Fletcher, T., Menna, L., 2015. The education of teacher educators. In: T. Falkenberg, ed. *Handbook of Canadian research in initial teacher education*. Ottawa, ON: Canadian Association for Teacher Education
-
- Kouvou, O., 2005. *About child art: an examination of the historical identity of an influential art educational practice*. [Online] Available at: <<http://www.leeds.ac.uk/educol/documents/143833.htm>> [Accessed 18th October, 2009]
-
- Krathwohl, D. R., 2002. A revision of Bloom's taxonomy: an overview. *Theory into Practice*. 41(4), pp.212-218.
-
- Kudielka, R., Klee, P., and Riley, B., 2002. *Paul Klee: the nature of creation, works 1914-1940*. London: Hayward Gallery.
-
- Lamont, E., Jeffes, J. and Lord, P., 2010. *Evaluation of the nature and impact of the Creative Partnerships programme on the teaching workforce*. Slough: NFER
-
- Lassonde, C., Galman, S. and Kosnik, C. eds. 2009. *Self-study research methodologies for teacher educators*. Rotterdam: Sense
-
- Lave, J. and Wenger, E., 1991. *Situated learning: legitimate peripheral participation*. Cambridge: Cambridge University Press.
-
- Leavy, P., ed. 2014. *The Oxford handbook of qualitative research*. Oxford: Oxford University Press
-
- Ledgard, A. and Jenkins, D., 2006. TAP: Teacher Artist Partnership. *Engage Issue 18*.
-
- Lee, D., 1972. *Civil elegies and other poems*. Toronto: Anansi.
-
- Lefebvre, H., 1991. *The production of space*. Oxford: Blackwell.
-
- Lehmann, M., 2011. *Past Exhibitions: Tim Rollins and KOS*. [Online] Available at: <<http://www.lehmannmaupin.com/#/artists/tim-rollins-and-kos/>> [Accessed 20th April 2012]
-
- Leroi-Gourhan, G., 1993. *Gesture and speech* (Translated 1993. Original 1964). London: MIT Press
-

-
- Letherby, G., Scott, J. Williams, M., 2013. *Objectivity and subjectivity in social research*. Thousand Oaks, CA.: Sage
-
- Lewis, G., 2009. Thomas Nozkowski in conversation with Garth Lewis. *Turps Banana* 7. pp.4-15.
-
- Lim, E., 2006. Influences of studio practice on art teachers' professional identities. *Marilyn Zurmuehlen Working Papers in Art Education*. 1(8), pp.1-15. doi: 10.17077/2326-7070.1390
-
- Lippard, L., 1973. *Six years: the dematerialization of the art object from 1966 to 1972; a cross-reference book of information on some esthetic boundaries*. New York: Praeger
-
- Lippard, L., 2005. Shaming the devil. In: C. Atlas and P. Korza. eds. 2005. *Critical Perspectives: Writings on Art and Civic Dialogue*. Washington, DC: Americans for the Arts. pp.xvii-xxix.
-
- Livingston, P., 2013. History of the ontology of art. *The Stanford encyclopaedia of philosophy* (Summer 2013 Edition), E. Zalta, ed., [Online] Available at:<
<http://plato.stanford.edu/archives/sum2013/entries/art-ontology-history/>>[Accessed 30th July 2014]
-
- Lowenfeld, V., and Brittain, W., 1982. *Creative and mental growth*. 7th ed. New York: Macmillan
-
- Lucas, B., 2001. *Creative teaching, teaching creativity and creative learning in creativity and education*. London: Continuum
-
- Lucero, J., 2011. *Ways of being: Conceptual art modes-of-operation for pedagogy as contemporary art practice*. PhD. Pennsylvania State University
-
- MacDonald, A., 2014. *Intertwined: an investigation into becoming an artist and teacher*. PhD. University of Tasmania
-
- Macdonald, S., 1970. *The history and philosophy of art education*. London: University of London Press
-
- Mace, M-A., 1998. *Modelling the creative process: a grounded theory analysis of creativity in the domain of art-making*. PhD. Canterbury University NZ.
-
- Macleod, K. and Holdridge, L., 2005. *Thinking through art: reflections on art as research*. London: Routledge
-
- Madden, R., 2010. *Being ethnographic: a guide to the theory and practice of ethnography*. Thousand Oaks, CA.: Sage
-
- Madoff, S., 2009. ed. *Art school (Propositions for the 21st century)*. Cambridge, MA: MIT Press
-
- Maitland, J., 1976. Creativity, *The Journal of Aesthetics and Art Criticism*, 34, pp.397-409.
-

-
- Malafouris, L., 2013. *How things shape the mind: a theory of material engagement*. London: MIT Press
-
- Mallon, T., 1995. *A book of one's own: people and their diaries*. London: Picador
-
- Manners, E., 1990. *Ceramics source book*. London: Collins and Brown
-
- Markus, P., 2004. Drawing on experience. *Marilyn Zurmuehlin Working Papers in Art Education*. 1(1) doi: 10.17077/2326-7070.1373
-
- Marshall, J. and D'Adamo, K., 2011. Art practice as research in the classroom: a new paradigm in art education. *Art Education*, 64(5), pp.12-18.
-
- Mason R., Steers J., Bedford D. and McCabe, C., 2005. The impact of formal assessment on secondary school Art and Design education: a systematic description of empirical studies. *Research Evidence in Education Library*. London: EPPI-Centre, Social Science Research Unit, Institute of Education, University of London
-
- Mason, J., 2002. *Qualitative researching*. Thousand Oaks, CA.: Sage
-
- McCall, G. J. and Simmons, J. L., 1978. *Identities and interactions*. New York: Free Press.
-
- McLain, M., 2017. Emerging perspectives on the demonstration as a signature pedagogy in design education. *International Journal of Technology and Design Education*. DOI 10.1007/s10798-017-9425-0
-
- McLain, M., Barlex, D., Bell, D. and Hardy, A., 2015. Teacher perspectives on pedagogical modelling and explaining in design and technology: a Q Methodology study. In: M. Chatoney. 2015. *Plurality and Complementarity of Approaches in Design and Technology Education*. PATT29 conference proceedings. Apr 2015, Marseille, France
-
- McLain, M., Bell, D., and Pratt, A., 2013. Show-how know-how (Part 1): Theory and practice for demonstrating in design and technology. *DandT Practice*, 3/2013. Wellesbourne, UK: Design and Technology Association.
-
- McLaren, G., 2013. Ethics, education and the 'kitchen table' potter. *Making Futures 2*. Plymouth: Plymouth College of Art. pp.183-190
-
- McLean, B., 2012. *Bruce McLean projects concepts*. [Online] Available at:<<http://www.projectsconcepts.com/index>> [Accessed 21st April 2012]
-
- McNiff, J. with Whitehead, J. 2002. *Action research: Principles and Practice*. 2nd ed. London: Routledge
-
- McNiff, J. and Whitehead, J., 2011. *All you need to know about Action Research*. 2nd ed. Thousand Oaks, CA: Sage
-

