

Interrogating Artist-Teacher Identity Transformation in Adult Community Learning

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Abstract

This research analyses how the experience of artist-teachers in ACL differs from that of artist-teachers in other educational sectors, and the impact of this difference on artist-teachers in ACL. This responds to the gap in the published literature on the role of artist-teachers working in FE generally and ACL more specifically. There is significant published research on artist-teachers in secondary and higher education within the UK and North America, where they are defined, and their role and experience delineated. However, the artist-teacher in Adult Community Learning (ACL), in the UK, has been overlooked. There is no data on the number or demographic of artist-teachers in this sector, with no acknowledgment in government data, or published research. Indeed, there is no comprehensive list of ACL centres in the UK or extant data on how many ACL centres are operating and offering adult art courses.

This research defines artist-teachers in ACL in the UK as a distinctive sub-section of artist-teachers by providing a sector-specific definition co-created with artist-teachers in ACL participants. The definition is supported by visual models of the artist-teacher, the Network of Enterprises (Wallace and Gruber, 1989; Daichendt, 2009), and the Artist-Teacher Likert Scale.

The research employs a mixed QUAL-qual methodology, not previously seen in this area of study, and was carried out in the context of local authority-delivered ACL art provisions in the UK. Storytelling becomes the golden thread of the research, allowing the stories of my participants, and me, to be told. The research developed a constructed substantive theory of artist-teachers in ACL identity transformation using second-generation and constructivist grounded theory approaches. This methodology chronicles how an artist-teacher in ACL comes to be. Additionally, autoethnography is used throughout to position my lived experiences with those of

the participants, through vignettes based on memory work, while collaborative autoethnography is used to create composite characters and stories which bring to life the constructed substantive theory.

The constructed substantive theory posited in the thesis shows three different groups of artist-teachers in ACL, separated across generations. Each group of artist-teachers in ACL encounter a series of basic social processes which have helped them transform into the identity they hold today. Additionally, the theory draws attention to three themes for the artist-teacher in ACL: motivations, conflicts, and values. The research is the first of its kind in providing an in-depth interrogation of the artist-teacher in ACL in the UK.

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Lastly, to my family: to my mum, who has read each draft and now knows much more than she needs to about artist-teachers in ACL; to my dad, who built the desk this PhD was written at; to my sister, who convinced me that now was a great time to learn to ice skate; to my nephew, who just wanted to play; to my grandparents, who proudly tell everyone they meet what I am up to; and particularly to my nan, who sits through every graduation.

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Introduction

I feel like the only artist-teacher in ACL.
Like I'm the only one to roam these halls.
Like I'm the only one who knows the isolation.
The only artist-teacher in ACL.
Like I'm the only one that's isolated.
I'm the only one who is ever here.

Abbie Cairns, 2020, Only artist-teacher in ACL

As an artist-teacher working in adult community learning (ACL) I have often felt like the only person in the world enacting this role. Logic told me that this could not be true. My experience of being an artist-teacher in ACL in the UK had been an isolated one before I undertook this research. It also brought up issues around stability related to insecure contracts and uncertain working hours, and I found myself working multiple jobs to make it possible. It made me question whether I was still an artist, but now I will defiantly tell people that yes, I am an artist, an artist-teacher. Despite these experiences, I was still motivated to teach in the sector. My motivation to continue was the learners and the communities we built together in the classroom. My curiosity to meet other artist-teachers in ACL in the UK deepened over time, with an urge to share experiences and share notes on what it is to be who we are.

The focus of this research is the artist-teacher in ACL. The aim of the research is to analyse the role of the artist-teacher within ACL.

At the core of this research are two research questions:

- What effects do the particular qualities and experiences of ACL have on artist-teachers working in this sector?
- How does the experience of teaching in ACL contexts influence the professional identity formation of artist-teachers?

The thesis analyses the basic social processes (Morse *et al.*, 2021) of artist-teacher identity transformation in ACL, considering the processes and patterns of behaviours evident in the artist-teacher participant sample and their stories to develop a substantive theory: *Transforming into an artist-teacher in ACL*. The research uses a mixed QUAL-qual methodology (Morse *et al.*, 2021:317), bringing together grounded theory (Glaser and Straus, 1967) and autoethnography (Ellis, 2004). Grounded theory informed the construction of the substantive theory, while autoethnography allowed for my own experiences to be included (Ellis *et al.*, 2011) and for collective stories of artist-teachers in ACL to be composed with the use of composite characters (Bochner and Ellis, 2016).

Artist-teachers have been the subject of research historically (Szekely, 1978; Steers, 2000; Reardon, 2008; Daichendt, 2010; Graham and Zwirn, 2010; Page, 2012; Thornton, 2013), and more recently (Vella, 2016; Cope, 2018; Hoekstra, 2018; Bremmer *et al.*, 2020; Wild, 2022). My research uses the term 'artist-teacher' throughout. However, this is not without issue, as there are various definitions and terms available (see Part 1). However, there is an absence in the published literature of a definition for artist-teachers in ACL. As such, my research started with Thornton's notion that artist-teachers, across education sectors, are 'individual[s] who practice making art and teaching art and [are] dedicated to both activities' (Thornton, 2013:89). This was initially selected due to its equal weighting on both practices and its wide use in the published literature on the subject.

The thesis develops a new sector-specific definition for artist-teachers in ACL, co-constructed with participants. Artist-teachers in ACL are ‘professional artists and teachers who are dedicated to both [practices], and have the competencies needed to work in and through art and adult community learning’ (Cairns, 2022:528). The new definition was co-created, as definitions by Thornton (2013) and others (Thornton, 2003; Daichendt, 2010; Jaffe, Barniski, and Cox, 2013; Graham and Rees, 2014; Ulvund, 2015) are shown by this research as not applicable to artist-teachers in ACL (see Part 2).

Several research studies on artist-teachers, spanning educational sectors from primary to secondary (Graham and Zwirn, 2010; Thornton, 2013; Hoekstra, 2018; Bremmer *et al.*, 2020), middle school (Cope, 2018), and higher education (HE) (Reardon, 2008; Daichendt, 2010; Vella, 2016). These employ methods including case studies (Daichendt, 2010; Thornton, 2013; Cope, 2018; Hoekstra, 2018; Wild, 2022), expert interviews (Reardon, 2008; Graham and Zwirn, 2010; Vella, 2016), and historical reviews (Daichendt, 2010). None employ grounded theory, autoethnography, or a mixed QUAL-qual methodology.

Defining ACL in the UK is a challenge due to its unique qualities, and it is often described differently in various published literature sources. Classes are conducted in a variety of settings, including ACL centres, outreach centres, and general FE colleges. Teachers in this sector are frequently employed on zero-hour contracts, and their job stability is reliant on student enrolment numbers. Due to the sector's nature, teachers are not obligated to participate in continuing professional development activities beyond mandatory training and are not expected to engage in research activities. However, teachers in ACL are granted the freedom to develop and deliver courses aligned with their own specialisms and interests. The ACL experience for teachers in this sector is often closely connected to their students, as they play a pivotal role in achieving positive outcomes for learners, which may

include reducing isolation, enhancing skills, and guiding learners towards further and higher education.

Despite the ability to outline ACL in broad terms, and the availability of ACL workforce data (see page 72) there is still a wide gap in knowledge around the sector within the UK. For example, through my research I have been able to compile a list of ACL centres in the UK which offer art courses, a list which previously did not exist (Appendix 1). Due to the underrepresentation of ACL within published research, it is not surprising that artist-teachers in this sector are overlooked. The thesis also considers social justice issues (Charmaz, 2011:359) faced by artist-teachers in ACL, including working hours and pay (Augar Review, 2019). Through this research, I hope to increase the visibility of the role of the artist-teacher in ACL within artist, teacher, and artist-teacher CoPs (Lave and Wenger, 1991), to allow artist-teacher in ACL access to these groups of people who have a shared interest.

My research is timely, following recent changes to Ofsted's Excellence Inspection Framework (2019), which outlines expectations on curriculum, intent, implementation, and impact concerning teaching, learning, and assessment. Also impacting on the experience of the artist-teacher in ACL are the move to (and from) online teaching and learning due to the COVID19 pandemic; the recently updated professional standards for FE teachers provided by the Education and Training Foundation (2022); and the publication by the Centenary Commission on Adult Education of *A Permanent National Necessity: Adult Education and Lifelong Learning for 21st Century Britain* (2019a). My research continues the conversation on the importance of adult learning, which began over 100 years ago, through an artist-teacher lens.

The thesis adds knowledge about the artist-teacher in ACL to the already rich history of artist-teachers in other educational sectors, raising awareness of the ACL

sector, and highlighting where the role of the artist-teacher in ACL converges with and diverges from the roles of artist-teachers in other sectors.

The research started with an epiphany. Adams *et al.* (2014) outlines an epiphany as a 'remarkable and out-of-the-ordinary life-changing experience that transforms us or calls us to question our lives' (2014:26, 27). This happened when I realised I had become an artist-teacher in ACL, after classroom practice informed studio practice, which resulted in a bursary from Firstsite Collectors Group, in 2019, to develop a series of digitally drawn road signs. During this time, I became aware that this opportunity would not have presented itself had I not been teaching. The experience was life-changing in how I viewed myself and the world around me, and formed my motivation for studying artist-teachers in ACL (Boylorn and Orbe, 2016; Hodson, 2022).

I was further motivated by the lack of research I found in the field when wanting to educate myself about the dual role of the artist-teacher in ACL. When I approached the National Society for Education in Art and Design (NSEAD) in 2020, they agreed that the ACL sector was missing from current offers, in terms of events and activities, and was something that needed to grow. I started to act on this by publishing work in their members' magazine, *AD*, in *The International Journal of Art and Design Education (iJADE)*, and presenting at their Belonging conference in 2022. Together we furthered this by partnering with Norwich University of the Arts to convene 'Coming Together', the first artist-teacher in adult community learning conference, which I hosted and which took place on 25 March 2023, bringing together sixteen artist-teacher in ACL presenters, a keynote speaker, and a creative workshop for an audience of fifty-six synchronously, and many more asynchronously (Appendix 2). The momentum continues to grow, as we curate articles on the NSEAD website of presentation papers, set up an on online networking group, and plan the second artist-teacher in adult community learning

conference, 'The Next Chapter' scheduled for Saturday 23rd March 2024 (Appendix 21).

To facilitate an understanding of the adult community learning (ACL) sector, I will briefly outline its nuances. Within the UK, several terms are used alongside ACL, which are defined in similar ways, including adult and community learning, adult skills and lifelong learning, and adult community education (ACE). This thesis refers to the sector as ACL throughout. The distinctive feature of ACL is its education offer to adult aged 19+, often delivered by general further education colleges, or local authorities.

The understanding of ACL in the UK and beyond is not standardised. The Centenary Commission on Adult Education (2019) outlines that 'there are no universally accepted definitions' (2019:57). However, in 2009, Bisovsky and Schaffer distinctive features of ACL as including 'formal ... non-formal and informal learning which takes place outside a school context (2009:13). More recently, the Department for Education (House of Commons, 2020) defined adult skills and lifelong learning as education, advice, and training for adults (19+) who want to upskill, reskill, or move into employment (2020:5). The Local Government Association (2020) acknowledges the ambiguity within the sector, which it warns can result in the 'potential benefits' of the sector going unrealised (2020:4). They go on to state that providers include 'General FE colleges, council work-based learning, independent training providers, voluntary sector providers, [and] employer providers' (2020:6). My research focuses on ACL delivered by local authorities to learners aged 19 and over.

The Centenary Commission on Adult Education (2019) outlines that the purpose of ACL is 'to improve technical or professional qualifications, further develop ... abilities, enrich ... knowledge ... skills, and competencies' of adults (2019:57). The target demographic for ACL is the 'hard to reach ... long-term unemployed,

vulnerable families, people with substance issues and young people who are not in education, employment or training' (Local Government Association, 2020:10), and those who have 'previously missed out' on education (Centenary Commission on Adult Education, 2019:7; Pember, 2019:30). However, while this is the desired demographic, the House of Commons (2020) showed that in reality learners tend to be wealthier, and more likely to already have a higher-level qualification. Of those undertaking courses in ACL in 2020, while '53% of adults [have] ... no qualifications,' 92% of those who did, were educated to degree level (HoC 2020:9).

The position of ACL can be precarious as the sector deals with adults, which might align it more with HE and teaching theory related to andragogy than with FE and pedagogy. However, course content delivered is not aligned with HE, as courses are at a lower level, such as entry levels and levels 1 and 2, which equate to GCSE grades and below (UK GOV, 2022) (see, Part 2). Additionally, unaccredited leisure courses are offered (Smith and Duckworth, 2022:124). The experience of teaching in ACL for artist-teachers often linked to delivering these types of courses, more frequently than accredited courses. However, the underfunding and under-resourcing of ACL in the current era of neoliberal dominated funding in education is 'undeniable' (2022:10). Underfunding has a bearing on the artist-teachers experience in the sector, with underfunding impacting the number of courses, particularly leisure courses offered, and in turn impact the number of teaching hours available to an artist-teacher in the sector.

The Institute of Fiscal Studies (IFS) (2022) reports that government spending on ACL in England will be 25% lower in 2025 than in 2010. The total spending on classroom-based adult education, such as art courses, fell by 50% between 2010–2011 and 2020–2021, and a correlational fall in learner numbers followed (IFS, 2022). Smith and Duckworth (2022) suggest that these cuts are made as the learner demographic they serve is considered by government 'in neoliberal terms ... not

economically viable individuals', unlikely to engage in the employment market (2022:124).

The nature of ACL, can be summarised in the following additional qualities of the sector, which this research draws upon concerning their impact on artist-teachers, include low pay and status, and precarious working hours (Cairns, 2022j:518).

These qualities of the sector have led to issues with teacher retention in FE, with it reported in 2018 that four in ten teachers said they were likely to leave FE in the next twelve months (DfE, 2018:86).

This research analyses how the experience of artist-teachers in ACL differs from that of artist-teachers in other educational sectors, and the impact of this difference on artist-teachers in ACL. This responds to the gap in the published literature on the role of artist-teachers working in FE generally and ACL more specifically. It should be noted that there was no published literature on artist-teachers in ACL in the UK published before I undertook this research and the current state of literature is that I am the only researcher who has published in this area. Cited frequently in this thesis, my publications take the form of peer-reviewed journal articles, conference papers, blogs, magazine articles, and podcasts (Appendix 22).

I planned to see if what is written about artist-teachers in sectors spanning educational sectors from primary to higher education would hold true for artist-teachers in ACL. The research took me on a journey of discovery, as I used autoethnographic writing to understand my own experiences and how they compared with those of participants from the research to construct the substantive theory. To address the two research questions, I use the same mixed QUAL-qual methodology and methods of online surveys, interviews and focus groups throughout.

The thesis is structured to reflect the context, approach and findings of the research, and to address the research questions. Each of its four parts is made up of two or more chapters dealing with specific themes. The thesis begins by dealing with the methodology, which defines the two elements of the mixed QUAL-qual methodology: grounded theory (Glaser and Strauss, 1967) (see Part 1, Chapter 1) and autoethnography (Ellis, 2004) (see Part 1, Chapter 2). These are discussed in relation to how they work together and where they diverge (see Part 1, Chapter 3). The autoethnographic writing created for this research is used to highlight my lived experience of the phenomenon of being an ACL artist-teacher. Life story interview data is used as the golden thread which brings the two methodologies together. Extracts from these interviews are used in the research to capture participants' assumptions and meanings (Charmaz, 2003; 2019). Part 1 ends by sharing the participant samples for artist-teachers, managers, and learners, across online surveys, interviews and focus groups (see Chapter 4). The research took place against a background of the COVID19 pandemic, which resulted in the surveys, interviews, and focus groups taking place online.