-
- McNiff, S., 2008. Art-based research. In: Knowles, J. and Cole, A. eds. 2008. *Handbook of the arts in qualitative research: perspectives, methodologies, examples and issues*, Thousand Oaks, CA.: Sage. pp.29-41.
-
- McNiff, S., 2013. *Art as research*. Bristol: Intellect
-
- Meager, N., 1999. *Abstract painting unit of work*. NSEAD [Online] Available at: <<http://www.nsead.org/resources/unit.aspx?id=70028>>[Accessed 27th February 2010]
-
- Meskin, A., Phelan, M., Moore, M. and Kieran, M., 2013. Mere exposure to bad art. *British Journal of Aesthetics*. 53(2), pp.139-164.
-
- Milbrandt, M.K., 2006. A collaborative model for art education teacher preparation. *Arts Education Policy Review*. 107(5), pp.13-21.
-
- Milne, C. and Otieno, T., 2007. Understanding engagement: science demonstrations and emotional energy. *Science Education*. 91(4), pp1–31. doi: 10.1002/sce.20203
-
- Miller, D., ed.1998. *Material cultures*. London: UCL Press/University of Chicago Press
-
- Mills, S., 2010. *Colin Ward: The 'gentle' anarchist and informal education*. [Online] Available at:<www.infed.org/thinkers/colin_ward.htm>[Accessed 2nd February 2013]
-
- model. 2017. In: *Collins*. [Online] Glasgow: HarperCollins Publishers. Available at: <https://www.collinsdictionary.com> [Accessed 23rd May 2017]
-
- Mol, A., 2002. *The body multiple: ontology in medical practice*. Durham, NC: Duke University Press
-
- Moody, L., 1992. An analysis of drawing programs for early adolescents. *Studies in Art Education*. 34(1), pp.39-47.
-
- Moon, J.A., 2006. *Learning journals: a handbook for reflective practice and professional development*. London: Routledge
-
- Moorhead, J., 2018. Corita Kent, the Pop Art nun. *The Guardian*. 22nd April. p.25
-
- Moorhouse, P., ed. 2005. *Caro*. London: Tate Publishing
-
- Morgan, M., ed. 1981. *Art in the Middle Years of Schooling (8-14 Years)*. Ipswich: Suffolk County Council
-
- Morgan, M., ed. 1984. *Art in the First Years of Schooling 4-11*. Ipswich: Suffolk County Council.
-
- Morgan, M., ed., 1988. *Art 4-11. Art in the early years of schooling*. Oxford: Blackwell
-
- Morphy, H., 2009. Art as a mode of action: some problems with Gell's art and agency. *Journal of Material Culture*. 12(1), pp.5-27.
-
- Morphy, H., 2010. Art as action, art as evidence. In: D. Hicks and M.C. Beaudry, eds., *The Oxford Handbook of Material Culture Studies*. Oxford: OUP. pp.265-290.
-
- Mussi, S., 2018. *Ceramic-pottery dictionary*. [Online] Available at:<<http://ceramicdictionary.com/p/3603/pouncing> >[Accessed 23rd March 2018]
-

-
- Naidus, B., 2005. Outside the frame: teaching a socially engaged art practice. In: M. Miles. ed. 2005. *New Practices-New Pedagogies*. New York/London: Routledge. pp.163-176.
-
- National Advisory Committee on Creative and Cultural Education. (NACCCE). 1999. *All our futures: creativity, culture and education*. London: DFEE
-
- Naughton, C., Biesta, G. and Cole, D. 2017. *Art, artists and pedagogy*. London: Routledge
-
- Neill, A. S., 1970. *Summerhill - A radical approach to education*. New Impression ed. Harmondsworth: Penguin Books
-
- New South Wales Board of Studies. 2009. *Visual Arts Stage 6 Syllabus* [Online] Available at: <http://www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/visual-arts-st6-syl-from2010.pdf> [Accessed 2nd September 2013]
-
- New, J., 2005. *Drawing from life: the journal as art*. New York: Princeton Architectural Press
-
- Newbury, D., 2001. Diaries and fieldnotes in the research process. *Design and Media 1. Research Issues in Art: UCE*
-
- Newton, R. and Rudestam, K. 2007. *Surviving your dissertation: a comprehensive guide to content and process*. 3rd ed. Thousand Oaks, CA.: Sage
-
- Norfolk Museums Collection. 2010. *Lambeth delftware plate: Admiral Keppel forever* [Online] Available at: <<http://norfolkmuseumscollections.org/collections/objects/object-931790179.html/#!/?q=keppel>> [Accessed 3rd Nov 2010]
-
- Nozkowski, T., 1999. *Thomas Nozkowski*. Manchester: Cornerhouse
-
- NSEAD, 2010. *Health and Safety Guidance*. [Online] Available at: <<http://www.nsead.org/hsg/index.aspx>> [Accessed 24th March 2010]
-
- NSEAD, 2014. *NSEAD Art, craft and design educator survey report 2014*. [Online] Available at: [http://www.nsead.org/Downloads/NSEAD_ART_CRAFT_AND_DESIGN_EDUCATOR_SURVEY_REPORT_2014.pdf] [Accessed 5th October 2014]
-
- NSEAD, 2015. *A guide to safe practice in art and design*. [Online] Available at: <<http://nsead.org/hsg/index.aspx>> [Accessed 1st December 2015]
-
- Nuku, G. and Jacobs, K., 2009. An artist's perspective, *Journal of Museum Ethnography*. 21(3) pp.145-151
-
- O'Keeffe, G. and Barson, T., ed. 2016. *Georgia O'Keeffe*. London: Tate Publishing
-
- O'Neill, S. 2011. *RE: Designing a digital sketchbook*. Nov 2011. Proceedings of the 8th Conference on Creativity and Cognition
-
- Oakley, K and Banks, M. 2015. The dance goes on forever? Art schools, class and UK higher education. *The International Journal of Cultural Policy*, 22 (1). pp.41-57.
-