The thesis then goes on to address artists, teachers, and artist-teachers in depth (see Part 2). Extant data from artist-teachers in other educational sectors is referenced and compared to participant data from artist-teachers in ACL, looking at the contexts in which these participants were artists and teachers, delving deeper into the subtleties of FE and ACL. The thesis presents a proposed co-constructed definition of the artist-teacher in ACL (see Part 2, Chapter 1), and goes on to examine ways of visualising the artist-teacher and refers to previously published tools – networks of enterprises (Wallace and Gruber, 1989; Daichendt, 2011) and the overlapping concepts figure (Thornton, 2013) – and to the newly created tetrad overlapping model and the Artist-Teacher Likert Scale (ATLS) (see Part 2, Chapter 2).

Once the identities of artist-teachers in ACL have been considered, the thesis outlines the constructed substantive theory and composite character stories, which provide data on the basic social processes of artist-teachers in ACL, and on the influence those processes have on the formation of the professional identity of artist-teachers in ACL (see Part 3). Here the constructed substantive theory, *Transforming into an artist-teacher in ACL*, is outlined (see Part 3, Chapter 1). This is followed by an introduction to Emily, Jessica, and Carol, and their stories of how they became artist-teachers in ACL, drawing on autoethnography (Pace, 2012; Bochner and Ellis, 2016) (see Part 3, Chapter 2). These stories help to 'extend existing research and theory' (Adams *et al.*, 2014:38). At this point in the thesis, theory testing of the constructed substantive theory, and the composite character stories, takes place using extant literature and theories, drawing on the work of Mezirow (1991), McAdams (1993), and Erikson (1994).

The thesis ends by delving deeper into three key themes exposed in the constructed substantive theory – the motivations, conflicts, and values held by artist-teachers in ACL (Part 4). Here, how artist-teachers' experiences in ACL diverge and converge with artist-teachers in other educational sectors is explored. The findings are expressed through composite character stories, which are then analysed with participant extracts and extant theories. Artist-teachers in ACL are seen to be motivated by their learners, in conflict over time spent teaching versus time spent on art practice, and as not holding standardised values.

The research was conducted using online surveys, interviews and focus groups with artist-teachers in ACL. These methods made up phases 1–3 of the research (see Part 1) and are used in all four parts of the thesis. Participant sampling went beyond the initial aim of the research to also include learners (surveys) and managers (surveys and interviews), as it was deemed that they would have insider insight into artist-teacher in ACL identity formation (Atkinson, 1998:134). To complement this, I

also set out to document and critically reflect on my own artist-teacher practice within ACL, using autoethnographic writing, which features repeatedly in the thesis. Autoethnography is used to reflect critically on my artist-teacher-researcher-student identity.

The research also draws upon a cross-disciplinary literature review of historical, contemporary, and theoretical research which defines and visualises the professional role of the artist-teacher (see Part 2). Due to the limited nature of published literature specifically on ACL, FE is explored more widely, concerning the professional role of those teaching in the sector and how it differs from the professional roles of those teaching in other sectors and subjects other than art. In this work the characteristics of the ACL sector start to emerge. While research is limited, the characteristics become clear through a combination of existing research and new insights based on my own findings.

There is little specific data published on the ACL sector, even though ACL is a sizable educational sector in the UK. The number of artist-teachers in ACL in the UK stretches far beyond my sample. However, it is difficult to estimate the number of artist-teachers in ACL, due to the varying sizes and priorities of local authorities. In my research, eleven managers completed my online survey (see Part 1), five of whom managed more than twenty artist-teachers. However, the number of artist-teachers managed ranged between one and more than twenty, highlighting the lack of standardisation in the sector. Taking an average of sixteen to twenty artist-teachers in ACL and applying this to the 171 identified ACL centres in the UK that offer art courses (see Part 1), it can be estimated that between 2,736 and 3,420 artist-teachers are working in the ACL sector in the UK. This is a conservative estimate, as the data does not outline the exact number of artist-teachers managed by those who selected more than twenty. The number of adult learners these artist-teachers have the potential to teach on ACL art courses is sizable. It was shown in

recently published Ofsted reports that in 2018 ACL Essex reached 12,991 learners (Ofsted, 2018:12), and in 2020 Norfolk County Adult Learning reached 3,354 (Ofsted, 2020a:1). Again, this shows a lack of standardisation across local authorities, but supports the idea that the total number of adult learners in ACL in the UK is substantial. The breakdown does not go into the detail of how many of these adult learners are enrolled in art courses.

This thesis provides a co-constructed definition for artist-teachers in ACL, helping to facilitate an understanding of a role that is not defined in the current published literature. The co-constructed definition is accompanied by a new way to visualise the dual role: the Artist-Teacher Likert Scale (ATSL) (see Part 2). However, the main contribution to knowledge comes from *Transforming into an artist-teacher in ACL*, the constructed substantive theory which theorises how individuals become artist-teachers in ACL and makes the transformation process clear with a theory diagram, basic social processes, artist-teacher groups, and a textual description. The constructed substantive theory is further developed with the introduction of composite characters Emily, Jessica, and Carol (see Part 3), who personify the theory and the three identified groups of artist-teachers in ACL. The substantive theory and composite characters help to increase our understanding of artist-teachers in an often-overlooked educational sector in the UK (see, Part 4).

1. Part 1: Methodology

1.1 Introduction to Part 1

This research is concerned with how people transform into artist-teachers in adult community learning (ACL), interrogated through a mixed methodological approach using grounded theory and autoethnography. In examining the basic social process of artist-teachers in ACL, the use of grounded theory allows for a substantive theory to be constructed inductively based on the processes and patterns of behaviour evident in the participant research. This approach is accompanied by autoethnographic writing, allowing me to put myself in the research to provide additional context to the reader on the experience of being an artist-teacher in ACL. Additionally, composite characters of three artist-teachers are used to tell the story of the three groups identified. The credibility of the theory *Transforming into an artist-teacher in ACL* and composite character stories are tested with focus groups.

The research emerged out of my lived experience of being an artist-teacher in ACL and how I formed that identity. Within the research, I wanted to go beyond my personal experience and draw upon the experiences of other artist-teachers in ACL. This, along with the fact that this is an under-theorised area of study, suggests grounded theory would be a constructive basis for conducting research. Mixed methodology is best suited to the research as the sole use of grounded theory would exclude me from the research, while the sole use of autoethnography would exclude other artist-teachers. The use of life story interviews within the grounded theory approach bridges the gap between the two methodologies, using stories an underlying element. Dan McAdams (1993), who writes on life stories, asserts that “if you want to know me then you must know my story, for my story defines who I am. And if I want to know myself, to gain insight into the meaning of my own life, then I,

too, must come to know my own story'. My research accounts for this: I learn my participants' stories to get to know them, and through autoethnographic writing, I get to know myself. More importantly, these stories, when combined with the analytical methods offered through grounded theory, provide an opportunity to interrogate the environment of ACL and the formation of the artist-teacher identity. This research draws upon a QUAL-qual methodology (Morse *et al.*, 2021:317), with autoethnography positioned as a valuable supplement to grounded theory (2021:317).

The mixed methodology employed goes some way to add new knowledge to the field of artist-teachers, as the key texts within this research (Reardon, 2008; Daichendt, 2010; Thornton, 2013) do not use grounded theory, life story interviewing or autoethnography. Their research is based on surveys, narrative accounts, and reflective pieces (Wild, 2022:6), as well as case studies (Daichendt, 2010; Thornton, 2013) and semi-structured interviews (Reardon, 2008).

Part 1 structure

Part 1 provides critical coverage of other possible methodologies, including interpretative phenomenological analysis, thematic analysis, and narrative inquiry. Grounded theory (Glaser and Straus, 1967) and autoethnography (Bochner and Ellis, 2016) are then introduced. The rationale for why they have been selected, for their application within the research, for the methods used within the methodologies, and for their benefits and limitations, is shared. The mixed methodological approach is then justified, and how their similarities and differences can be used productively together is summarised.

Grounded theory allows for the role of the artist-teacher in ACL to be analysed through a two-stage coding paradigm (Strauss and Corbin, 2015:153) and constant comparison. Analysis of data results in the construction of basic social processes of

the artist-teacher in ACL. The constructed substantive theory is further analysed with the work of McAdams's life stories (1993), psychoanalyst Erik Erikson's life cycle model (1994), and Jack Mezirow's theory of transformative learning (1990). Within the grounded theory approach, the published literature cited is used as extant data and, together with life story interviews and focus groups, goes some way to define the artist-teacher in ACL. The mixed methodology encompasses methods including online surveys, semi-structured and life story interviews, and focus groups with artist-teachers in ACL within an 'all is data' approach (Glaser, 1978:6). Life story interviews (McAdams, 2012) uncover the effects qualities of ACL have on artist-teachers and how the experience of teaching in ACL influences their professional identity formation. While the use of autoethnography allows me to reflect critically on my artist-teacher in ACL identity.

Part 1 ends by providing the participant sample which is used throughout the research, highlighting how this research has inadvertently become about female-identifying artist-teachers in ACL, due to the lack of male-identifying participants. However, the sample is not at fault as this is in keeping with the statistics of the ACL workforce (see Part 1, Chapter 4). Next, ethical approval in line with grounded theory and autoethnography is outlined. My positionality as a mid-twenties female artist-teacher in ACL is considered, and the four data collection phases are shared, highlighting where each of the methodologies is employed and with which methods.

Ethics

The ethical dimensions of the research processes have been approved by Norwich University of the Arts and University of the Arts London. Participant consent was obtained before interviews and focus groups were conducted. Participants agreed to the anonymous publication of their contributions in this thesis and in other related publications (Appendix 22). Participants were anonymised at the start of the

research process, and their given identifiers are used throughout all phases of research they are involved in (e.g. Artist-Teacher O is the same participant in the survey, interview, and focus group phases). Anonymised participation allows participants to be more open, and possibly more critical, in their responses while being protected.

Ethical considerations are important. Constructivist grounded theorist Charmaz (2003) outlines that during interviews, participants should 'be of higher priority ... than obtaining juicy data' (2003:679). This prioritisation also relates to ethical considerations within autoethnography: Ellis *et al.* (2014) promote the ethical use of friendship-as-method, where the researcher strives to treat the participant as a friend, rather than as a participant to 'extract information from' (2014:61). Charmaz (2003) states that 'participants [should] take precedence' over the analysis and emerging grounded theory (2003:691). Only once participant involvement is over can analysis take precedence. One way to ensure that participants take precedence is to 'minimize the hierarchical nature of the relationship between interviewer and participant', which a researcher can achieve by being actively involved in the relationship (2003:691). Employing principles of friendship-as-method allows for this (Ellis, 2014). There are limitations to the use of friendship-as-method principles. The impact that friendship-as-method may have on data collection should be considered.

Are you telling me what I want to hear, or are you telling
me the truth?
I've used friendship-as-method, and now we're friends.
But we don't know each other, just an hour or two of each
other's time.
Do you want to say the 'right' thing?
Are you trying to please me?
If we are friends, are you more or less likely to tell me you
agree with me?
Or does it allow you to tell me the truth?

I can't look into their eyes, we're online, and I don't know
their tells, we've only just met.
In acting ethically, am I skewing the results?
Is my positionality imposing?
Is it more imposing as a friend or researcher?

Abbie Cairns, 2023, Friendship

Positionality

I'm me, and I'm here, and that appears to be the problem.
If you were me and you were here, it would still be a
problem.
The problem persists.
I've accepted my position, but it still gets in the way.
Casting a shadow over everything I do. The reading,
writing, interviewing, analysing, discussing, and
evaluating.
How do you move out of the shadow?
More light is needed. Each time I sidestep, my shadow
comes too.
If I could shed some light on the participant's thoughts,
maybe my shadow will fade.

Abbie Cairns, 2023, I'm here and I'm me

As an interviewer, I cannot change my identity. However, I can consider it and my positionality when approaching participants. Freire (1998) highlights the particular importance of teacher-researchers acknowledging that they are 'not impartial or objective; not a fixed observer of facts and happenings' (1998:22). Constructive grounded theory utilises and promotes 'methodological self-consciousness' (Charmaz, 2019:4), an approach in which the researcher employs an increased sense of awareness of themselves, and their engagement in 'strong reflexivity' (2019:4). Methodological self-consciousness focuses on 'how our perspectives, privileges, and priorities affect our data, actions, and nascent analysis' (2019:4). Throughout the research, I have been reflexive about my positionality, and how the intersections of my identity relate to the participants (see Part 1, Chapter 4). This is

made visible in the autoethnographic vignettes included in the thesis (Cairns, 2021a; Cairns, 2022d; Cairns, 2022f; Cairns, 2022h; Cairns, 2022i; Cairns, 2023d; Cairns, 2023i; Cairns, forthcoming-b) (Appendix 20).

While it was clear that all participants would be artist-teachers in ACL, this is not enough to make us the same. For example, with all but one, I share the same gender identity (Table 1). However, I am younger than all participants.

Table 1: Researcher demographic information

Age	26-29
Gender	Female
Ethnicity	White
ACL centre	Centre 1
Geographical location	East of England
Highest qualification	Level 7
Highest teaching qualification	Level 7
Highest art qualification	Level 7
Annual income from art	£0–£4,999
Annual income from teaching	£0–£4,999
Total combined annual income	£0–£9,998

Data collection

Data were collected in four phases (Table 2). Phase 1 consisted of online surveys with 72 participants, including artist-teachers (n=46), managers (n=13), and learners (n=13), and phase 2 of interviews with artist-teachers (n=17) and managers (n=7). Phase 3 involved focus groups with artist-teachers (n=8), taking findings back to participants to verify. Phase 4 ran concurrently with phases 1, 2, and 3 and

employed autoethnography (Table 2), used throughout the thesis. The participant sample data can be found at the end of this chapter.

Table 2: Research phases

<p>Phase 1: year 1</p> <p>Online surveys with artist-teachers, managers and learners in ACL</p> <p>Methodology: grounded theory</p> <p>Method: online survey</p>	<p>Phase 4: years 1–3</p> <p>Writing of autoethnographic vignettes</p> <p>Methodology: autoethnography</p> <p>Method: autoethnographic writing</p>
<p>Phase 2: year 2</p> <p>Semi-structured life story interviews with artist-teachers in ACL</p> <p>Semi-structured interviews with managers</p> <p>Methodology: grounded theory, life story interviews</p> <p>Method: interviewing</p>	
<p>Phase 3: years 2–3</p>	

Focus groups with self-selecting artist-teachers from phase 2	
Methodology: grounded theory	
Method: focus groups	

Critical coverage of other methodologies

Before outlining grounded theory and autoethnography, I will briefly introduce other considered methodologies – interpretative phenomenological analysis, thematic analysis, and narrative analysis – and state why they were not selected.

Interpretative phenomenological analysis (IPA) is considered a stance, rather than a method (Larkin *et al.*, 2006:104), and is used to analyse data from participant ‘interviews, focus groups, or diaries’ to make sense of their experience of a phenomenon (2006:103). IPA is concerned with participants' feelings, thoughts, and physical states (2006). In contrast, I am interested in constructing a substantive theory that will apply to others similar to my participants. Like IPA, my research uses small research samples and semi-structured interviews, but the data from these is coded and categories are developed.

Thematic analysis (TA) focuses on themes rather than narrative. Extracts are used to illustrate the researchers' points rather than as stories (Braun and Clarke, 2006:94), which diverted me away from TA and towards grounded theory and autoethnography, as my interests lie in stories. Like TA, my research looks to identify, analyse and report patterns (2006:79), but it also includes stories from participants and my autoethnographic writing. Overall, I felt TA was too simplistic as it only names and describes theme(s), and does not necessarily connect them.

Within my research, I connect the categories which emerge from the data to help construct the substantive theory.

Narrative analysis was considered as it focuses on stories (Denscombe, 2014), which I felt would sit well with autoethnography. The use of narrative analysis would have allowed participants' lives to be examined, focusing on specific events that led to them identifying as artist-teachers in ACL (2014). However, I chose not to use narrative analysis as the method stops at presenting stories (Barkhuizen, 2016:28). Additionally, there is a focus on analysing words rather than identifying themes (Ellis, 2014:140), meaning the analysis remains descriptive. Interpretation of the stories in my research is carried out with published literature and extant theories to help make sense of them. I wanted my research to be inductive and constructed from the ground up.