-
- Ofsted, 2003. *Improving city schools: how the arts can help*. London: Ofsted
-
- Ofsted. 2003a. *Expecting the unexpected: developing creativity in primary and secondary schools*. HMI 1612. London: Ofsted
-
- Ofsted. 2003b. Gisleham Middle School Inspection Report.
-
- Ofsted. 2007. Gisleham Middle School Inspection Report.
-
- Ofsted. 2008. *Drawing Together: art, craft and design in schools 2005/08*. [Online] Available at:< <http://dera.ioe.ac.uk/10624/1/Drawing%20together.pdf> >[Accessed 21st February 2017]
-
- Ofsted. 2010. *Gisleham Middle School Inspection Report*. [Online] Available at:< [reports.ofsted.gov.uk/index.php?q=filedownloading/andid=964769andtype=1...>](http://reports.ofsted.gov.uk/index.php?q=filedownloading/andid=964769andtype=1...) [Accessed 7th December 2017]
-
- Ofsted. 2010a. *Learning: Creative approaches that raise standards*. London: Ofsted
-
- Ofsted. 2012. *Making a mark: art, craft and design education 2008–11*. London: Ofsted
-
- Ofsted. 2014. *Individual and exploratory sketchbooks: Loughborough University* [Online] Available at:<<http://www.ofsted.gov.uk/resources/good-practice-resource-individual-and-exploratory-sketchbooks-loughborough-university>>[Accessed 1st March 2014]
-
- Olitsky, S. and Milne, C., 2012. Understanding engagement in science education: The psychological and the social. In: B. J. Fraser, K. Tobin and C. McRobbie. eds. *Second International Handbook of Science Education*. Dordrecht, Netherlands: Springer Publishing. pp.19-33.
-
- Oliva, A.B., 1983. *The Italian trans avant-garde*. Milan: Giancarlo Politi.
-
- Orr, S. 2010. "We kind of try to merge our own experience with the objectivity of the criteria": The role of connoisseurship and tacit practice in undergraduate fine art assessment. *Art, Design and Communication in Higher Education*. 9(1), pp.5-19.
-
- Orr, S., Richmond, J. D. and Richmond, D. 2010. Reflect on this! *Journal of Writing in Creative Practice*. 3(3), pp.197-210.
-
- Orr, S., Yorke, M. and Blair, B., 2014. "The answer is brought about from within you": a student-centred perspective on pedagogy in art and design. *International Journal of Art and Design Education Special Issue: Curriculum and Pedagogy*. 33(1). pp.32-45.
-
- Orwell, G., 1970. *The collected essays, journalism and letters of George Orwell volume II: My country right or left 1940-1943*. London. Penguin Books
-
- Owen, N., 2009. *Closing schools for the future*. International Conference on Educational Research for Development. Addis Ababa, Ethiopia. May 13-15, 2009.
-
- Page, T., 2012. A shared place of discovery and creativity: practices of contemporary art and design pedagogy. *International Journal of Art and Design Education*, 31(1), pp.67–77.
-

-
- Paine, S., 2000. *Artists emerging*. Aldershot: Ashgate
-
- Pakes, A., 2004. Art as action or art as object? The embodiment of knowledge in practice as research. *Working Papers in Art and Design* 3.
-
- Paladino, M., 1987. *Mimmo Paladino: works on paper 1973-1987*. Salzburg: Thaddeus Ropac
-
- Paolozzi, E., 1985. *Lost Magic Kingdoms and Six Paper Moons from Nahuatl: An exhibition at the Museum of Mankind*. London: British Museum Publications
-
- Park, J., 2013. *Detoxifying school accountability*. London: Demos
-
- Parker, T., 2009. Continuing the journey - the artist-teacher MA as a catalyst for critical reflection. *International Journal of Art and Design Education*. 28(3), pp.279-286.
-
- Parks, M. E., 1992. The art of pedagogy: artistic behaviour as a model for teaching. *Art Education*. 45(5), pp.51-57.
-
- Parr, J., 2014. *Jason Parr* [Online] Available at:<<http://pasonjarr.co.uk>> [Accessed 7th September 2014]
-
- Partington, M. and National Council for Education in the Ceramic Arts. 2010. Can British ceramics education survive? *NCECA Journal*, 2010. pp.104-105. [Online] Available at:<<http://eprints.uwe.ac.uk/18295>> [Accessed 27th July 2017]
-
- Paterson, L., 2009. *Interview with Dexter Dalwood*. [Online] Available at<<http://www.kopenhagen.dk/index.php?id=17888>> [Accessed 15th April 2012]
-
- Patrick, P., 2014. *Into the light: modelling artistic practices in schools*. Ed.D. University of Glasgow
-
- Patrizio, A., 2003, *Alan Davie: Jangling Space*. St Ives: Tate
-
- Pavey, D., 1979. *Art-based games*. London: Routledge
-
- Perkins, D., 2005. The case for a cooperative studio classroom: teaching petrology in a different way. *Journal of Geoscience Education*. 53(1), pp.101-110.
-
- Perry, G., 2011. *The tomb of the unknown craftsman*. London: British Museum Press
-
- Perry, G., 2012. *The vanity of small differences*. London: Hayward Publishing
-
- Perry, V., 2005. *Abstract painting: concepts and techniques*. New York: Watson-Guption
-
- Peters, G., 2005. Can improvisation be taught? *International Journal of Art and Design Education*. 24(3), pp.299-306
-
- Peters, G., 2009. *The philosophy of improvisation*. Chicago: University of Chicago Press
-
- Peters, G., 2010. Ignorant artists, ignorant teachers. In: T. Claes and D.S. Preston. eds. 2010. *Frontiers in Higher Education*. Amsterdam: Rodopi Press. pp.99-112.
-
- Petrina, S., 2007. *Advanced teaching methods for the technology classroom*. London: Information Science Publishing
-
- Pink, S., 2007. *Doing visual ethnography*. 2nd ed. Thousand Oaks, CA.: Sage
-

Polyani, M., 1966. *The tacit dimension*. Chicago: University of Chicago Press

Pope, R., 2005. *Creativity: history, practice*. London: Routledge

Postman, N. and Weingartner, C. 1971. *Teaching as a subversive activity*. New York: Bantam Doubleday Dell

Potter, M., ed. 2013. *The concept of the 'master' in art education in Britain and Ireland 1770 to the present*. Farnham: Ashgate Publishing

Prentice, R., 1995. Learning to teach: a conversational discourse. In: Prentice, R., ed. *Teaching art and design: addressing issues and identifying directions*, London: Cassell pp.10-21.

Prentice, R., 2000. The place of practical knowledge in research in art and design education. *Teaching in Higher Education*. 5(4), pp.521-534, doi:10.1080/713699178

Press, M. and Wallace, J., 2004. All this useless beauty: The case for craft practice in design for a digital age. *The Design Journal*. 7(2), pp.42-53.

Pring, R., 2000. *Philosophy of educational research*. London: Continuum

Pringle, E., 2002. *'We did stir things up': The role of artists in sites for learning*, London: Arts Council.

Pringle, E., 2009. The artist as educator: examining relationships between art practice and pedagogy in the gallery context, *Tate Papers*, no.11, Spring 2009, [Online] Available at:<<http://www.tate.org.uk/research/publications/tate-papers/11/artist-as-educator-examining-relationships-between-art-practice-and-pedagogy-in-gallery-context>> [accessed 26th March 2018]

Pringle, E. and DeWitt, J., 2014. Perceptions, processes and practices around learning in an art gallery, *Tate Papers*, no.22, Autumn 2014, [Online] Available at: <<http://www.tate.org.uk/research/publications/tate-papers/22/perceptions-processes-and-practices-around-learning-in-an-art-gallery>>, [Accessed 10th May 2018]

Prose, F., 1998. *Thomas Nozkowski interview*. BOMB Magazine [Online] Available at: url=<http%3A%2F%2Fbombmagazine.org%2Farticle%2F2171%2Fthomas-nozkowski> [Accessed 20th December 2016]

Pye, D., 1968. *The nature and art of workmanship*. Cambridge: Cambridge University Press

Qualifications and Curriculum Authority (QCA), 2004a Revised. First published 1999. *The National Curriculum: Handbook for secondary teachers in England. Key Stages 3 and 4*. London: Department for Education and Skills and Qualifications and Curriculum Authority. [Online] Available at:<<http://webarchive.nationalarchives.gov.uk/20120505204321/https://www.education.gov.uk/publications/eOrderingDownload/QCA-04-1374.pdf>> [Accessed 3rd July 2017]