1.2 Chapter 1: Grounded theory

An outline of grounded theory

Anselm Glaser and Barney Strauss presented grounded theory in their seminal book *Discovering Grounded Theory* (1967). Grounded theory is concerned with uncovering the basic social processes at the centre of a phenomenon (Fosket, 2021:268) and begins as a primarily inductive process, drawing upon abductive reasoning once understanding has developed 'to generate and confirm emerging concepts' (2021:4). The aim is to discover (Glaser, 1978, 1992, 1999) or construct (Strauss and Corbin, 1990; Charmaz, 2003, 2014) a substantive theory. The basic social processes are concerned with collecting, coding, and analysing data to reveal the 'actions and processes' of those under study (Charmaz, 2021:157). Glaser and Strauss (1967) state that a grounded theory must have theoretical purpose and

relevance (1967:48). The theoretical purpose of this research is to understand the phenomenon of individuals who become artist-teachers in ACL. *Transforming into an artist-teacher in ACL* explains the processes undertaken, including the motivations, conflicts, and values that influence the artist-teachers as their identity transforms.

This research will take a constructivist approach to grounded theory. In Charmaz's opinion Corbin and Strauss's later work is more constructivist than objectivist (Charmaz, 2021:159); I have found the same, which led me to use elements of both. The key differences between Glaser's approach and Charmaz's include, but are not limited to, Glaser's objection to exposure to 'early theories and literatures' for fear this will drive preconceptions (Glaser, 1978), and Charmaz's inclusion and critical analysis of early theories and literatures (Charmaz, 2021:158–159); Glaser's attempts to omit the researcher's embodied experience and the impact this has on the research, positioning them as neutral, while Charmaz invites researchers to 'grapple' with their preconceptions and positionality (2021:158–159), and to take account of the subjectivity within the research; Glaser's resolve on problem-solving, and Charmaz's aim to study 'meanings, actions and processes'; and their opposing views on reflexivity within the process, with Glaser viewing this as optional, and Charmaz seeing it as key (2021:158–159).

This research employs constructivist (Charmaz, 2003, 2014) and second-generation grounded theory (Corbin and Strauss, 1996). However, all strands (Glaser and Strauss, 1996; Glaser, 1998; Strauss and Corbin, 2015; Charmaz, 2003, 2014) use constant comparison, theoretical sampling (Morse *et al.*, 2021:5), and coding (Strauss, 1987). Additionally, both second-generation and constructivist grounded theory work towards theoretical saturation (Corbin, 2021:42–43). The four key concepts of grounded theory (theoretical sampling, theoretical saturation, constant comparison, and coding) are outlined further, concerning how they are employed within this research. Memo-writing and diagramming are also used as 'repositories

of analysis' (2021:27) to help develop the properties and dimensions of categories. Additionally, these two strands accept 'that researchers cannot be entirely neutral and that the meaning attached to any data involves some kind of interpretation [and] subjectivity' (Charmaz and Thornberg, 2021:8). In contrast, first-generation grounded theory states that the researcher should be a tabula rasa (Porr and Stern, 2021:81). This is an important distinction, as my research is motivated by my experience of being an artist-teacher in ACL. Thus, I did not enter the research without any prior knowledge.

Both Glaser (1978) and Strauss (1987) allow a wide range of data to be used within their strands of grounded theory. Strauss defined grounded theory as a method of theory development 'without ... commitment to specific kinds of data' (1987:5), while Glaser asserted that 'all is data' (1978:6). This research draws on data sets from online surveys, interviews, focus groups, extant data from the published literature, and autoethnographic writing. The use of both qualitative and quantitative data allows for the substantive theory to be constructed.

Glaser and Strauss (1967) emphasise that theories generated by grounded theory should be applicable in 'the natural course of daily events' (1967:249) and be meaningful and relevant to the participants involved (Charmaz and Thornberg, 2021:3). While a theory may be constructed from a small number of cases, as grounded theories outline generic basic social processes, it should be applicable in other similar contexts (Morse *et al.*, 2021:4).

Mezirow (1991) refers to this as the 'range of convenience', stating that what is true within one limited experience might not be 'true outside it' (1991:xii). This research was conducted with artist-teachers in ACL, but the theory may be generalisable to artist-teachers working in other educational sectors, or to other professionals with dual identities. However, results are not intended to be generalisable to a larger population, as what is produced is a middle-range theory (Charmaz, 2021:160), meaning the developed theory is situated in a specific time and space (Morse *et al.*,

2021:309), developed with the voices and perspective of artist-teachers in ACL (Charmaz and Thornberg, 2021:13). However, the constructed substantive theory is intended to be 'sufficiently general' (Glaser and Strauss, 1967:242), to increase generalisability, with processes and transitions sufficiently abstract, such as with 'art in childhood' not outlining specific types of art, and 'initial teaching encounters' encompassing a number of different experiences (see Part 3, Chapter 1).

Constructivist grounded theory 'permit[s] the researcher to focus on certain processes, verify those processes, identify negative cases, develop and link pertinent concepts, describe the conditions involved in the transitions between concepts and ultimately construct a substantive theory' (Morse *et al.*, 2021:4).

Within this research, I focused on the basic social processes that saw individuals move from childhood through to identifying as artist-teachers in ACL, with a focus on the role art played in their childhood and the influence those around them had on their relationship with art and the basic social processes they engaged in, in becoming artist-teachers in ACL. Basic social processes experienced were delineated into three groups approximately separated by generations, from baby boomers to Generation Z (see Part 3, Chapter 1).

Conditions (why, when where) are described within *Transforming into an artist-teacher in ACL*, and are further contextualised with my autoethnographic writing and composite character stories. Identity transitions are captured within the basic social processes encountered in participants' lives. In an act of linking a new understanding to a 'familiar one' (Mezirow, 1991:25), these transitions link to extant theories, including McAdams's life stories (1993, 2013) Erikson's life cycle (1994) and Mezirow's transformative learning (1991) (Part 3, Chapter 2). Morse *et al.* (2021) outline a more contemporary application of grounded theory that allows for the constructed substantive theory to 'be linked to and expand other theories ... [building] upon and expand[ing] knowledge', allowing the constructed grounded theory to be verified and validated (2021:3–4). Linking the developed basic social

processes to Erikson's life cycle validates the constructed substantive theory, as it reflects the life stages he set out, from infancy to old age (Erikson, 1994) (Part 3, Chapter 2). Additionally, the basic social processes relate to Mezirow's identity transformation through learning (Illeris, 2014), as participants comment on the role of compulsory, further, and higher education, as well as the role continuing professional development (CPD) plays in identity transformation in adulthood (Part 3, Chapter 2) (Cairns, 2022a; Cairns, 2023a; Cairns, 2023e).

One of the purposes of this study was to describe the role of the artist-teacher in ACL and to analyse variations of it (Bowers and Nolet, 2021:135). The identification of three groups helps legitimise *Transforming into an artist-teacher in ACL*, as the work of grounded theorists is to search for variations in the studied processes (Charmaz in 2021:173). In line with Charmaz and Thornberg (2021), the conditions of these variations have been 'built into the study and explained' (2021:7–8), regarding generational differences.

Transforming into an artist-teacher in ACL reviews the heterogeneity of participants in the context of the phenomenon (Wuest *et al.*, 2021:90) to construct a substantive theory that applies to others in similar contexts. This research constructs a middle-range theory localised to ACL (Glaser and Strauss, 1967:32–33), which is 'explanatory, generalizable, and applicable' to similar contexts (Morse *et al.*, 2021:5). This has been chosen over a 'grand' theory which could be applied more widely (Denscombe, 2014:114). *Transforming into an artist-teacher in ACL* is linked to the ACL sector and extant research, showing the differences between artist-teachers in ACL and artist-teachers in other educational sectors. A grand theory would not be relevant to this research as the aim is not to construct something that is 'all-inclusive', but instead something that is grounded in the context under study (Glaser and Strauss, 1967:32–33).

Transforming into an artist-teacher in ACL was formulated on the basis of interviews and was taken back to artist-teacher participants in focus groups to verify its real-life

applicability (Glaser and Strauss, 1967; Morse *et al.*, 2021:305–306). Within focus groups, participants came to a consensus on the basic social processes and other areas of the research, including defining and visualising the artist-teacher in ACL. Coming to a consensus allows for the rationality of *Transforming into an artist-teacher in ACL* to be accepted, as this can only be assumed if agreed between at least two people (Mezirow, 1991:26). Throughout this process, *Transforming into an artist-teacher in ACL* was ‘provisional and ... embrace[d] modifiability’ (Glaser, 1998). As new data emerged, the theory was revised (Charmaz and Thornberg, 2021:13). The theory remains flexible and can be elaborated to include generations that are not yet in the workforce.

A grounded theory approach was taken due to its social science perspective, and concern with the construction of theory in the real world (Strauss and Corbin, 2015:25). This is appropriate as I do not have a set of rigid ideas around the artist-teacher in ACL and am not trying to prove a hypothesis. Instead, I have embarked on a voyage of discovery.

One of the aspects of grounded theory that drew me was the seemingly playful nature of the approach and the call for creativity from the analysts (Strauss and Corbin, 2015:202; Morse *et al.*, 2021:305–306). Grounded theory draws upon theoretical language games to make sense of coding (Corbin, 2021:31–35), which resonated with the Dadaist within me and was not too dissimilar to the kinds of language games that I play in my studio. Similarly, the ground-up approach is reminiscent of my DIY art practice. I saw parallels between grounded theory and my art practice and wanted to bring the DIY approach into my research – an approach that felt appropriate as I juggle my multifaceted identity of artist-teacher-researcher-student (see Part 1, Chapter 1).

In line with grounded theory, this research is concerned with a specific context, the artist-teacher in ACL in the UK, (Clarke, 2021:224). Morse *et al.* (2021) suggesting

that, as a methodological approach, grounded theory can be 'adopted' and 'adapted' by the researcher (2021:5), allowing them to draw upon 'some (or all) of the perspective' (2021:13) outlined by the various strands: Glaserian, Straussian and constructivist. This research has adapted the grounded theory approach to include life story interviews (Gubrium and Holstein 2002; McAdams, 2012), further outlined later in this chapter. Goulding (2002) adds that grounded theory is used 'when the topic of interest has been relatively ignored in the literature' (2002:55), which is pertinent as artist-teachers in ACL are missing from my key texts (Reardon, 2008; Daichendt, 2010; Thornton, 2013). Additionally, ACL is widely undervalued as a sector (Daley *et al.*, 2015:7; Westminster Hall, 2021; Smith and Duckworth, 2022). Within this research, constructive grounded theory is most appropriate due to its attention to social justice (Charmaz, 2014:326), drawing attention to and tackling inequalities, barriers, and privilege (Charmaz, 2019:4). Charmaz outlines that social justice issues can be present at the start of research or emerge from data collected from participants (2021:175). In this research, social justice did not come to the fore until interview transcripts were coded. Social justice for artist-teachers in ACL pertains to their low status (Briggs, 2007), pay (Augar Review, 2019), lack of subject-specific CPD (Allison, 2013), and CoP (Sheridan, 2018). These themes were also identified in the extant literature (Figure 1).

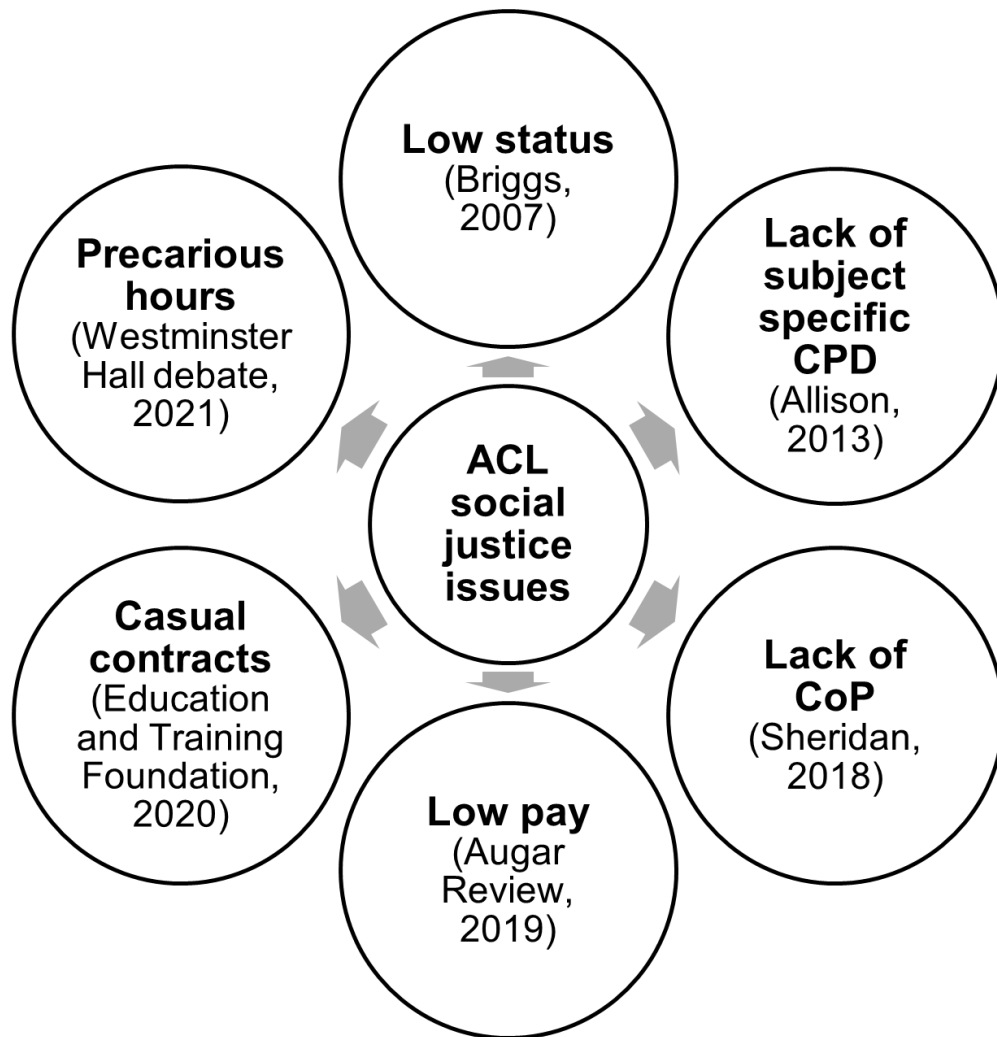


Figure 1: Social justice issues for artist-teachers in ACL (Cairns, 2022)

A grounded theory approach requires an iterative process that uses empirical field research. Within this research each subsequent phase of participant research is informed by its predecessor. Interviews with artist-teachers and managers were informed by survey data, and focus groups took place later to take findings back to the participants to verify (Morse *et al.*, 2021). Additionally, extant data from published literature informed question formation at each stage. This process allows

for several different forms of data to be included in one study (Glaser, 1978; Porr and Stern, 2021:81).

Next the four key concepts of grounded theory are outlined: theoretical sampling (Morse *et al.*, 2021), theoretical saturation (Corbin, 2021:42–43), constant comparison (Morse *et al.*, 2021:5), and coding (Strauss, 1989). Memo writing and diagramming (Corbin, 2021:27) are also used. How these have been used within this research will be explicated next.

Theoretical sampling

Charmaz and Thornberg (2021) suggest theoretical sampling is a 'prominent part of the iterative process' (2021:12) that helps the researcher '[decide] what data to collect next and where to find them' (Glaser and Strauss, 1967:45). This allows the researcher to develop the properties and dimensions of categories (Corbin, 2021:27–31). Due to the researcher being unable to know ahead of time what the sample will require, the nature of the sample cannot be precisely known (Boychuk, Duchscher and Morgan, 2004:610). Within this research I took Charmaz's (2003) lead and conducted theoretical sampling as the research progressed (2003:689–690), to ensure that my theoretical categories were robust (Charmaz, 2021:157). Theoretical sampling took place in phases 1 and 2 (Table 2, page 19).

Online surveys gathered data to provide a basic understanding of artist-teachers in ACL. This sample concentrated on selecting specific groups 'that it might be reasonably expected to provide relevant information' (Denscombe, 2014:109).

Within this research, this was deemed to be artist-teachers, managers, and learners from ACL contexts in the UK. Surveys were sent to identified ACL centres (Appendix 1) and posted to relevant social media pages and groups. As a form of safeguarding against rogue survey responses, participants were automatically

removed from the online survey if they did not answer 'yes' to the following questions:

- Artist-teachers: Have you ever taught on an art course within ACL?
- Managers: Have you ever been a manager/line manager of artist-teachers in ACL?
- Learners: Are you currently or have you ever been a student enrolled in an art course within ACL?

Theoretical sampling for interviews took place as further participants were sought, until theoretical saturation had occurred (Morse *et al.*, 2021). The second and third samples were driven by data collection and wanting to saturate the emerging three groups (see Part 3, Chapter 1), rather than by convenience sampling (Morse *et al.*, 2021:6). Interviews were coded and analysed in sets of five, before sampling for the next set of participants. This informed the interview process, allowing for flexibility to explore unexpected areas of investigation (Strauss and Corbin, 2015:143), and for emergent codes and categories from previous data sets to be explored, to answer 'who, what, when, where, how, and why questions' (Corbin, 2021:27–31). Within this research, unexpected areas of investigation included additional identities, motivations, conflicts and values. From this analysis, a substantive theory was constructed, which was then taken back to participants in focus groups to collect data on its credibility. This theoretical sampling process is visualised in Figure 2.

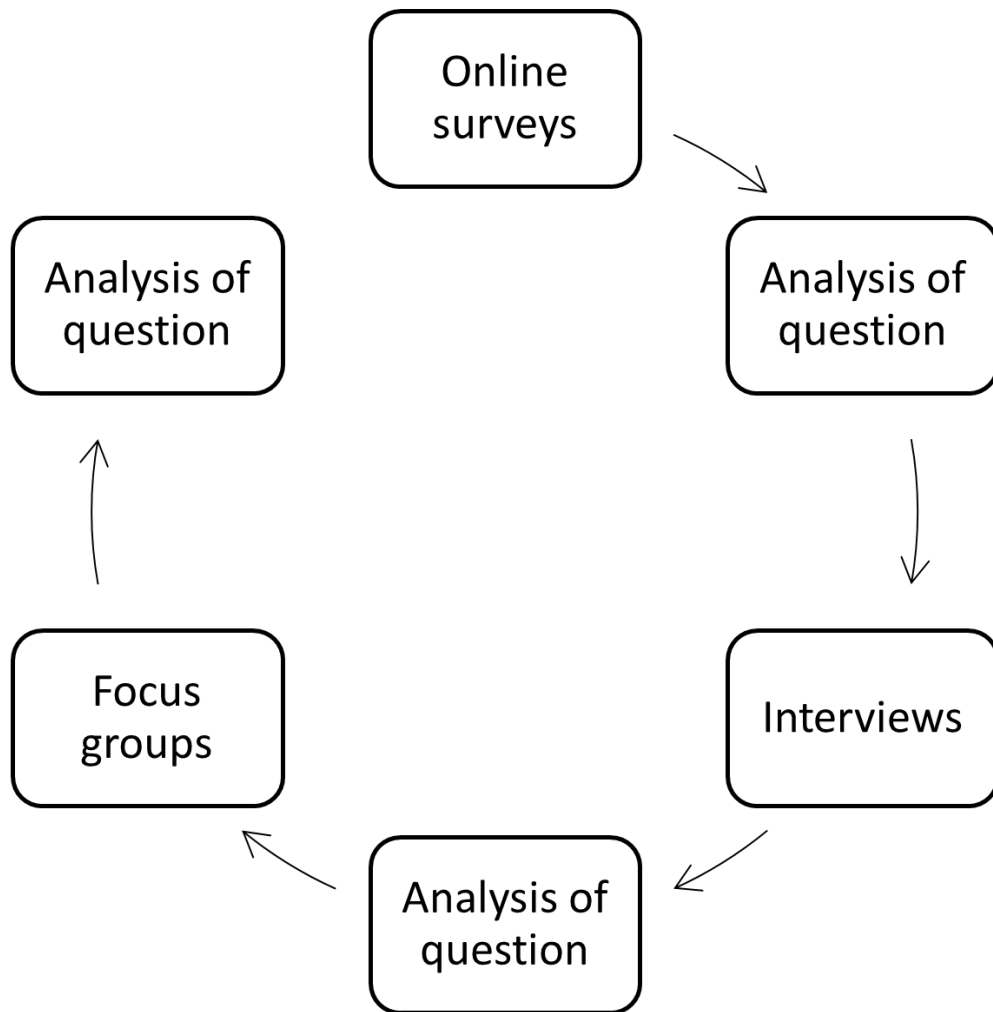


Figure 2: Theoretical sampling phases, adapted from Strauss and Corbin's theoretical sampling diagram (2015:136)

Theoretical saturation

Theoretical saturation occurs when the addition of new data does not add new properties or dimensions to the categories (Strauss, 1987). Morse *et al.* (2021) outline that the researcher has reached theoretical saturation when they have a deep understanding of, and can talk about and anticipate, participant response, including their 'behaviours, beliefs, attitudes and actions' concerning the phenomena under study (2021:296–316). Theoretical saturation was reached at fifteen interviews. I was able to anticipate the response of the artist-teachers

concerning which group they would fall into, based on their age and life story interviews. Two additional interviews took place to confirm saturation. Phase 3 focus groups helped define the properties and dimensions of categories.

Charmaz (2003) states that theoretical saturation helps improve the rigour of the grounded theory, as it 'builds a pivotal self-correcting step into the analytic process' (2003:689). However, there are limitations to its use. Glaser (1992) suggests that 'sampling is over when the study is over' (1992:107), as determining saturation can be difficult. Nevertheless, Strauss and Corbin (2015) highlight that if data collection ceases before theoretical saturation, the constructed substantive theory will be thin (2015:381), undermining the research. Taking the theory back to participants within focus groups allowed for its fullness to be validated. A limitation of using theoretical saturation is that researchers cannot know how large their sample will be (Denscombe, 2014:117). Phase 1 of the research was time-bound, with the surveys closing in July 2021 to allow analysis to begin. However, interviews and focus groups were concluded once theoretical saturation had been reached.

Constant comparison

One way to reach theoretical saturation is with constant comparison. In this process, data is consistently referred to as the theory is constructed. In this research, data sets from each stage of the study were compared to each other and to data collected in subsequent phases, allowing for codes and categories to be refined. Glaser and Strauss (1967) state that this 'improves emerging theories' (1967:6). Strauss and Corbin (2015) describe this process as 'expanding and contracting the codes' as they are compared with the new data (2015:167). Data was also compared to the extant literature to highlight the difference between the qualities of ACL and those of other educational sectors. Additionally, the constructed substantive theory was compared to extant theories by McAdams (1993, 2012),

Erikson (1994), and Mezirow (1991) (Part 3, Chapter 2). Second-generation grounded theorists Stern and Porr (2021) outline that comparison such as this helps to ensure strong theoretical interpretation (2021:85).

Within phase 1, the constant comparison of survey data revealed a relationship between the time artist-teachers spent on both art and teaching practice, and perceived conflict between the roles of artist and teacher. Within the interview stage, constant comparison between artist-teachers' life story interviews allowed for the construction of the three groups. Constant comparison of focus group data revealed the similarities and differences between the members of each group, including nuances in the processes they engaged in (Part 3, Chapter 1).

Constant comparison also allows for the exploration of negative cases, that is, cases that do not fit into the emerging theory (Morse *et al.*, 2021:6). In this research, negative cases were identified within the three groups (Part 3, Chapter 1). Where instances of this occur and can be explained, they help to add analytic depth and insight, and to enrich the constructed substantive theory (Bowers and Nolet, 2021:137). Without the acknowledgement of negative cases theory can appear inadequate (Morse *et al.*, 2021:297, 315). Morse *et al.* (2021) state that outlining the 'hows' and 'whys' of the negative case adds depth to the emerging theory (2021:6), helping to validate rather than undermine the theory.

Coding

The research takes a constructivist approach to coding (Charmaz, 2003), employing a two-step process of open and focused coding. Coding is the process of describing and labelling data to 'conceptually capture what is happening' (Morse *et al.*, 2021:5). Corbin (2021) states that this is an interpretive process, which requires interaction between researcher and data (2021:27–31). Within this process, constant

comparison, memo writing, and diagramming help develop categories and their relationships with one another (Glaser and Strauss, 1967:6; Corbin, 2021:27–31; Porr and Stern, 2021:80).

Charmaz outlines that open coding ‘forces the researcher to begin making analytic decisions about the data’, and that focused coding uses the initial codes to create categories and ‘streamline’ further data collection (Charmaz and Thornberg, 2021:3). This is possible as data collection and analysis happen iteratively (2021:2). Within this research, flexibility was embraced, and the role of values for the artist-teacher became salient to the research despite this not being anticipated. In this iterative process, constant comparison also takes place, and codes and categories important to the research emerge, allowing for the interview and focus group schedules to be adapted as significant codes and categories emerge. In this research, interview schedules from phase 2 were updated to change a question about the motivation of artist-teachers in ACL (Figure 3) to help develop the properties and dimensions of the code (Corbin, 2021:27–31).

Interview schedule one

<p>The online survey showed that <i>to share their passion and enthusiasm for the subject</i> and <i>to inspire others</i> were most motivating for artist-teachers to teach in ACL.</p> <p>From your experience is this correct?</p>	<p>Why?</p> <p>Is there anything that you would remove/add?</p>

Interview schedule two

What motivates you to be an artist-teacher?	Why? How does the motivate you?

Figure 3: Interview schedules one and two

In open coding, the researcher applies codes to sections of data. In this process, data that relate to one another are given the same label. Here I utilised line-by-line coding to get close to the data (Charmaz, 2003:50).

Focus coding helps to identify recurring patterns in codes, allowing for 'tentative analytic categories' to be generated (Charmaz and Thornberg, 2021:3), which can be pursued in subsequent sampling. This process aids the 'streamlin[ing]' of data collection to help 'answer questions in ... emerging analysis' (2021:3). Line-by-line coding allows the researcher to gain a better understanding of what is going on within the data, helping to extract meaning from it by employing theoretical language games 'including thinking through all the possible meanings of a word and then discarding those that seem far-fetched' (Corbin, 2021:31–35). I was drawn to this form of coding due to its use of word games and the relationship this has with my art practice. Line-by-line coding can stop once the most important codes are identified (Charmaz and Thornberg, 2021:3; Corbin, 2021:31–35). Salient codes were identified by frequency and relation to the extant data. Codes were sorted into categories, including 'qualities of ACL'. Other forms of coding include coding sentences and paragraphs or blocks of text (Corbin, 2021:31–35).

Corbin (2021) suggests the researcher should not code data using phrases from the transcripts. Instead, they should think abstractly about the data. However, constructivist grounded theory uses in vivo codes – codes derived from the lexicon of participants (Charmaz, 2019:10) – which allows participants to be more present in the analysis and ‘lead[s] to important conceptual insights about the studied work’ (2019:12–13). Charmaz adds that researchers can also start open coding with predetermined concrete codes (Charmaz, 2021:168) relating to sensitising concepts, which are loosely defined and not agreed upon within the extant data (Charmaz, 2019:5). I take a mixed approach to coding, drawing on all three conventions. Within this research, sensitising codes included ‘identity’ and ‘transformation’. In vivo codes, such as ‘juggling’, were used by Artist-Teachers A, E, K, L, and X. I was more inclined to use in vivo codes where multiple participants had made the same linguistic choices. In other cases, abstract codes were applied, such as ‘initial teaching encounters’, described as ‘an initial teaching encounters the participant had before teaching professionally, such as in church groups and within care homes and school clubs’ (Part 3, Chapter 1). Codes were generated with the use of analytical strategies, including constant comparison and asking questions about the data (Corbin, 2021:27–31), and was coded in interview transcripts for Artist-Teachers B, E, F, G, K, L, P, V, W, X, Y, and Z.

Memo writing

Memos are repositories of analysis that help the researcher see what is ‘going on’ in their data (Morse *et al.*, 2021:5) and is an important part of grounded theory employed by all strains. Corbin notes that ‘memos should be written following every period of analysis’ (2021:27–31), showing the central role they play. Within this research, memos were written after each interview and focus group, and after each

stage of coding. Within my memos I started collating instances where participants talk about the same category, allowing for constant comparison (Figure 4).

Date: 10/09/21
Memo: Professional Locations and Identity
Artist-teacher P – line 199, has her own studio Artist-Teacher C – has a shared studio
15/09/21
Artist-Teacher A as obsessed with spaces L230-233 Her research as interested in spaces for learning
13/09/21
Artist-teacher G's artist identity tied to the location of education
14/10/21
Artist-Teacher H as feeling like an artist at art college
Date: 18/10/21
Artist-Teacher B as feeling like an artist after art ed/in studio
Date: 16/12/21
Artist-teacher Y as saying artist-teachers need an educational context
Date: 13/01/22
Artist-teacher F finds her locations affect her identity. She became a teacher when within a school context, surrounded by teachers. She feels like an artist, when surrounded by artists. Artist-teacher F became an artist at school in the art building

Figure 4: Memo example: professional locations and identity

Salient memos were used within diagramming to delineate the codes within the categories and to check properties and dimensions had been saturated.

Diagramming

Diagrams also act as repositories of analysis which ‘show the relationships between concepts and help the researcher ... see any holes in their theory’ (Corbin, 2021:27–31). Diagrams allow the researcher to link categories and show the relationship between subcategories and the core category. For example, ‘art and teaching conflict’ was diagrammed to delineate the subcategories of this code (Figure 5).

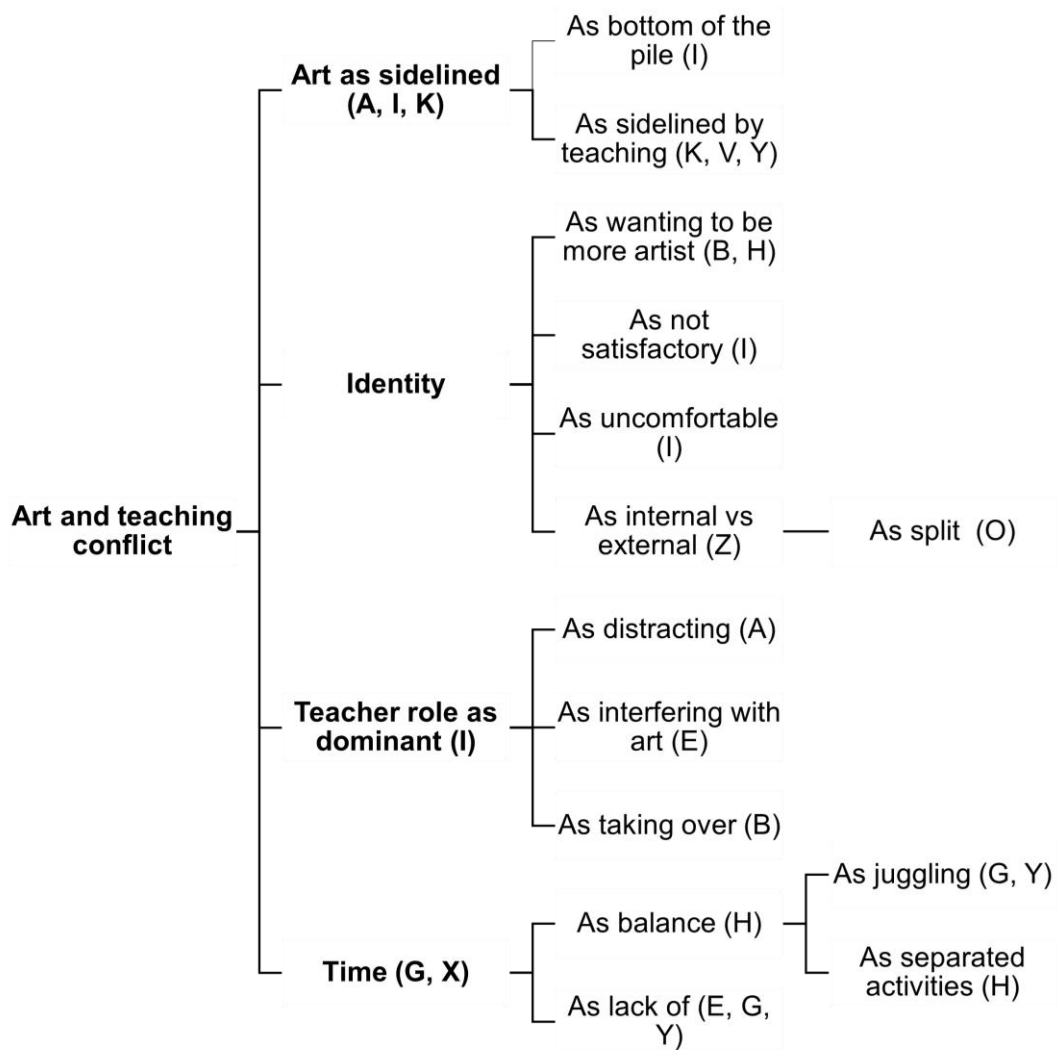


Figure 5: Diagram example: interview data for art and teaching conflict

Data collection

Within the grounded theory methodology three main methods of data collection were employed: online surveys, interviews, and focus groups. Online surveys provided both quantitative and qualitative data used within constant comparison and informed initial interviews. The interviews included semi-structured and life story interviewing methods, and collected continuous data from participants engagement with the Artist-Teacher Likert Scale (ATLS) (Part 2, Chapter 3), allowing for a depth and breadth of data to be collected (Morse *et al.*, 2021:297). Interviews were audio-recorded and transcribed, in line with constructivist grounded theory. Each participant was provided with their interview transcript, allowing for its accuracy to be checked (2021:165). Focus groups were also audio-recorded and transcribed. Focus groups were employed to take the research back to the participants to validate.