-
- Qualifications and Curriculum Authority (QCA), 2004b. *Creativity: find it, promote it: promoting pupils' creative thinking and behaviour across the curriculum at key stages 1, 2 and 3: practical materials for schools*. London: QCA
-
- Qualifications and Curriculum Authority (QCA), 2007 *The National Curriculum: Art and design: Programme of study for key stage 3 and attainment target*. London: Department for Education and Skills and Qualifications and Curriculum
-
- Rabkin, N., Reynolds, M., Hedberg, E. and Shelby, J., 2011. *A report on the Teaching Artist Research Project: executive summary. Teaching artists and the future of education*. Chicago: NORC University of Chicago
-
- Radley, E., 2010. *Subversive teaching, resolving the artist teacher dilemma: a study of the merging practices of an artist teacher*. PhD. University of Northumbria at Newcastle
-
- Rancière, J., 1991. *The ignorant schoolmaster: five lessons in intellectual emancipation*. Redwood City, CA: Stanford University Press
-
- Ray, A., 2000. *English Delftware in the Ashmolean Museum*. London: Jonathan Horne and Ashmolean Museum
-
- Rayns, T., 1976. Born to kill: Mr Soft Eliminator. *Afterimage* 6. London: Afterimage
-
- Read, H., 1943. *Education through art*. London: Faber and Faber
-
- Reeder, L., 2012. Hyphenated artists: a body of potential. *The Journal of Social Theory in Art Education*, 32, pp.160-175.
-
- Renshaw, A., ed. 2014. *Anthony Caro*. London: Phaidon Press.
-
- Rian, J., 2003. *Richard Prince*. Phaidon Press: London
-
- Richardson, L., 2000. Writing: A method of inquiry. In: N. K. Denzin and Y. S. Lincoln. eds. *Handbook of qualitative research*. 2nd ed. Thousand Oaks, CA: Sage. pp.923-949
-
- Richardson, L. and St. Pierre, E. A., 2005. Writing: A method of enquiry. (Revised). In: N.K. Denzin and Y. S. Lincoln. eds. 2005. *Handbook of Qualitative Research*. 3rd ed. Thousand Oaks, CA.: Sage. pp.959-978.
-
- Richardson, M., 1935. *Writing and writing patterns*. London: University of London Press.
-
- Richardson, M., 1948. *Art and the child*. London: University of London Press
-
- Robbins, P. and Aydede, M., eds., 2009. *The Cambridge handbook of situated cognition*. Cambridge: Cambridge University Press
-
- Roberts, J., 2007. *The intangibilities of form: Skill and deskilling in art after the readymade*. London: Verso
-
- Roberts, J., 2010. Art after deskilling. *Historical Materialism*. 18 pp.77-96.
-
- Robinson-Cseke, M., 2012, What not to wear: exposing the g(host) in art education, *Studies in Art Education*, 53(3), pp.246-259.
-

-
- Robinson, G., 1995. *Sketchbooks: Explore and store (Art and Design for Learning)*. London: Hodder Arnold
-
- Robinson, G., 2003. *All that remains*. London: Teknoy Press
-
- Robinson, G., Mountain, A. and Hulston, D., 2011. *Think inside the sketchbook*. London: Collins Educational
-
- Robinson, K., ed. 1989. *The arts in schools: principles, practice and provision*. 2nd ed. London: Calouste Gulbenkian Foundation
-
- Robinson, K., 2001. *Out of our minds: learning to be creative*. Chichester: Capstone
-
- Robson, C., 2002. *Real world research: a resource for social scientists and practitioner-researchers*. 2nd ed. Oxford: John Wiley and Sons.
-
- Rogers, M., 2012. Contextualizing theories and practices of bricolage research. *The Qualitative Report*. 17(48), pp.1-17 [Online] Available at:<<http://www.nova.edu/ssss/QR/QR17/rogers.pdf>> [Accessed 17th August 2014]
-
- Rogoff, I., 2008, Turning, *e-flux # 0*, 11/2008 [Online] Available at:<<http://www.e-flux.com/journal/view/18>> [Accessed 18th March 2017]
-
- Rohrer, T., 2005. Mimesis, artistic inspiration and the blends we live by. *Journal of Pragmatics* 37. pp.1686-1716.
-
- Rolling Jr, J.H., 2010. Art education at the turn of the tide: the utility of narrative in curriculum-making and education research. *Art Education*. 63(3), pp.6-12.
-
- Rolling Jr, J.H., 2013. *Arts-based research*. Oxford: Peter Lang
-
- Root-Bernstein, R. and Root-Bernstein, M., 2016. People, passions, problems: the role of creative exemplars in teaching for creativity. In: R.A. Beghetto and B. Sriraman. eds. *Creative Contradictions in Education, Creativity Theory and Action in Education 1*, Switzerland: Springer International. pp.143-164.
-
- Rose, B., ed., 1975. *Art-as-art: the selected writings of Ad Reinhardt*. Berkeley: University of California Press
-
- Rose, J., 2009. *Independent Review of the Primary Curriculum: Final Report* [Online] Available at: < www.educationengland.org.uk/documents/pdfs/2009-IRPC-final-report.pdf >[Accessed 29th November 2017]
-
- Rosenberg, H., 1967. Where to begin? *Encounter*. March. pp.36-37.
-
- Rosenberg, T.E., 2013. Intermingled bodies: distributed agency in an expanded appreciation of making. *FORMakademisk*, 6(2), pp.1-18.
-
- Rosenthal, M., Rainbird, S. and Schmuckli, C., 2005. *Joseph Beuys: Actions, Vitrines, Environments*. London: Tate Publishing
-

Ross, M. and Schools Council. 1975. *Arts and the adolescent: a curriculum study from the Schools Council's Arts and the Adolescent Project based at the University of Exeter Institute of Education, 1968-72*. London: Methuen

Ruanglertbutr, P. and Imms, W., 2012. *Crossing boundaries: The journey from teacher to teaching artist*. Catalogue for the inaugural Teacher Art-maker Project annual exhibition. Melbourne, Australia: University of Melbourne.

Ruanglertbutr, P. and Imms, W., 2013. *Sensations of art-making: Triumphs, torments and risk-taking*. Catalogue for the second annual Teacher Art-maker Project annual exhibition. Melbourne, Australia: University of Melbourne.

Ruanglertbutr, P. and Imms, W., eds., 2014. *Connections: Teaching, art, life*. Melbourne Australia: The University of Melbourne.

Runco, M. and Jaeger, G., 2012. The standard definition of creativity, *Creativity Research Journal*. 24(1), pp.92-96. doi: 10.1080/10400419.2012.650092

Rust, C., Mottram, J. and Till, J., 2007. *Review of practice-led research in art, design and architecture*. Swindon: Arts and Humanities Research Council

Ryan, A. B., 2006. Methodology: Analysing qualitative data and writing up your findings. In: M. Antonesa. ed. 2006. *Researching and Writing your thesis: a guide for postgraduate students*. Mace: Maynooth Adult and Community Education. pp.92-108.