Online survey

Online surveys were used as part of a grounded theory approach: as such, they did not seek to prove a hypothesis (Charmaz and Thornberg, 2021:4). They provided quantitative data, which was analysed using constant comparison and helped to construct the basic social processes of *Transforming into an artist-teacher in ACL*. By analysing variables such as age and gender, I was able to determine whether they affected the basic social processes participants encountered. Statistical analysis was used to analyse the data and to infer something about a wider population than those surveyed. While this can be problematic for a study relying upon qualitative data, it is in keeping with grounded theory as it was generated inductively. These findings will not be generalisable to a whole population but to one whose members share similar characteristics to those who participated, such as other artist-teachers working in ACL. Descriptive statistics highlight the measures of

central tendency (mean, median, and mode), dispersion (range), and percentages of the data collected from surveys. Qualitative data was also collected from short-form, open-ended questions.

Interviews and life story interviews

Interviews are an integral part of grounded theory. However, views differ on which types of interviews are appropriate. Historically, open-ended interviews were used, but more recently the trend is towards semi-structured interviews (Morse *et al.*, 2021:15). For constructivist grounded theory, interviewing is the ‘most notable method of data collection’ (Charmaz 2021:166). This research takes ‘a “one shot” interview approach’ (Charmaz, 2003:682), with each participant invited to a single one-hour semi-structured interview, with the option to join follow-up focus groups.

As outlined previously, the interview process should be iterative and take place concurrently with analysis (Denscombe, 2014:113; Morse *et al.*, 2021:315). Initial analysis can guide subsequent interviews, with identified concepts kept in mind by the researcher and brought up, if appropriate, in the next interview (Corbin 2021:31–35) (Figure 6). This can help expand the properties and dimensions of codes, and raise awareness of ‘similarities and differences in answers’ (2021:31–35). Within my interviews, this use of initial analysis occurred in the category of ‘art at school,’ in which positive and negative dimensions emerged.

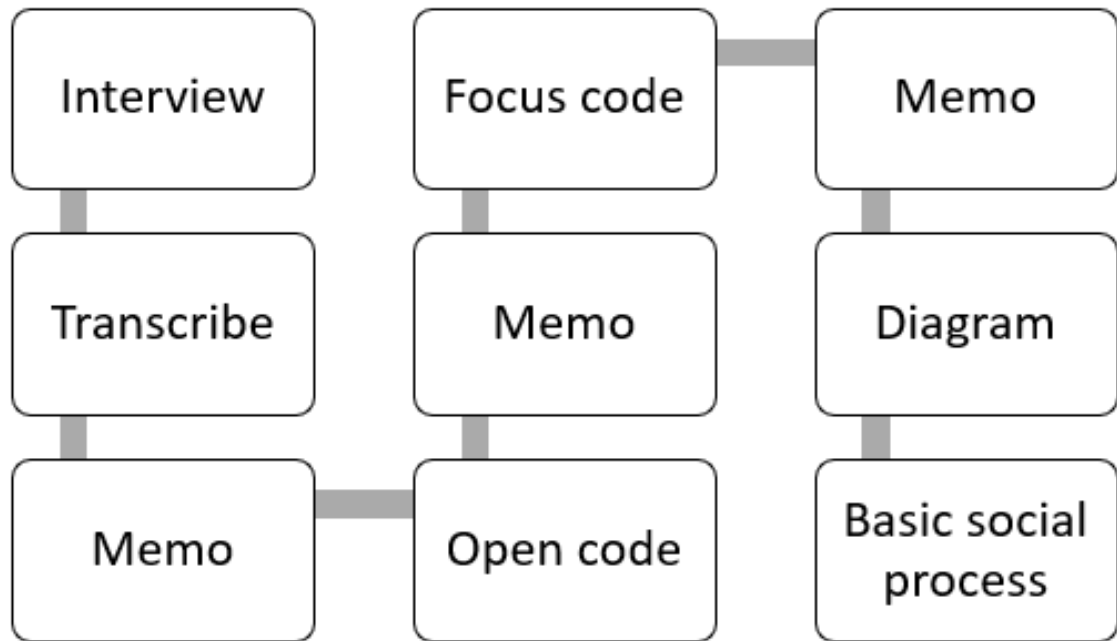


Figure 6: Interview process

During interviews, I took a constructive approach, aiming to answer questions relating to ‘when, where, why, who, how, and with what consequences’ (Strauss and Corbin, 2015:92). In contrast, Glaser’s objectivist interviewing approach aims to obtain ‘accurate information about chronology, events, settings, and behaviour’ (Charmaz, 2003:681). The constructivist approach allows for the basic social processes to be constructed, rather than discovered by a neutral observer, as an objectivist grounded theory approach would suggest (Charmaz, 2021:158–159). Semi-structured interviews were employed with artist-teachers and managers. Learners were not invited to interview due to the data sought. Artist-teacher interviews additionally included life story interviewing methods, a type of open-ended interviewing (Gubrium and Holstein, 2002; McAdams, 2012) which allows interviewees to engage in ‘reconstructing’ their pasts (McAdams, 1993:91). While life story interviewing falls outside of the grounded theory interview procedure, the two approaches are similar, with both ‘viewed as an unfolding story’ (Charmaz, 2003:690). The inclusion of life story interviewing is complementary to grounded

theory as it allows participants to talk freely about their experience of becoming artist-teachers in ACL, while also allowing for specific questions to be answered (Morse *et al.*, 2021:297). Life story interviews (McAdams, 2012) allow personal narratives to emerge from artist-teacher participants, which helps to uncover the basic social processes that participants underwent in becoming artist-teachers in ACL.

I was drawn to the work of McAdams (2012) and interested in gathering and analysing the same kinds of data as his approach links narrative interviews and identity formation, which is key to my research. McAdams outlines three types of narrative: narrative in the context of discovery, narrative in the context of justification, and narrative used to test extant theories. My research focused on the first of these as this sits well with grounded theory. Gubrium and Holstein (2002) also write on life story interviews, which they say can help us understand our experiences and how we form our identities (2002:122), and which are ideal for 'gathering information on the subjective essence of one person's entire life' (2002:123). All of which is beneficial when constructing basic social processes. Both Charmaz (2003) and Gubrium and Holstein (2002) provide three interview categories for their respective interview approaches. Table 3 shows how these align and are thus complementary interviewing approaches.

Table 3: Interview categories

Constructive grounded theory (Charmaz, 2003:679–780)	Life story interviews (Gubrium and Holstein, 2002:133)
Initial open-ended questions: 'Tell me about what happened [or how you came to ____].'	Who am I?

Intermediate questions: 'Tell me about how you learned to handle ____.'	How am I?'
Ending questions: 'Tell me about how your views [and/or actions depending on topic and preceding responses] may have changed since you have ____.'	Why am I?'

Charmaz (2003) outlines the importance of capturing the 'participant's assumptions [and] implicit meanings', including the lexicon they use (2003:681), and states that asking questions regarding code and categories is one way to gain more details. To achieve this data collection continues as the researcher explores the dimensions and properties of a category. Categories that are underdeveloped can be revisited to be 'expand[ed], refine[d], and check[ed]' (2003:689), which is key as it is not until all category properties and dimensions are fully explored that the grounded theory can be constructed (Bowers and Schatzman, 2021:123). However, Corbin (2021) believes the focus of any interview should be 'on the interviewee telling their story' (2021:31–35). Stern (Porr and Stern, 2021), too, outlines that in initial interviews, participants should have space to fully 'describe the experience, circumstances, or situations surrounding the phenomenon' (2021:81). This approach is more aligned with open-ended, rather than semi-structured, interviews, given the constraints semi-structured interviews have. However, it aligns with life story interviewing, as it encourages participants to integrate themselves to gain a 'clearer understanding of ... experiences ... feelings ... and meaning' (Gubrium and Holstein, 2002:122) in their lives. Within this research, participants broke down their professional lives into three chapters, when they became (1) an artist, (2) a teacher, and (3) an artist-teacher in ACL. Participants then titled each chapter. Findings were also

documented on a network of enterprises, a diagram intended to help individuals track numerous enterprises over time (see, Part 2) (Appendix 2).

A limitation of semi-structured interviews is that questioning can lead to an 'overly controlled' interview, leaving the participant unable to talk freely about their experiences, and instead answering questions about limited, predetermined topics (Morse *et al.*, 2021:296). However, there is a place for semi-structured interviewing once theoretical sampling is implemented, as the researcher focuses on gaining information on specific concepts. The use of semi-structured interviews could have implications for the rigour of the research and can affect the researcher's ability to contribute knowledge, as they can only 'reiterate descriptively' what is already known (2021:295).

Within my research, life story interviews and semi-structured interviews are merged. The life story interviews allow participants to tell their stories about becoming artist-teachers in ACL and should include the basic social processes they underwent to transform their identity. The semi-structured interview component allowed me to gain answers to specific questions. Denscombe (2014) outlines that one reason grounded theorists prefer unstructured to structured interviews relates to this, stating that structured interviews often sway toward testing theories rather than constructing them, which is contradictory to grounded theory (2014:111). To overcome this, my use of structured questioning draws upon previously collected data from online surveys or interviews and seeks clarification rather than theory-testing (Charmaz, 2003:681). Charmaz (2003) goes on to suggest this to be a valid procedure, stating that as data collection continues and the researcher attempts to explore the dimensions and properties of a category, categories that are lacking can be revisited with research participants to specifically 'expand, refine, and check' them (2003:689). This ability to revisit is key, as it is not until all categories' properties and dimensions are fully explored that the grounded theory can be constructed (Bowers and Schatzman, 2021:123).

The life story interviewing allows the participant to talk about their experience, while the semi-structured questions pertain to my research questions. Participants should have 'substantial experience ... [and] considerable insight' (Charmaz, 2003:676) into the phenomena being studied. My participants' experience and insight come from being artist-teachers in ACL, or managers of them. Questions asked to them simultaneously allowed them to cover a 'wide range of experiences', while focusing on the specific phenomenon under study (2003:679). The data collected from open-ended interviews allows the researcher to tell a 'collective story' of the participants (2003:691) in the form of the constructed substantive theory.

Charmaz outlines that data collected from participants within interviews are seen as 'views' as opposed to 'hard facts' (2003:678). Seeing data as views is not detrimental, however, as grounded theory is concerned with the 'theoretical plausibility of a given story' (Charmaz, 2021:166). Life story interviews are similarly about listening to people's stories and understanding that no one story is the truth, and that an ensemble of stories can become more important than facts (Hulme, 2021). The 'coherence' of the story takes precedence, so as not to leave the reader puzzled (McAdams, 1993:111).

The interviews also harnessed a quantitative method, using the Artist Teacher Likert Scale (ATLS) to collect continuous data: artist-teachers were asked to place themselves between the points of 'teacher' and 'artist' to reflect their current identity (Figure 7). Likert scales allow participants to report, on a ten-point scale, the intensity with which they agree with a proposition or statement posited. The ordinal data collected provides a ranking that can then be further analysed within interviews with follow-up questions (Denscombe, 2014:251).

The ATLS was developed based on Thornton's (2013) artist-teacher model and a colour-coding scheme in which teachers are blue, artists are red, and artist-teachers are purple. The ATLS runs from one to ten numerically, and blue to red visually (see Part 2, Chapter 1). Daichendt (2009b) outlines artist-teacher identity in terms of a

continuum, stating ‘the artist-teacher is positioned between two fields’ and that in the middle of the two fields the artist-teacher is born (2009b:37); the ATLS draws on this analogy.



Figure 7: Artist-teacher Likert scale: participants' current identities (at time of interview)

Focus groups

Focus groups of self-selecting artist-teachers from the interview stage were invited to review early research findings, such as hours spent on art and teaching practice, and the three groups (Corbin, 2021:27–31). Focus groups were used to uncover consensus views and validate the research (Denscombe, 2014:195) (Figure 8).

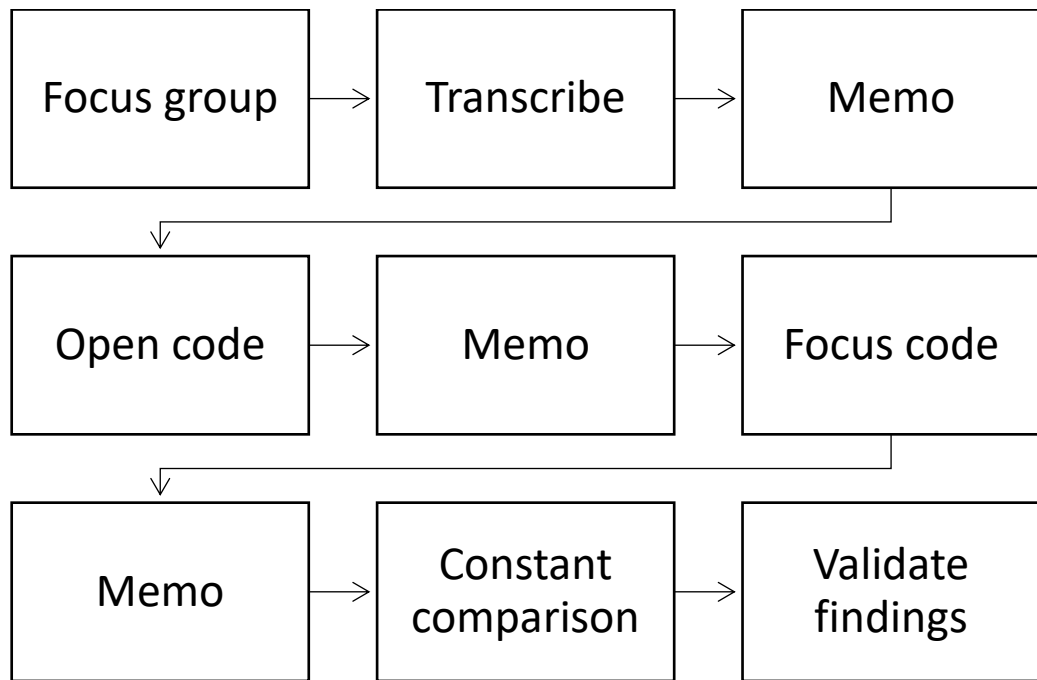


Figure 8: Focus group process

Focus groups are a type of group interview (Bell, 2009:162), and were used to attend to issues presented in initial interviews, resulting in a better understanding of participants' experience of the phenomena under study (Charmaz, 2003:682). By conducting follow-up interviews over time, trust is built up between the researcher and the participant (2003:682).