Ryan, D., 2002. *Talking painting: Dialogues with twelve contemporary abstract artists*. Harvard: Routledge

Ryan, P., 2009. *Peirce's Semeiotic and the implications for Aesthetics in the Visual Arts: A study of the sketchbook and its positions in the hierarchies of making, collecting and exhibiting*. PhD: University of the Arts London.

Said, E. W., 1996. *Representations of the intellectual: the Reith lectures*. London: Vintage

Sainsbury Centre for the Visual Arts (SCVA), 2009. *The Culture of the Countryside*. [Online] Available at: <<http://www.cultureofthecountryside.ac.uk>> [Accessed 16th March 2018]

Sainsbury, A., Bracewell, M., Philpott, C., 2009. *Ray Johnson. Please Add to and Return*. London: Ravens Row

Salazar, S.M., 2013. Laying a foundation for artmaking in the 21st century: A description and some dilemmas. *Studies in Art Education*. 54(3), pp.246-259.

Sandra, W., Claudia, M., 2004. Visual artistic modes of representation for self-study. In: J.J. Loughran, M.L. Hamilton, V.K. LaBoskey and T. Russell, eds. *International Handbook of Self-Study of Teaching and Teacher Education Practices*. Springer International Handbooks of Education, vol 12. Dordrecht: Springer

-
- Scott Shields, S., Guyotte, K. and Weedo, N., 2016. Artful pedagogy: (En)visioning the unfinished whole. *Journal of Curriculum and Pedagogy*. 13(1), pp.44-66. doi: 10.1080/15505170.2016.1147400
-
- Scharfstein, B.A., 2009. *Art without borders: a philosophical exploration of art and humanity*. Chicago: University of Chicago Press.
-
- Schön, D., 1983. *The reflective practitioner: how professionals think in action*. London: Ashgate
-
- Schön, D., 1987. *Educating the reflective practitioner*. San Francisco: Jossey-Bass.
-
- Scoggins, J. and Winter, R., 1999. The patchwork text: a coursework format for education as critical understanding. *Teaching in Higher Education*. 4(4), pp.485-499. doi:10.1080/1356251990040405
-
- Scott, P., 1994. *Ceramics and print*. London: A and C Black
-
- Scrivener, S., 2002. The art object does not embody a form of knowledge. *Working Papers in Art and Design 2* [Online] Available from: <http://sitem.herts.ac.uk/artdes_research/papers/wpades/> [Accessed 23rd March 2017]
-
- Sekules, V., 2003. The celebrity performer and the creative facilitator: The artist, the school and the art museum, In: M. Xanthoudaki, L. Tickle, V. Sekules, eds. *Researching Visual Arts Education in Museums and Galleries: An International Reader*. Springer Netherlands, Dordrecht. pp.135–149. doi:10.1007/978-94-010-0043-7_10
-
- Sekules, V., 2009. Mutual change in the process of encounter: Working with world art in East Anglia. In: *Journal of Museum of Ethnography*, 21 (March 2009), pp.152-166.
-
- Sekules, V., 2017. *Cultures of the countryside: Art, museum, heritage and environment, 1970-2015*. London: Taylor and Francis
-
- Sennett, R., 2009. *The craftsman*. London. Penguin.
-
- Sharp, C. and Dust, K., 1997. *Artists in schools: a handbook for teachers and artists*. Slough: National Foundation for Educational Research
-
- Shreeve, A., 2009. "I'd rather be seen as a practitioner, come in to teach my subject": Identity work in part-time art and design tutors. *International Journal of Art and Design Education*. 28(2), pp.151-159.
-
- Shreeve, A., Sims, E. and Trowler, P., 2010., 'A kind of exchange': learning from art and design teaching. *Higher Education Research and Development*. 29(2), pp.125-138. doi: 10.1080/07294360903384269
-
- Shulman, L., 2005. Signature pedagogies in the professions. *Daedalus*. 134(3), pp.52-59.
-
- Sims, E. and Shreeve, A., 2012. Signature pedagogies in art and design. In: N. Chick, A. Haynie and R. A. R. Gurung, eds. 2012. *Exploring more signature pedagogies: Approaches to teaching disciplinary habits of mind*. Sterling, VA. Stylus, pp.55- 67.
-

-
- Slivka, R., 1961. The new ceramic presence. In: Adamson, G., ed. 2010. *The craft reader*. Oxford: Berg
-
- Smith, B., 2013. Currere and critical pedagogy: Thinking critically about self-reflective methods. *Transnational Curriculum Inquiry*. 10(2), pp.3-16. [Online] Available at: <<http://nitinat.library.ubc.ca/ojs/index.php/tci>> [Accessed 25th August 2014]
-
- Smith, F., 1980. Art. In: R. Straughan and J. Wrigley. eds. *Values and Evaluation in Education*. London: Harper and Row. pp.143-168.
-
- Smith, H. and Dean, R., eds. 2009. *Practice-led research, research led practice in the creative arts*. Edinburgh: Edinburgh University Press
-
- Smith, K., 2008. *How to be an explorer of the world*. New York: Penguin.
-
- Smith, M., 2006. *Keeping a learning journal. A guide for educators and social practitioners*. The encyclopaedia of informal education. [Online] Available at:<<http://infed.org/mobi/writing-and-keeping-journals-a-guide-for-educators-and-social-practitioners/>> [Accessed 19th February 2009]
-
- Smith, P., 1996. *The history of American art education*. Westport: Greenwood
-
- Smith, R., 2008. *Four gallery shows: Is painting small the next big thing?* The New York Times [Online] Available at:<<http://www.nytimes.com/2008/04/19/arts/design/19smal.html>> [Accessed 20th December 2016]
-
- Smith, S., 1975. *Lowestoft porcelain in Norwich Castle Museum. Volume 1. Blue and white and excavated material*. Norwich: Norfolk Museums Service
-
- Smith, S., 1985. *Lowestoft porcelain in Norwich Castle Museum. Volume 2. Polychrome* Norwich: Norfolk Museums Service
-
- Smith, W., 1872. *Art education, scholastic and industrial*. Boston: J.R. Osgood
-
- Squire, C., 2008. From experience-centred to socioculturally-orientated approaches to narrative. In: Andrews, M., Squire, C. and Tamboukou, M., 2008. *Doing Narrative Research*. Thousand Oaks, CA.: Sage. pp.47-71.
-
- Stake, R., 1995. *The art of case study research*. Thousand Oaks, CA: Sage
-
- Stallabrass, J. and Turpin, I., 1998. *Ernst*. London: Phaidon Press
-
- Stanhope, C., 2011. The artist-teacher in the classroom and changes in the teacher-student relationship, with reference to the issue of censorship. *International Journal of Art and Design Education*. 30(3), pp.389-397
-
- Stankiewicz, M., 2007. Capitalizing art education: Mapping international histories. In: Bresler, I., ed. 2007. *International Handbook of Research in Arts Education*. Dordrecht, NL: Springer. pp.7-29.
-
- Stankiewicz, M. 2009. Constructing an international history of art education: periods, patterns and principles. *The International Journal of Arts Education*. 7(1), pp.1-20.
-