Focus groups were formed of participants who did not know each other but had a shared interest in and experience of being artist-teachers in ACL (Bell, 2009:162). Due to this, participants shared similar experiences (2009:162). The focus group participant sample is shown in Part 1, Chapter 4. Denscombe (2014) suggests focus groups should have between four and six participants (2014:188). However, this advice is for in-person focus groups. Due to COVID-19 and the geographical distance between participants, my focus groups took place online, and instead had between two and three participants. Mini-groups (Sage, 2021), such as these can be used within social science research, allowing for 'interactive discussions'. Unlike

larger focus groups, they allow for a more involved group dynamic, permitting participants to 'share and compare' experiences and build on one another's comments. This happened within my focus groups, with participants directly relating their points to those of the other participants. Additionally, having fewer participants in each focus group allowed each individual more time to speak, resulting in in-depth comments (2021).

Within Focus groups I used PowerPoint presentations as prompts (Appendices 3, 4 and 5) to help participants focus on the phenomenon under study (Denscombe, 2014:188). Prompts included words, phrases, and questions.

Benefits and limitations of grounded theory

As a methodology, grounded theory has several benefits for researchers and participants. Charmaz (2003) states that 'participants may find the experience ... to be cathartic' (2003:690). This could be particularly true when working with social justice issues or participants who have previously been silent or silenced (Clarke, 2021:250). Participants in this research expressed the positive impact of participating in the research: artist-teachers and managers shared that they enjoyed and learned from being involved (Appendix 6). Additionally, Charmaz (2021) outlines that 'well-constructed' interviews can point researcher and participant in unanticipated directions (2021:166). For the researcher this is beneficial, as it takes the research into new areas, which has been true for this research, with participants calling into question linguistic choices in naming themselves (see Part 2, Chapter 1). Grounded theory promotes continued participant involvement, which develops trust, connection, reflection, disclosure, intimacy, and emergence (Charmaz, 2021:166). The continued participation of artist-teachers highlights that trust has been gained, with thirteen of the seventeen interviewed artist-teachers opting into phase 3 of the research. Relating to this, an unexpected benefit of the focus group phase was the

development of a 'community of practice' (CoPs) (Lave and Wenger, 1991) between me and the other artist-teachers.

There are also limitations to grounded theory and the methods employed within it. Charmaz (2021) brings to light possible limitations of using interviews, including that conducting early interviews 'relies on unearned trust' (2021:166) between the researcher and participants. Additionally, the interviewer can hinder the research by 'asking the wrong questions', resulting in not gathering appropriate responses (Charmaz, 2003:681). McAdams (1993) believes that 'no matter how successful our interview and how intimate our rapport', much of the participants' life stories will stay unspoken (1993:20). To overcome this, my interviews focused on the research questions, aims, and objectives, to ensure data collected was relevant and appropriate. To earn participants' trust the researcher can connect with participants by disclosing their standpoint, and engaging with them (Charmaz, 2021:166).

The positionality of the researcher can negatively impact the grounded theory, as their identity can affect how participants respond to them (Denscombe, 2014:202). This can have implications on what and how much a participant shares. I have reflected on my positionality throughout the research process and considered how my identity intersects with my participants (Part 1, Chapter 4) and the impact of this on who agrees to be interviewed.

Positionality bias might appear to be a limitation of grounded theory, particularly if carried out by a sole researcher, due to concerns over 'reliability and validation, or biased results' (Morse *et al.*, 2021:297). However, Morse *et al.* (2021) outline that the opposite is true, and that the inclusion of a second (or third, etc) researcher can be problematic and cannot be used as a means to 'confirm coding systems' (2021:294). In practice, a second researcher could come to different analytic conclusions (2021:297–298) due to several factors, including positionality (Charmaz, 2003:683). Morse *et al.* (2021) believe 'the lack of replication should not

cause ... concern' (2021:297–298), as a sole grounded theory researcher can overcome criticism by ensuring 'the research question is logically argued, linked to the extant literature, and the findings and interpretive results of the study are robust, theoretically strong, and well-articulated' (2021:298). For a sole researcher, this is reassuring.

Meeting the criteria for grounded theory

Within second-generation grounded theory, terms usually associated with rigour, such as 'validity' and 'reliability' are not appropriate. Instead, 'quality' and 'credibility' are preferred (Morse *et al.*, 2021:304). Credibility within the grounded theory is visible when there is a 'comfortable fit between the situation and the theory' (Denscombe, 2014:115). 'Quality' is achieved when the researcher contributes to knowledge, shows a clear understanding and application of the grounded theory methods used, and explains why these were employed (Morse *et al.*, 2021:290). However, Corbin (2021) talks of 'validation' within grounded theory, outlining that validation occurs in several ways, including during constant comparison, analysis, and co-construction (2021:27–31). The use of these three methods goes some way to checking the quality and credibility of the data and emerging theory.

Charmaz and Thornburg (2021) provide a checklist for constructivist grounded theory, made up of thirteen points (2021:14). In meeting these points, it is suggested that the researcher has undertaken a constructivist grounded theory approach to their research. My research has achieved this.

Chapter 1 summary

In this chapter, grounded theory (Glaser and Strauss, 1967) has been introduced as a methodology focused on constructing a substantive theory inductively within a

specific context (Charmaz, 2003). I have stated that this research uses second-generation (Strauss and Corbin, 1990) and constructivist approaches (Charmaz, 2003), and identified why I chose grounded theory, in part due to its concern for the real world, social justice, and the playfulness of the methodology.

The key features used within this research have been explicated, including theoretical sampling, theoretical saturation, constant comparison, coding, memo writing, and diagramming. Examples from my research for each were given to contextualise the methodology. The application of grounded theory within this research has been shared and has stated the methods used: online surveying, interviewing, including life story interviewing, and focus groups.

The chapter concluded by providing coverage of the benefits and limitations.

Limitations included the positionality of the researcher, and its impact on the study and on gaining participants' trust. However, once trust has been gained, continued participation is possible, which becomes a benefit of the methodology. The next chapter will introduce autoethnography.

1.3 Chapter 2: Autoethnography

An outline of autoethnography

Autoethnography is a qualitative research method in the human sciences; social sciences and humanities, rather than the physical sciences (Pace, 2012:2). Ellis and Adams (2020) set out a brief history of autoethnography, from Karl Heider's employing the term in 1975 to 'describe a study in which cultural members give accounts about their culture' (2020:360), to its use within psychology in the late 1990s, and Amia Lieblich's *Conversations with Dvora* (1997), 'a book about the imagined conversations between herself and an early modern women writer' (Ellis and Adams, 2020:362), through to the work of personal narratives and life stories of

McAdams (2020:362). They go on to explain that autoethnography became a more prominent way of researching due to three conditions: (1) a 'growing appreciation ... [of] personal storytelling in academia', (2) increased awareness of research ethics, and (3) 'an increased use and recognition of critical, feminist, queer, raced, postcolonial, and indigenous theories, values, and perspectives' (2020:364).

Autoethnographic writing represents 'artistic and analytic demonstrations of how we come to know, name, and interpret personal and cultural experiences' (Adams *et al.*, 2014:1). Autoethnographers believe that research in the human sciences 'should be relevant to real people leading actual lives' and have a social justice stance, taking into account 'ethical and moral issues' (Bochner and Ellis, 2016:10), and should aim to improve lives (Adams *et al.*, 2014:2). As a methodology, writing is central (Bochner and Ellis, 2016:66), and is considered a method of inquiry for meaning-making (Adams *et al.*, 2014:17).

This methodology draws upon the researcher's personal experience to explore and understand phenomena, and is often about the 'shifting and changing nature ... of identities" (2014:1, 4). This allows researchers to delve into areas of interest in their own lives (2014:22), which is pertinent for this research as it started with the epiphany of realising I had transformed into an artist-teacher in ACL and wanting to explore how that had happened.

Autoethnography allows research that is 'transparent, reflexive, and creative' (2014:22), shared as stories, poems, and performances (Pace, 2012:1; Bochner and Ellis, 2016:5). The inclusion of creativity with language relates to my art practice and was a factor in selecting this methodology. Autoethnography felt synonymous with my artistic practice and fitted with my multifaceted identity of artist-teacher-researcher-student (Part 1, Chapter 1).

Autoethnography is concerned with the generalisability of a story and aims for the constructed story to speak to others about their experiences (Ellis, 2004:194–195). The success of this is based upon whether the story 'speaks to' readers about their

own lives (Pace, 2012:3). Autoethnographic stories use two lenses, one to look outwardly 'towards culture', drawing on ethnographic traditions, and the other to look inwardly 'towards the self', drawing upon autobiographical traditions (Bocher and Ellis, 2016:66). As such, autoethnography is often written in the first person (Pace, 2012:2; Bochner and Ellis, 2016:11) but can also be written in the third person (2016:81–82). Within the third person, composite characters can be used to collapse the stories of many into one (2016:151). The use of composite characters allows the differing experiences of multiple people to be interrogated (Adams *et al.*, 2014:19), which is useful as it allows identities to be protected (2014:59). Within this research, age emerged as a key difference between participants; how this impacted their identities is explored in the three composite character stories. Autoethnography can take many forms and draws on 'numerous and diverse stylistic features' (Bochner and Ellis, 2016:66). Evocative autoethnography uses the 'first-person voice and [brings] emotion and subjectivity into the human sciences' (Bochner and Ellis, 2016:11). This strand of autoethnography is less generalisable than others (Pace, 2012:6) as stories are situated within researchers' individual lives. Narrative autoethnography also sees the researcher writing in the first person as the object of the research. The narrative usually focuses on singular cases and sets out a storyline with characters. Stories are often dramatised and include 'hidden details of [a] private life' (Pace, 2012:5).

Realist autoethnography uses the perspective of researchers (and sometimes participants) 'to create a sense of verisimilitude' (Adams *et al.*, 2014:85). The appearance of truth comes from describing and understanding experiences in realist texts, including stories (2014:85). Analytic autoethnography, which this research has used, is a subgenre of realist autoethnography (Pace, 2012:5). Within analytic autoethnography, the researcher is part of the context studied and is visible within the told story. The researcher should engage in dialogue with others from the context being studied and reflect on this process (2012:5–6). Within analytic

autoethnography theoretical analysis is expected to be demonstrated to add value and broaden generalisation (Anderson, 2006:388), to 'evoke with theory as well as story' (Bochner and Ellis, 2016:211).

I have chosen to use this methodology as it situates me as a research participant and highlights my lived experience (Ellis, 2004), allowing me to engage in strong reflexivity (Adams *et al.*, 2014:2; Bochner and Ellis, 2016:45). Autoethnography is a fitting methodology for this research as the motivation was an epiphany which changed my identity and affected how I am in the world (Bochner and Ellis, 2016:50).

There was a mundanity in my epiphany that I was an artist-teacher. It happened in two spaces, the ACL classroom and my studio.

I had been teaching drawing and illustration for a few years. Things that happened in the classroom tended to stay there. Drawing demonstrations and viewfinders cut from card. However, this time something was different. A learner had asked about digital drawing, and I had gone back to my studio to investigate.

I had little interest in still life. Instead, my studio was filled with text, pictures of road signs. I was going to do something with them but hadn't decided what. I was drawn to the text, signs and symbols used to communicate with the public. My favourites were the ones that had lived a life, covered with scratches, indents, and marks. It occurred to me, in an uneventful way, that perhaps I could draw the road signs.

I had a drawing tablet, a gift I had only used once before. I unboxed it, detangled the wire and hoped it still worked after years of neglect. Plugged in, a tiny white light shone letting me know we were onto something.

I followed the contours of the battered sign in the tradition of continuous line drawing, keep my digital pen on the page.

Abbie Cairns, 2022, Road signs

Autoethnography allows me to add my voice to the collective voice of artist-teachers in ACL, positioning myself as an 'object of the research' (Ellis, 2004:30) and giving me a framework for reflecting upon the culture I am within and my experience of it, in contrast to talking about a 'society under study' (Freire, 1998:xi-xii), which Freire (1998) believes educational research should avoid (1998:xi-xii). Through the 'thick description' (Ellis *et al.*, 2011) of the culture I am embedded in and writing about, I can facilitate an understanding of the culture for a reader outside it.

This methodology allows me to acknowledge transparently that I am not a neutral observer but am instead 'examining my experience', as well as the experiences of my participants (Bochner and Ellis, 2016:26), 'positioning myself reflexively as both narrator and ... character of the story' (Ellis, 1993:724). By using autoethnography, I intend to make clear my positionality and how my lived experiences and emotions impact 'who, what, and how' I research (Adams *et al.*, 2014:11).

Once I started to see my research with artist-teachers in ACL as a social justice issue, the choice of autoethnography felt even more appropriate. I could use stories to give a voice to those previously neglected (Freire, 1998:xxi): by drawing attention to their lack of access to subject-specific CPD and CoP (Figure 1), I felt that I could make a positive impact on the lives of artist-teachers in ACL (Bochner and Ellis, 2016:98).

Throughout this thesis, I 'merge [my] personal experiences in and through' (Adams *et al.*, 2014:4) the research with the use of vignettes, and I explore composite characters to tell the collective stories of my artist-teacher participants (Bochner and Ellis, 2016:151). Additionally, participants engage in small stories within focus groups.

Vignettes

The vignettes (Appendix 7) draw upon evocative autoethnography, using a first-person voice (Bochner and Ellis, 2016:11), and avoid 'cit[ing] other works...includ[ing] literature reviews, [or] methods sections' (2016:195). However, the thesis does contain such citations, as vignettes are placed throughout to add my lived experience (2016:30) and thick descriptions (Ellis *et al.*, 2011) to the research. Vignettes have been kept 'short and lively', to show snapshots of a lived life (Bochner and Ellis, 2016:26), rather than a narrative story that follows linear time with a beginning, middle and end (2016:92). Instead, they are episodic (Mezirow, 1991:30; McAdams, 1993:26; Bochner and Ellis, 2016:195) and aim to 'immerse readers in an experience as a means of understanding it' (Adams *et al.*, 2014:86). The purpose of the vignettes is to get the reader to think 'with', rather than 'about' them (2016:56). Freire (1998) believes that 'reading involves a kind of relationship with the text'; in this process, you become the subject of the reading (1998:34), helping the reader to consider how the story relates to their life. The purpose of using vignettes is to 'extend existing research and theory' (Adams *et al.*, 2014:38) by drawing upon memory work (Mezirow, 1991:29; Bochner, 2012:168; Bochner and Ellis, 2016:152), in which I recall past events in a process of introspection 'as it happened then and as I re-experience it now' (Adams *et al.*, 2014:66) to make sense of the situation. This is prominent in 'Early art memories' (Appendix 7), in which I reflect on the events as a then three-year-old and today as an adult. I reveal 'truths' that I learned were mistruths, such as the name of my nursery friend. The stories are not 'deliberately fabricated' (Ellis, 1993:726), but can only be recalled as they are remembered. As an autoethnographer I cannot 'reconstruct the past exactly' (Bochner and Ellis, 2016:241).

As I honed my autoethnographic writing, I learned how to edit observations, deciding 'what to tell and what to leave out' (Bochner and Ellis, 2016:125) to get rid

of what was unnecessary to stay close to the main story. I considered the writing of my vignettes as 'a continual process of production, open to editing, revision, and transformation' (2016:93). This approach is evident in early publications of my vignettes, which were edited to remove 'excess' to speed up the story (2016:41), as in 'Teacher aesthetics', edited between its first publication in December 2021 (Appendix 8) and the next in May 2022 (Appendix 9).

Composite characters

The composite character stories follow the lives of composite characters Emily, Jessica, and Carol. Composite characters collapse several real-life people into one fictional character (Denzin, 1997:97; Bochner and Ellis, 2016:152). Throughout, it is made clear that Emily, Jessica, and Carol are not real people (Denzin, 1997:143). Their stories span from childhood to the present day as they transform into artist-teachers in ACL (see Part 3, Chapter 2), and are told chronologically; each has a beginning, middle, and end (Bochner and Ellis, 2016:92). The stories weave together real-life events from the lives of participants (Yalom, 1991:169), and use 'words that could have been spoken' by those the characters represent (Denzin, 1997:155).

The composite character stories draw on realist autoethnography (Pace, 2012:5; Adams *et al.*, 2014:84) and ethnography (Denzin, 1997), and use the third person to blend the 'literary and social science' (Bochner and Ellis, 2016:106) to represent 'events, character[s], and issues' (2016:185). Within these stories, key events included are choosing to study art, entering employment, and identifying as an artist-teacher in ACL. Characters include the composite characters and their families, friends, teachers, and colleagues. Issues that emerge include pressures that arise from a division of time and the availability of financial resources.

The use of composite characters allows for participants' identities to be protected (Denzin, 1997:143; Bochner and Ellis, 2016:152); as such, descriptions of the physical appearance of the composite characters are not given. The reason for not describing the composite characters was two-fold: first, there was no one person to base the character on and second, it was deemed that it would get 'in the way of the storyline' (2016:125). The purpose of the storyline is to explain how a person becomes an artist-teacher in ACL (2016:116–117), based on a 'considerable amount' of evidence from participant research (Denzin, 1997:143). Similar to the vignettes, the composite character stories went through continuous editing (Bochner and Ellis, 2016:93), as evidenced in earlier versions of Jessica's (Appendix 10 and 11) and Emily's stories (Appendix 12 and 13).

The writing of the composite character stories employed collaborative witnessing (Adams *et al.*, 2014), a process that sees researcher and participant both engaged in the story writing (2014:35). Within this research, participants were involved with the use of life story interviewing (Gubrium and Holstein, 2002; McAdams, 2012) and focus groups, where they were asked to review the stories. The composite character stories draw upon realist autoethnography. Each is analysed with extant theories (Mezirow, 1990; Erikson, 1994), in a process of narrative-under-analysis (Bochner and Ellis, 2016:185, 187).

Small stories

Additionally, focus group participants engaged in what Bamberg (2006) called 'small stories' (Bochner and Ellis, 2016:76) when introducing themselves to one another. In this act, participants established who they are in 'relatively brief interactions' (2016:76).

'I've worked in ... teaching art for a long time ... twenty years or more ... I've also always thought of it as a means to an end ... to keep on my studio. I do, I enjoy the teaching as well and I've met lots of lovely people and ... seeing what they do ... and that sort of thing.'

Artist-Teacher C, female, 60–64, ACL Centre 1, East of England

'I make pottery and I teach pottery ... I don't spend a huge amount of time making my own pottery now, but every now and again I do. I mean, I have got my studio in the shed in the garden ... life changes how much time I have to do that, but the teaching is really important to me actually and I've done it for over twenty-five, well nearly thirty years or something ... it's good for me to be with people. I mean I'm married, got a family, but just two days a week with a different group of people and I suppose it's like forming communities ... which have grown up over many years, and although ... for a couple of years I haven't had many beginners because of COVID. I, there's always a handful of beginners and then there's this kind of ... core of people who've been with me for many years and with each other for many years ... they're important communities for the people who come. But also, for me ... having fun down the back of the College ... in the pottery, it's just a good place to be.'

Artist-Teacher P, female, 60–64, ACL Centre 6, Greater London

Analysis

As outlined within the chapter's introductory paragraphs, autoethnography uses narrative analysis 'to represent the events, character, and issues that have been studied' (Bochner and Ellis, 2016:185). However, it also uses narrative-under-

analysis. In this process, stories are considered data and are analysed for themes. Within my research, vignettes are used as narrative analysis, while the composite characters are used with narrative-under-analysis, as they are treated as 'information to be interpreted' (2016:187).

Benefits and limitations of autoethnography

The use of an autoethnographic methodology is beneficial as it adds transparency to the research and acknowledges my place in the world and the impact this has on me as a researcher (Bochner and Ellis, 2016:50). Within qualitative research, this is important: Adams *et al.* (2014) believe the researcher should 'no longer maintain a distance' from the research while 'tak[ing] advantage of vulnerable others' (2014:18). Autoethnography has allowed me to position myself as something other than a 'neutral observer', due to my shared experiences with participants (Bochner and Ellis, 2016:26). This positioning is essential, as it is expected that 'aspects of the self ... [filter] through ... [to] the topic being studied' (Adams *et al.*, 2014:14) and can influence our analysis (Bochner and Ellis, 2016:50). This is a prominent issue within my research, which was motivated by my personal experience of being an artist-teacher in ACL and thus I do not come to the research neutrally.

While the 'auto' of autoethnography points to the researcher as an object of study, the methodology also invites others into the conversation to make meaning from lived events (Bochner and Ellis, 2016:46). Unlike 'hard sciences', autoethnography can speak directly to the 'significance of human thought and action' (Adams *et al.*, 2014:9). However, Bochner and Ellis (2016) believe the addition of the self leads to 'richer' research (2016:23). Additionally, they believe 'we recall and retain stories much easier than we recall information, lists, or data' (2016:247), thus the use of stories within my research should add to its legacy.

Autoethnography is not without its limitations. Most prominently, it has been criticised for focusing on the researcher, resulting in research that is ‘too personal, biased, navel-gazing, [and] self-absorbed’ (Mills *et al.*, 2009:45). Additionally, close attention to the self can make generalisability difficult (Bochner and Ellis, 2016:29). However, my research has increased its generalisability by including composite characters, inviting others into the research. Composite characters can be difficult for readers to connect with as they are written in the third person (2016:81–82). However, participants’ comments on the composite character stories show how they read these stories (Appendix 14).

Autoethnography also comes with ‘personal and professional risks’ (Adams *et al.*, 2014:63), such as sharing details of our ‘identities, experiences, [and] relationships’ (2014:63), and exposing our ‘vulnerable selves’ (2014:103). These risks make it important to be reflexive on what is written, to ensure that identities of others in stories remain hidden.

There are additional limitations, including the reading of the stories, with uncertainty around how a reader will construct meaning from it (Bochner and Ellis, 2016:247). However, this is true in any reading of any text, in a similar vein to Roland Barthes’s (1987) death of the author/birth of the reader (1987:148). This brings me back to my art practice, which follows this maxim. In art, I am happy for an infinite number of interpretations of my work. I see no reason for this to be different for my autoethnographic writing. Within the context of autoethnographic writing, interpretations from readers will differ as they compare their lives to the story ‘by thinking about how [their] lives are similar and different and the reasons for these variations’ (Ellis and Adams, 2020:381). McAdams (1993) believes there will be differences in meaning taken from a story, but stressed that this is a sign of a ‘good story’ (1993:30).

Autoethnographies are not marked against a 'closed set of criteria' (Adams *et al.*, 2014:102); instead, resonance is more important. Resonance is 'regarded as evidence of validity ... and generalisability' (Bochner and Ellis, 2016:237). It can also be viewed as needing to reach goals relating to what an autoethnography 'should aspire to be ... [and] how an autoethnography has achieved its purpose(s)' (Adams *et al.*, 2014:102). The goal of autoethnography within this research was to create bodies of writing which would speak to readers.

Analytic autoethnography is concerned with data collection and generalisability (Bochner and Ellis, 2016:212). This concern was met through the use of composite characters. Feedback from phase 3 focus groups showed how the stories spoke to participants, evidencing the generalisability of the stories and how participants thought 'with' the story rather than about it (2016:107). McAdams (1993) believes this is something that 'we all [have] experience' of doing, rooted in how we compare our experiences in written stories or 'good movie[s]' (1993:30).

'[Carol] mentioned ... the sustainability side of things and that's what I resonated with the most is ... being as sustainable as possible, which is what I wasn't enjoying about the florist ... that's who I resonated with the most ... the other two ... were talking about a lot of family-related art that they were surrounded by ... quite a consistent basis from the very start. And I wouldn't say I was naturally surrounded by art, although my mum had such a real, true appreciation of art. And we were taken to galleries consistently from a very young age.'

Artist-Teacher I, female, 30-34, ACL Centre 1, East of England

Evocative autoethnographies are instead concerned with how true the stories feel (Bochner and Ellis, 2016:212) and how useful they are to readers (2016:239). They should show the researchers' 'emotional credibility, vulnerability, and honesty' (2016:213). Similar to analytic autoethnography, generalisability remains salient, and the stories must resonate with the reader (2016:237). Ellis (Bochner and Ellis, 2016) showed how a story about a specific event is still able to speak to 'many' (2016:218), who connect with the wider theme rather than the specifics of the story. During my research, I started to share my autoethnographic writing with a wider audience, within the *JoyFE* magazine (Appendix 15 and 16), on *The Autoethnographer* website (Appendix 16), and on social media (Appendix 17). This sharing elicited comments from people outside the artist-teacher in ACL identity. Readers from outside my context were able to resonate with the wider theme of identity transformation.

'Though I'm not a teacher any more, or a researcher or student for that matter, this resonates with me – lately I have been forced to think about my identity as an artist and I feel like I don't want to and actually can't be pinned down to one style or subject when describing myself or my work. Change and learning is always happening and our work should change as a result. Just my thoughts ... but sorry got off track there a little bit!'

Instagram comment in response to Appendix 14, 27 May 2022

The extract shows the Instagram user reading 'with' the story, and letting the story analyse them (Bochner and Ellis, 2016:220), as opposed to taking it at face value. The intention is for the reader to think about their own story, what they want to say about their own story, and what they would do in a situation like mine (2016:220).

This Instagram user was not instructed to respond; it was their natural response. The inclusion of the word 'resonates' within the comment is particularly fitting, as autoethnography aims for resonance (2016:237).

Chapter 2 summary

In this chapter, autoethnography has been introduced as a methodology that focuses on stories and meaning-making. The rationale for using autoethnography has been shared, including its ability to place me within the research and show my positionality.

Autoethnography has been shown to encompass many methods: those used within this research include analytic autoethnography, evocative autoethnography, and narrative autoethnography. How these have been applied within this research has been delineated: applications include vignettes, composite characters, and small stories. The use of these differing approaches to autoethnography allows for both the first- and third-person voices to be heard, my own story and others' stories to be told, and for short snapshots and longer stories with beginnings, middles, and ends.

Benefits and limitations were stated. While one limitation is that autoethnography can be considered navel-gazing and not generalisable, the focus on the self also benefits the research, as it adds transparency. The chapter concluded by highlighting possible criteria for carrying out autoethnography and how I have met this by creating stories that resonate with readers.

In the next chapter, grounded theory and autoethnography are brought together as a QUAL-qual mixed methodology (Morse *et al.*, 2021:317), positioning autoethnography as supplementary to grounded theory (2021:317).

1.4 Chapter 3: A mixed methodology

I have chosen a mixed methodology as this allows me to best answer my research questions. Grounded theory is often adapted and adopted to fit research projects, and my addition of autoethnography aligns to this. I am not the first to recognise the relationship between grounded theory and autoethnography. Pace (2012) suggests the researcher may have to adopt a more 'authoritative voice' within their autoethnographic writing when combining it with first-generation grounded theory, which calls for a neutral researcher (2012:8). An authoritative voice can be detrimental to the stories written as it moves from story-showing, evoking emotions and meaning-making in a reader, to story-telling, which uses a more informative voice (Bochner and Ellis, 2016:110). However, this is not as problematic if the research takes a constructivist grounded theory approach, as my research does, as this allows for the inclusion of the researcher's positionality. Autoethnographic writing makes the positionality and past experiences of the researcher transparent. Constructivist grounded theory and autoethnography both hold that the researcher is not a neutral observer, and both aim to tell stories of people in specific contexts (Pace, 2012:8).

By bringing together these two methodologies, my research becomes a layered account of artist-teachers in ACL (Bochner and Ellis, 2016:206). In layered accounts, the researcher brings together personal stories and more traditional qualitative methods such as categories (2016:208), found in grounded theory (Morse *et al.*, 2021:5). In this tradition, 'the more traditional theorizing segments are related to, though distinct from, the story segments' (Bochner and Ellis, 2016:208). My thesis follows this pattern, with vignettes placed throughout but separate from the grounded theory. The composite characters have another layer of analysis added to them by 'theorizing about the story from a sociological, communicational,

or other disciplinary perspective' (Ellis, 2004:196). In both cases, the analysis is separate from the body of the story text.

Within this chapter, I will argue for the use of a mixed methodology and state why this is more appropriate than the sole use of either. This research uses a QUAL-qual mixed methodology, a methodology which has a 'qualitative core component ... [and] a sequential qualitative supplementary component' (Morse and Niehaus, 2009:25). This avoids qualitative inquiry becoming 'little qual', in a mixed qual-quant methodology (Morse *et al.*, 2021:317). Within this research, autoethnography is positioned as supplementary to grounded theory (2021:317), as the addition of stories and their analysis is 'a way to advance theory' (Bochner and Ellis, 2016:185), which is evident in the writing up of the research (Morse and Niehaus, 2009:26), with the grounded theory findings presented before those of the autoethnographic component. This conglomerate of data allows for a better understanding of the phenomenon under study. Glaser's 'all is data' mandate has been used and is the only aspect of Glasian grounded theory that my research adopts. However, Strauss (1987) also supports this, highlighting multiple data sources as indispensable, as their use allows for diverse materials for social research (1987:1).

The beginnings of grounded theory and autoethnography are similar, with Glaser and Strauss's (1967) and Ellis's (Adams *et al.*, 2014) starting points being their personal experiences of death and dying. Glaser and Strauss's (1965) work on death and dying led to their seminal work on grounded theory (1967). Ellis wrote autoethnographically about her brother's death (1993), while Glaser and Strauss began their work a short time after each experienced the death of a parent (1965). Ellis outlines that her research moved into this subject area to 'figure out how to cope with illness and death' (Bochner and Ellis, 2016:27), and believes it is emotional epiphanies that draws us to our research (2016:50). She expresses that

most researchers she knows 'have been attracted to the topics of their research by events in their personal lives' (2016:246). This research was motivated by my personal life and experience of being an artist-teacher in ACL, making these two methodologies appropriate.

This chapter shows where grounded theory and autoethnography converge and diverge. They both ask, "What is going on here?" Grounded theorists ask this of their data for meaning-making (Corbin, 2021:27–31), while autoethnographers answer this question and undertake meaning-making within their story writing (Bochner and Ellis, 2016:184). By asking this question, the researcher can 'name and interpret personal and cultural experiences' (Adams *et al.*, 2014:1). Charmaz (2021) explains that in this process the researcher can explore 'hidden meanings and taken for granted assumptions' (2021:173), by 'problem posing' these assumptions (Mezirow, 1991:105), and answering 'how' and 'why' questions about the data. Additionally, the use of narrative-under-analysis with the composite character stories and the approach of viewing stories as data to be analysed for themes (Bochner and Ellis, 2016:187) draws similarities to grounded theory (Charmaz, 2000). In both cases, the researcher is trying to get something 'out' of the data (Bochner and Ellis, 2016:185).

The mixed QUAL-qual methodology applies methods from both grounded theory and autoethnography. Life story interviewing crosses the boundaries between the two, with the data used to help construct the substantive theory (Part 3, Chapter 1) and write the composite character stories (Part 3, Chapter 2). The application of the mixed methodology allowed pertinent concepts to be brought to the fore and interrogated.

A mixed methodological approach is beneficial as it provides a more holistic overview of the phenomenon under study, by representing more than one perspective: my own and those of my participants. The resulting study is therefore

more comprehensive than either individually. Additionally, the use of grounded theory and autoethnography helps to legitimise mixed QUAL-qual studies (Morse *et al.*, 2021:317) by ensuring that neither are undermined by a quantitative study.

Chapter 3 summary

In this chapter, how second-generation and constructivist grounded theory (Strauss and Corbin, 1990; 1998; 2015; Charmaz, 2003; 2006; 2014; 2019), and autoethnography come together within my research has been discussed. How the two methodologies work together within my research has been outlined, and where they diverge and converge has been stated. The use of stories has been shown as the golden thread which goes through both. Autoethnography is positioned as supplementary to grounded theory (2021:317), the inclusion of the autoethnographic writing being intended to enhance the grounded theory and make transparent my positionality and lived experience. In the next chapter the participant samples for online surveys, interviews and focus groups are outlined.