-
- Steers, J., 2004. Orthodoxy, creativity and opportunity. *International Journal for Arts Education*. 2(1), pp.23-38.
-
- Stenhouse, L., 1988. Artistry and teaching: the teacher as focus of research and development. *Journal of Curriculum and Supervision*, 4(1), pp.43-51.
-
- Stephens, K., 1994. *Learning through art and artefacts (Art and design for learning)*. London: Hodder Education
-
- Stevenson, M., 1983. Problems of Assessment and Examination in Art Education. *Journal of Art and Design Education*. (2,3), pp.297-317.
-
- Stewart, J., 2007. *Objects of Exchange: the role of the artwork and the artist in the context of social inclusion*. PhD. Manchester Metropolitan University
-
- Storr, R. and Bourgeois, L., ed. 2015. *Intimate geometries: the life and work of Louise Bourgeois*. London: Thames and Hudson.
-
- Strand, R., 1987. *A good deal of freedom: art and design in the public sector of higher education, 1960-1982*. London: CNAA.
-
- Suchin, P., 2003. Terry Atkinson. *Freize 74*. London: Freize
-
- Sullivan, G., 2004. Studio art as research practice. In: E. Eisner and M. Day, M. eds. 2004. *Handbook of Research and Policy in Art Education*. New Jersey: Lawrence Erlbaum Associates. pp.795-814.
-
- Sullivan, G., 2008. Methodological dilemmas and the possibility of interpretation. *Working Papers in Art and Design 5*. [Online] Available at: <http://www.herts.ac.uk/__data/assets/pdf_file/0018/12429/WPIAAD_vol5_sullivan.pdf [Accessed: 7th November 2015]
-
- Sullivan, G. 2009. Making space: the purpose and place of practice-led research. In: H. Smith and R. Dean, eds. 2009. *Practice-led research, research led practice in the creative arts*. Edinburgh: Edinburgh University Press
-
- Sullivan, G., 2010. *Art Practice as Research*. 2nd ed. Thousand Oaks, CA: Sage
-
- Svensson, L. and Edström, A., 2011. The function of art students' use of studio conversations in relation to their artwork. *International Journal of Education and the Arts*, 12(5). [Online] Available at: <<http://www.ijea.org/v12n5/>> [Accessed 23rd May 2017]
-
- Swann, C., 1986. Nellie is dead. *Designer*. March 1986, pp.18-20.
-
- Sweat, A., 2006. *What is the nature of the professional practice of artist-teachers? Four case studies*. MA, Georgia State University
-
- Sweeney, R., 2013. Teaching art, teaching artists, teaching art teachers. *Art Education*. 66(3), pp.6-7.
-

-
- Szekely, G., 1978. Uniting the roles of artist and teacher. *Art Education*. 31(1), pp.17-20. doi:10.2307/3192299
-
- Szekely, G., 1988. *Encouraging creativity in art lessons*. New York: Teachers College Press
-
- Szekely, G., 1990. The teaching of art as a performance. *Art Education*. 43(3), pp.6-17.
-
- Szekely, G., 2006. 30 years of planning: An artist-teacher's visual lesson plan books. *Art Education*. 59(3), pp.48-54, doi:10.1080/00043125.2006.11651595
-
- Tarr, J., 1996. Arts education: a process approach to the development of pedagogy. *Journal of In-Service Education*. 22(3), pp.293-308. doi: 10.1080/0305763960220305
-
- Tate Liverpool. 2012. *Tracing the century: Drawing as a catalyst for change 16 November 2012 – 20 January 2013*. [e-book] Available through Tate Liverpool: <<http://www.tate.org.uk/download/file/fid/20683>> [Accessed 30th March 2018]
-
- Taylor, C., 1988. *The art and science of lecture demonstration*. Bristol: Adam Hillger
-
- Taylor, R., 1986. *Educating for art: Critical response and development*. London: Longman
-
- Teasley, S., 2012. The power of 'besottedness': Art school and the future. In: F. MacCarthy, ed. 2012. *The perfect place to grow: 175 years of the Royal College of Art*. London: Royal College of Art
-
- Thody, A., 2006. *Writing and presenting research*. London: Sage
-
- Thompson, K., 1986. Teachers as artists. *Art Education*. 39(6), p. 47.
-
- Thompson, N. and Creative Time, Inc. 2012. *Living as form: socially engaged art from 1991-2011*. Cambridge, Mass. and London: MIT Press.
-
- Thomson, P., Hall, C., Jones, K. and Sefton Green, J., 2012. *The Signature Pedagogies Project: Final Report*. Newcastle upon Tyne: Creativity, Culture and Education.
-
- Thornton, A., 2003. *Educating the artist teacher*. EdD. Chelmsford: Anglia Polytechnic University
-
- Thornton, A., 2005. The artist teacher as reflective practitioner. *International Journal of Art and Design Education*. 24(2), pp.166-174.
-
- Thornton, A., 2011. Being an artist teacher: a liberating identity? *International Journal of Art and Design Education*. 30(1), pp.31-36.
-
- Thornton, A., 2012. What is it to be an artist teacher in England today? *World Journal of Education*. 2(6), pp.39-44. doi:10.5430/wje.v2n6p39.
-
- Thornton, A., 2013. *Artist, researcher, teacher: A study of professional identity in art and education*. Bristol: Intellect
-
- Trigwell, K. and Prosser, M., 2004. Development and use of the approaches to teaching inventory. *Educational Psychology Review*. 16(4), 409-424.
-

-
- TSN, 2018. Welcome to the teacher scientist network (TSN). *TSN - Teacher Scientist Network*. [Online] Available at: <<http://www.tsn.org.uk/>> [Accessed 28th May, 2018].
-
- Tuah, J., Harrison, T. and Shallcross, D., 2010. A review of the use of demonstration lectures in the promotion of positive attitudes towards, and the learning of science with reference to 'a pollutant's tale', a demonstration lecture on air quality and climate change. *Romanian Journal of Education*. 1(3-4), pp.93-102. [Online] Available at: <http://dppd.ubbcluj.ro/rojed/articol_1_34_9.pdf> [Accessed 20th May 2017]
-
- Upitis, R., 2005. Experiences of artists and artist-teachers involved in teacher professional development programs. *International Journal of Education and the Arts*, 6(8). [Online] Available at: <<http://ijea.asu.edu/v6n8/>> [Accessed 19th August 2014]
-
- Van Manen, M., 1990. *Researching lived experience: Human science for an action sensitive pedagogy*. New York: The State University of New York
-
- Vlad, G., 2010. Paradigms in the study of creativity: introducing the perspective of cultural psychology. *New ideas in psychology*. 28(1). pp.79-93.
-
- Vygotsky, L., 1978. *Mind in society: Development of higher psychological processes*. Cambridge, MA.: Harvard University Press
-
- Wainwright, L., 2010. Foreword. In: M. Grabner and M. Jacob. eds. 2010. *The studio reader: on the space of artists*. Chicago: The University of Chicago Press. pp.ix-x
-
- Waks, L. J., 2001. Donald Schön's philosophy of design and design education. *International Journal of Technology and Design education*. 11, pp.37-51.
-
- Walker, K. and Parker, J., 2006. GCSE Art and Design: An arena for orthodoxy or creative endeavour? *International Journal of Art and Design Education*. 25(3), pp.297-307.
-
- Wallace, J. and Press, M., 2004. All this useless beauty: the case for craft practice in design for a digital age. *The Design Journal*. 7(2), pp.42-53.
-
- Waller, J., 1998. *Colour in clay*. Ramsbury, Wilts.: Crowood Press
-
- Wandless, P., 2006. *Image transfer on clay*. New York: Sterling
-
- Ward, C., 1973. *Anarchy in action*. London: Allen and Unwin
-
- Ward, C., 1995. *Talking schools*. London: Freedom Press
-
- Ward, H., 2014. Teaching as an artistic practice. PhD. Middlesex University London.
-
- Warshaw, J., 2000. *The potter's guide to handbuilding*. London: Hermes house
-
- Weinstein, D. and Weinstein, M., 1991. Georg Simmel: Sociological flâneur bricoleur. *Theory, Culture and Society*. 8(3), pp.151-168.
-
- Wenger, E., 2005. *Communities of practice: Learning meaning and identity*. Cambridge: Cambridge University Press.
-

-
- Wenger, E., 2010. Communities of practice and social learning systems: the career of a concept. In: Blackmore, C., ed. 2010. *Social learning systems and communities of practice*. London: Springer. pp.179-198.
-
- Wenger, E., 2013. The practice of theory: confessions of a social learning theorist. In: V. Farnsworth and Y. Solomon. eds., 2013. *Reframing educational research: Resisting the 'what works' agenda*. London: Routledge.
-
- Willats, J., 1997. *Art and representation: New principles in the analysis of pictures*. Princeton: University of Princeton Press
-
- Williams, R., 2014. End of the creation story? Design and craft subjects decline in schools. *The Guardian*. Tues 11th Feb 2014.
-
- Wilsher, M., 2010. *Negotiation theory and the critique of dialogue in dialogical and relational art*. PhD. NUA and University of the Arts London
-
- Wilson, B., 2003. Of diagrams and rhizomes: visual culture, contemporary art and the impossibility of mapping the content of art education. *Studies in Art Education*. 44(3), pp.214-229.
-
- Wilson, J. and Jennings, W., 2000. Studio courses: How information technology is changing the way we teach, on campus and off. *72 Proceedings of the IEEE*, 88(1), [Online] Available at: <<https://pdfs.semanticscholar.org/1008/0645bbaeee26566faf0dc368297382cf67e0.pdf>> [Accessed 20th May 2018]
-
- Wilson, P., 1981. *Menagerie*. Nottingham: Midland Group
-
- Wilson, P., 2011. Peter Wilson website [Online] Available at: <http://www.peterwilson-artist.com/3-Peter_Wilson_-_Artist.htm> [Accessed 19th April 2012]
-
- Wilson, T., 2005. *Art and Design in Suffolk Key Stages 1 and 2*. Ipswich: Suffolk County Council
-
- Winner, E., Goldstein, T. and Vincent-Lancrin, S., 2013. *Art for art's sake? The impact of arts education*. Paris: OECD. doi: <http://dx.doi.org/10.1787/9789264180789-en>
-
- Winter, R., Buck, A. and Sobiechowska, P. 1999. *Professional experience and the investigative imagination: The art of reflective writing*. London: Routledge
-
- Woerner, C., 2013. Creativity, ethics and education: An interview with Berys Gaut. *Postgraduate Journal of Aesthetics*. 10(1), pp.2-17.
-
- Wood, D., Bruner, J. S. and Ross, G., 1976. The role of tutoring in problem solving. *Journal of Child Psychology and Psychiatry*. 17(2), pp.89–100. doi:10.1111/j.1469-7610.1976.tb00381.x
-
- Wood, J., 2011. *Nice Style. The world's first pose band. Gary Chitty, Bruce McLean and Paul Richards in conversation with Jon Wood*. [Online] Available at: <http://www.henry-moore.org/docs/file_1324400255468_0.pdf> [Accessed 21st April 2012]
-

Wroe, N., 2014. Can you see the join? *The Guardian*. 1st February 2014

Wyatt, N. 2010. *The development of middle schools in England. An historical source book*. Salisbury: National Middle Schools' Forum

Yeomans, M., 1996. Creativity in art and science: A personal view. *Journal of Art and Design Education*. 15 (3), p.241-250.

Young, M., 2007. What are schools for? *Educação, Sociedade and Culturas*. 28(101), pp.1287-1302.

Young, M., 2010. Why educators must differentiate knowledge from experience. *Journal of the Pacific Circle Consortium for Education*. 22 (1), pp.9–20.

Zižek, S., 2005. Against human rights. *New Left Review*. 34. pp.115-131.

Zwirn, S.G. 2002. *To be or not to be: The artist-teacher conundrum*. New York, NY: Columbia University.

Zwirn, S.G., 2005. The teacher-artist model: The reconciliation of role. *Arts and Learning Research Journal*. 21(1), pp.157-187.

Appendix A

Taxonomy of demonstrations made during the research

TYPE OF DEMONSTRATION	MATERIAL	MADE BY	WHEN MADE	PURPOSE	Ω	RELATIONSHIP TO OTHERS	PEDAGOGICAL INTENTION	PRACTICE INTENTION	RESEARCH INTENTION
Abstract paintings exploring Noskowski et al	Watercolour and acrylic on heavy paper	PC	Planning	Thinking about abstraction. Informal conversations with students	1	Alone and dialogues	● Planning	● Curriculum development	● Reflection on action
60 small improvisational abstract drawings following Davie's method	Ink on paper	PC	Planning design	Trying out Davie's working methodology. Meditation on how it could be applied in the classroom	1	Alone	● Planning	● Curriculum development	● Reflection on action
Four paintings made in front of the students	Poster paint on 60x80cm sugar paper	PC	At the start of the painting part of the project	Showing the students how to layer a painting and build up imagery based on the previous drawings.	1	In front of students and alongside	● Direct demonstration	● Curriculum development	● Action research
Two linocuts made in front of students	A5 lino prints on paper	PC	At the mid-point	Practical demonstration of lino cutting and printing	1	In front of students and alongside	● Direct demonstration	● Curriculum development	● Action research
Dyypoint demonstration	A6 prints on Perspex dyypoint sheets. Printed on damp paper with a small press	PC	Printing phase	Practical demonstration of technique	1	In front of students and alongside	● Direct demonstration	● Curriculum development	● Action research
Collage after Sandra Blow	Various. Made with painted and found papers	PC	Collage phase	Practical and conceptual demonstration	1	In front of students and alongside	● Direct demonstration	● Curriculum development	● Action research
Etching	Etching ink on heavy paper	PC	During project	Being taught how to etch by Ernst in the NUA print studio. Finding out about intaglio which feeds into dyypoints in the classroom.	1	With other NUA students	● Learning	● Learning a new skill	● Reflection on action
Three paintings in a Davie manner	Acrylic on canvas	PC	During and after the project	Reflection on Davie and on influence and inspiration in art practice	1	Alone	● Reflection	● Curriculum development	● Reflection on action
Artworks made by Jason Parr as part of his creative practice	Wood, stone and bone carvings	Jason Parr	Prior to workshops	To demonstrate the type of artwork made by Parr as an artist and to position him as the visiting artist within the setting.	2	Artist in studio	● Instantiations of practice	● Curriculum development	● Action research

TYPE OF DEMONSTRATION	MATERIAL	MADE BY	WHEN MADE	PURPOSE	CS	RELATIONSHIP TO OTHERS	PEDAGOGICAL INTENTION	PRACTICE INTENTION	RESEARCH INTENTION
Small head sculptures. Technique demonstration.	Ceramic	Parr and PC	During the workshops in front of students	To scaffold the technique of how to make a sculptural head	2	Collaboration	● Direct demonstration	● Curriculum development	● Action research
Exquisite corpse drawings.	Drawings on paper	Parr and PC	Made with the students	Participation by adults in the activity	2	Collaboration	● Participation	● Dialogic	● Reflection on action
Sketchbooks as insight into working practices.	Notebooks of drawings and writings	Parr	Before the workshops	To show insights into the work of an artist to the students	2	Artist in studio	● Instantiations of practice	● Curriculum development	● Action research
Carvings as technique demonstration.	Soap carvings of heads and faces	Parr	Made in front of students	Demonstration of carving technique	2	In front of students and alongside	● Direct demonstration	● Curriculum development	● Reflection in action
Carvings as learning technique.	Soap carving	PC	Made alongside students	Positioning me as a learner of the technique. Learning from Parr.	2	Alongside	● Learning	● Learning a new skill	● Action research
Carvings, drawings and ceramic sculptures as transactional objects.	All demonstration artefacts made by PC and Parr	Parr and PC	Made in the workshops	Negotiating artist, expert, artist-teacher, learner, teacher identities between us as we developed a dialogue.	2	Collaboration	● Instantiations of practice	● Dialogic	● Practice-led Reflection on action
The work of George Nuku	Verbal description and internet images	Parr and PC	Part of dialogic presentation to students	Positioning Parr's work in a wider context of carving and sharing an enthusiasm	2	Collaboration	● Sharing commitment	● Dialogic	● Action research
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua	Late C19th and early C20th.	Used in a demonstration and experience of museum handling protocols	2	Made by outside artists	● Discussion	● Dialogic	● Action research

TYPE OF DEMONSTRATION	MATERIAL	MADE BY	WHEN MADE	PURPOSE	CS	RELATIONSHIP TO OTHERS	PEDAGOGICAL INTENTION	PRACTICE INTENTION	RESEARCH INTENTION
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua	Late C19th and early C20th.	Used to generate discussion and speculation about the meanings and uses of the pieces	2	Made by outside artists	● Discussion	● Dialogic	● Action research
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua	Late C19th and early C20th.	Used as a drawing and writing stimulus	2	Made by outside artists	● Starting point	● Dialogic	● Action research
Handling Collection from the SCVA	Collection of masks, paddles and other carved wooden objects with raffia additions	Artists in Papua	Late C19th and early C20th.	Used to demonstrate carving techniques, pattern and embellishment to relate to the carving activity	2	Made by outside artists	● Discussion	● Dialogic	● Action research
Artworks made by Kao as part of his creative practice	Found materials	Kao	During the lessons	To demonstrate the type of artwork made by Kao as an artist and to position him as the visiting artist within the setting.	3	Artist in studio	● Instantiations of practice	● Dialogic	● Practice-led Reflection on action
Tripod supported rain tower	Cane, plastic bottle, tape, string	Me	During the workshops in front of students	To scaffold the technique of how to make a tripod structure	3	Alongside	● Direct demonstration	● Dialogic	● Practice-led Reflection on action
Improvised games	Found materials	Kao, me and	Made with the students	Participation by adults in the activity	3	Alongside	● Participation	● Dialogic	● Practice-led Reflection on action
Videos of artworks and performances as insight into working practices.	Video	Kao	Before the workshops	To show insights into the work of an artist	3	Artist in studio	● Instantiations of practice	● Dialogic	● Action research
Collaborative drawings and collages	Collage	Kao and me	Alongside students	To show a collaboration	3	Collaboration	● Collaboration	● Dialogic	● Practice-led Reflection on action

TYPE OF DEMONSTRATION	MATERIAL	MADE BY	WHEN MADE	PURPOSE	Ω	RELATIONSHIP TO OTHERS	PEDAGOGICAL INTENTION	PRACTICE INTENTION	RESEARCH INTENTION
Paintings based on acetate drawings	Paint on card	Kao made the	Alongside students	A different sort of collaboration, of one work leading to another	3	Collaboration	● Collaboration	● Dialogic	● Practice-led Reflection on action
List paintings	Paint on card	PC	Lunchtime	Discussing teaching ideas with weather scientists and Kao	3	Collaboration	● Collaboration	● Dialogic	● Practice-led Reflection on action
Plates made in front of students	Ceramic	PC	During the lessons	To demonstrate specific techniques such as newsprint stencil	4	In front of students and alongside	● Direct demonstration	● Curriculum development	● Practice-led Reflection on action
Plates made to show students	Ceramic	PC	End of day lunchtime etc. out of lessons	To share techniques and ideas	4	Alone	● Instantiations of practice. Direct demonstration. Learning. Reflection.	● Dialogic	● Practice-led Reflection on action
Sketchbooks	Sketchbooks	PC	Out of lessons, in galleries etc.	How to use a book and drawing to collect, develop and realise ideas	4	Alone	● Instantiations of practice. Direct demonstration. Learning. Reflection.	● Dialogic	● Practice-led Reflection on action
Plates made to find out about techniques	Ceramic	PC	End of day, lunchtime etc. out of lessons	To enlarge my understanding and to help me develop lessons	4	Alone and alongside	● Instantiations of practice. Direct demonstration. Learning. Reflection.	● Curriculum development	● Practice-led Reflection on action
Work made to explore artistic and autobiographical themes	Ceramic and books	PC	Out of lessons	To show insights into the work of an artist	4	Alone and alongside	● Instantiations of practice. Direct demonstration. Learning. Reflection.	● Dialogic	Visual autoethnography

Appendix B

Image permissions

Page No.	Type of work:	Name of work	Source of work	Copyright holder and contact	Permission requested on	I have permission yes /no	Permission note
111	Figure	Parr presents his work.	Author's photograph	Artworks pictured copyright Jason Parr.	17.12.18	Yes	Written permission
114	Figure	Parr shares his sketchbooks with the students	Author's photograph	Artworks pictured copyright Jason Parr.	17.12.18	Yes	Written permission
117	Figure	Soap carvings by students. Mine and Parr's examples top right.	Author's photograph	Artworks pictured copyright Jason Parr.	17.12.18	Yes	Written permission
126	Figure	Collage of images from the fourth case study.	Author's photograph	Artworks pictured copyright shared Paul Cope and Craig Kao.	17.12.18	Yes	Written permission
132	Figure	Part of the exhibition at the Cut	Author's photograph	Artworks pictured copyright shared Paul Cope and Craig Kao.	17.12.18	Yes	Written permission
140	Figure	Collaborative artworks on the art room wall by Kao and me.	Author's photograph	Artworks pictured copyright shared Paul Cope and Craig Kao.	17.12.18	Yes	Written permission