1.5 Chapter 4: Participant sample

In this chapter, the participant samples from phases 1 to 3 of the research are considered. Theoretical sampling was used in phases 1 to 3. Online surveys were used to gather initial data to provide a basic understanding of artist-teachers in ACL. The initial sampling concentrated on selecting specific groups 'that ... might be reasonably expected to provide relevant information' (Denscombe, 2014:109). Within this research, these groups were deemed to be artist-teachers, managers, and learners from an art-ACL context. Morse *et al.* (2021) state that the data should meet the analytical needs of the research (2021:6). It was my participants' insider knowledge that was sought.

McAdams (1993) suggests that it is difficult to 'in good faith, make cross-cultural claims' (1993: 97). Participants in this study identified predominately as 'white females', making cross-cultural claims impossible. However, this was expected due to the gender and ethnic demographic in ACL: the Department for Education (DfE) found that 61% of FE tutors were female, and 87% were white (2018). As my sampling method was self-selection, it was not possible to specifically recruit male or non-white participants. It should be considered that research outcomes may only apply to other female-identifying artist-teachers in ACL. Self-selection was used due to the limited opportunity for direct contact with artist-teachers in ACL, with invitations to possible participants having to go through gatekeepers at ACL centres. Even when a gatekeeper was interested in the research, this did not result in a large influx of artist-teacher participants from their ACL centre (Bowers and Nolet, 2021:148; Smith and Duckworth, 2022:44).

The potential impact of researcher identity on the sample can also be considered. At the survey phase of research, there would have been little indication of my identity as a white female, so it should not have impacted the sample. Interviewees and focus group participants were selected from the survey sample.

Phase 1: Online surveys

The online survey was live between March and August 2021. During this time the UK experienced national lockdowns due to COVID19. This must be considered in relation to the survey results, when participants state they work or learn online.

The participants were split into three groups: artist-teachers, managers, and learners, all within an art-ACL context. Online surveys elicited participants' descriptive data. While I am using a grounded theory approach, which is not overtly

linked to the use of quantitative methods, Strauss and Glaser suggest a variety of data collection methods can be used, including surveys (Denscombe, 2014). Even though targeted groups were invited, individual participants self-selected. ACL centres were approached by email, with 211 identified, including my employer (Appendix 1). These were identified through local authority and Ofsted report (Ofsted, n.d.) websites. The total number of providers is unknown, as a comprehensive list does not exist (Westminster Hall, 2021). Of the 211, 40 did not offer art courses at the time of the search and were thus not included. In total, 23% (n=39) of the remaining 171 ACL centres contacted have engaged in the research. Emails were largely sent to gatekeepers such as curriculum leads and line managers. The limitations of this are stated later. The number of artist-teachers working in ACL varies in each centre (Chart 1).

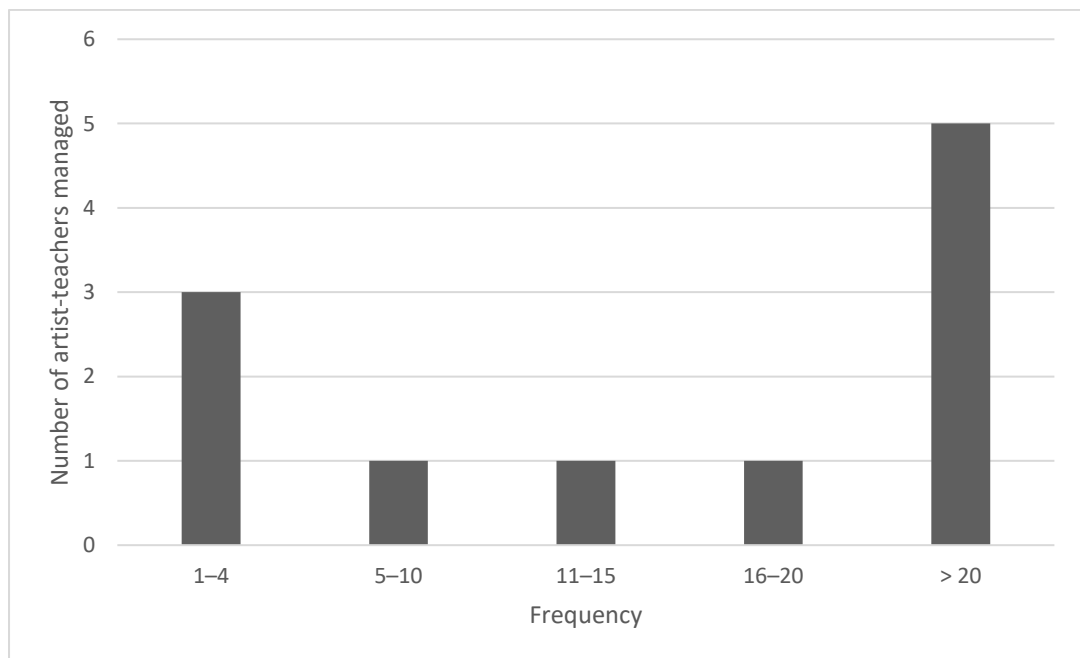


Chart 1: Survey data: number of artist-teachers managed by each manager (n=11)

Participant groups

The results from the online surveys help to provide a basic understanding of the artist-teacher in ACL, by collecting primary data from three differing perspectives from three participant groups, all from an art-ACL context:

- artist-teachers,
- managers,
- learners.

Within this chapter, each participant group sample will be outlined. This will include their ACL centre (anonymised), geographical location, age, and gender. Descriptive data were collected to allow correlations to be made between different groups. ACL-centre and location data were collected to document the geographical reach of the research. Within this research, ACL centres are understood as local authority-run institutions artist-teacher participants work for. ACL centres can comprise one centre or several, used to deliver adult education in the community, and can also include outreach centres, including libraries and community centres (HOXEL, 2019: 8–9).

Artist-teachers in ACL

Forty-six artist-teachers working in ACL completed the online survey, which included sections about their background information, professional identity, characteristics, workplace, and CPD. The design of the survey can be found in Appendix 16. Of the 46 respondents, 4 were removed from the survey automatically as they indicated they were not teaching, or had not taught, in ACL. The data below reflect responses from the remaining 42 respondents.

Artist-teachers were identified in 24 ACL centres across eight of the nine English regions, with others at work in Ireland, Wales and online (Table 4). East of England (n=9) was the most frequent location, followed by Greater London (n=8) and online (n=8).

Table 4: Survey data: Artist-teacher participants' locations

Location	Frequency
West Midlands	–
North East	1
North West	1
Yorkshire and the Humber	1
Wales	1
Ireland	1
East Midlands	2
South East	2
South West	2
Greater London	8
East of England	9
Online	8
Withheld	6

The demographic data of artist-teachers surveyed are as follows. Of the 42 participants, 32 identified as female (76%) and 10 as male (24%). No participants identified in any other way. The most recent national data on the ACL workforce (HOLEX, 2015), outlined that 79% were female, 18% male, and 2% not stated.

These two sets of statistics are not dissimilar, suggesting my sample is reflective of the national ACL workforce.

Additionally, the Education and Training Foundation (ETF) (2020) reported that the FE workforce is 'predominantly female (61%)' (2020:9), and research by the DfE showed that 60% of FE teachers teaching creative and design subjects were female (2018:33). This research shows the gender split in ACL as following this trend, however, a much higher percentage of artist-teachers in ACL were female. The age range of participants was 26–70+ (Table 5).

Table 5: Survey data: Artist-teacher participants' age

Age range	Frequency
< 21	–
21–25	–
26–29	5
30–34	4
35–39	1
40–44	5
45–49	1
50–54	7
55–59	3
60–64	12
65–70	2
> 70	2

The majority of artist-teacher participants were aged between 60 and 64 (29%), followed by 50 to 54 (17%). 79% of artist-teacher participants were aged 35 and

over, in comparison with the HOLEX study (2015), which showed that 75% of the ACL workforce were aged 35 and over. The ETF (2020) report that the workforce in local authorities tends to be older, with 'just 15% of staff ... 39 or younger' (2020:32). For artist-teachers in ACL, this rises to 24%. The ETF goes on to outline that '43% of staff are 55 or over' (2020:32), which is congruent with artist-teachers in ACL, where 45% are 55 or over.

The median age of artist-teachers is 50–54, while the modal age is 60–64. This is in line with the ETF (2020) which outlines that the median age of a local authority worker is 52 and the mode age is 60 and over (2020:6), showing congruence between artist-teachers and ACL and the wider local authority context. However, this differs slightly from findings from HOLEX (2015), where the mode age range was much wider: 36–64.

The DfE (2018) found that 26% of creative and design teachers in FE were under 35 (2018:34). In comparison, 21% (n=9) of artist-teachers in ACL were under 35. The DfE shows that most FE creative and design teachers are 35 and over (69%) (2018:99). This is congruent with the figure for artist-teachers in ACL, which also shows the majority of this subsection are over 35 (79%).

Managers of artist-teachers in ACL

Thirteen managers of artist-teachers working in ACL completed the online survey. Throughout the thesis managers of artist-teachers are referred to as managers. Of the 13 participants, 2 were removed from the survey automatically, as they indicated they were not managing, or had not managed, artist-teachers in ACL. The data below reflects the responses of the remaining 11 participants.

Managers have been identified to be from 5 different ACL centres located in 4 of the 9 English regions (Table 6). However, most managers withheld their location, and all withheld their centre name.

Table 6: Survey data: Manager participants' locations

Location	Frequency
Greater London	–
North East	–
North West	–
South West	–
Yorkshire and the Humber	–
East Midlands	1
South East	1
West Midlands	1
East of England	2
Withheld	6

The demographic data of managers surveyed are as followed. 10 identified as female, one as male. No participants identified in any other way. The age range of participants was 44–64 years old (Table 7).

Table 7: Survey data: Manager participants' age

Age range	Frequency
< 21	–
21–25	–
26–29	–

30–34	–
35–39	–
40–44	1
45–49	1
50–54	2
55–59	5
60–64	2
65–70	–
> 70	–

Manager data is later compared to national data, within the interview demographics section.

Learners of artist-teachers in ACL

Thirteen learners of artist-teachers working in ACL completed the online survey. Throughout the thesis learners of artist-teacher will be referred to as learners. Of the 13 participants, 2 were removed from the survey automatically, as they indicated they were not or had not been learners of artist-teachers in ACL. The data below reflects the responses of the remaining 11 participants. Learners have been identified to be from 3 different ACL Centres located in 2 of the 9 English regions, plus online (Table 8).

Table 8: Survey data: Learner participants' locations

Location	Frequency
East Midlands	–
North East	–

North West	–
South East	–
South West	–
West Midlands	–
Yorkshire and the Humber	–
Greater London	1
East of England	6
Online	4

The demographic and descriptive data of learners surveyed is as followed. 9 identified as female (85%) and 2 as male (15%). No participants identified in any other way. The age range of participants was 21–70+ (Table 9). These figures do not align with the national statistics on the adult learning demographic, with the National Learning and Work Institute (2021) stating that men (45%) and women (43%) are almost equally likely to be current or recent learners (2021:10). However, the National Learning and Work Institute’s statistics are based on learners across all of ACL, rather than those engaged in art learning in ACL.

Table 9: Survey data: Learner participants’ ages

Age range	Frequency
< 21	–
21–25	1
26–29	1
30–34	1
35–39	1
40–44	1

45–49	1
50–54	1
55–59	2
60–64	1
65–70	–
> 70	1

Participant learners' ages were evenly spread, with 55–59 years old (18%) only slightly more frequent. There are no national statistics for the age ranges of adult learners in ACL. However, the National Learning and Work Institute (2021) suggests that 'as age increases ... participation rate[s] drop' (2021:13).

Survey limitations and benefits

When locating potential participants, gatekeepers were the main limitation within this phase of research. Gatekeepers included those monitoring ACL centre-wide email addresses (in the format ACLCentre@localauthority.gov.uk) and managers. Accessing artist-teacher participants through gatekeepers made gauging how many possible participants had been notified difficult, as survey data showed a difference in how many artist-teachers worked in each ACL centre (Chart 1). Additionally, it is not known whether those who responded to the email went on to complete the online survey.

This was also an issue for accessing potential learner participants. While my university ethics committee approved my surveying of learners, I was unable to contact learners directly as survey invitations had to go through gatekeepers at each ACL centre. This could have limited my access to participants (Denscombe, 2014:86).

The online surveys were designed to ensure the appropriateness of the sample. Once participants had completed the online survey, their relevance to the research was evident, allowing them to participate in research phases 2 and 3: interviews and focus groups.

Phase 2: Interviewing

Twenty-four interviews took place between August and December 2021, and two additional interviews took place between January and March 2022. All interviews were online due to COVID19 and the geographical locations of the participants.

Participants were split into two groups: artist-teachers and managers, both within an art-ACL context. The interviews elicited participants' gender, age, and location.

Additional demographic data about artist-teachers was collected at a later date, including race, income, and qualifications, to allow for further analysis to take place, and to allow the social reality of participants to be considered (Freire, 1998:xxii).

Participant groups

Results from interviews help to expand on findings from the online survey data.

Interviews took place with two groups:

- Artist-teachers,
- Managers.

Learners were not interviewed due to the information sought within the interviews, including insight into CPD and CoP.

Within this chapter, both participant group samples are outlined. This includes their ACL Centre (anonymised), geographical location, age, gender, race, income, and

qualifications. Descriptive data was collected to allow comparisons to be made among different groups. The ACL-centre and location data were collected to document the geographical reach of the research.

Artist-teachers in ACL

Seventeen artist-teachers working in ACL were interviewed. 12 were sampled through multistage sampling, selected from the online survey sample (Denscombe, 2014:37). A further 5 were recruited from snowball sampling, where participants suggest other potential participants (Denscombe, 2014:42).

Artist-teachers have been identified to be from 14 different ACL centres, plus one participant identified as self-employed (Table 10). It should be noted that the most frequent ACL centre, Centre 1 (n=4), is also my workplace. However, prior to the research only one of these participants was known to me.

Table 10: Interview data: Artist-teacher participants' ACL centres

ACL centre	Frequency
Centre 1	4
Centre 2	1
Centre 3	1
Centre 5	1
Centre 6	1
Centre 11	2
Centre 13	1
Centre 15	1
Centre 16	1
Centre 24	1

Centre 25	1
Centre 27	1
Self-employed	1

Interviews were held with participants in providers across 7 of the 9 English regions, plus Wales (Table 11). The majority of the responses came from the East of England (n=6), followed by the South West (n=3).

Table 11: Interview data: Artist-teacher participants' locations

Location	Frequency
East Midlands	–
North West	–
North East	1
South East	1
West Midlands	1
Wales	1
Greater London	2
Yorkshire and the Humber	2
South West	3
East of England	6

The demographic data of artist-teachers interviewed are as follows: 94% (n=16) identified as female and 6% (n=1) as male. No participants identified in any other way. The interview sample is skewed toward female artist-teachers. The ACL workforce is dominantly female (HOLEX, 2015), but not to the same extent as artist-teachers in ACL (Table 12).

Table 12: Gender split comparison

	HE artist- teachers (Reardon, 2008)	FE tutors (DfE, 2018)	Creative and design FE tutors (DfE, 2018)	Part-time FE tutors (ETF, 2020)	ACL workforce (HOLEX, 2015)	Artist- teachers ACL – Interviews (2021)
Male	88%	36%	40%	32%	19%	6%
Female	12%	61%	60%	57%	79%	94%
Not indicated	–	3%	–	1%	2%	–

Table 12 shows that the majority of artist-teacher in ACL participants at the interview stage are female. This aligns with the demographic data from the national ACL workforce, which also shows a dominant female presence (HOLEX, 2015). A notable contrast can be observed when comparing the artist-teachers in ACL interviews to Reardon's (2008) participants in higher education (HE), where 88% of his interviewees were male (n=23), while only 6% of artist-teachers in ACL were male (n=1). The age range of participants was 30–70 (Table 13).

Table 13: Interview data: Artist-teacher participants' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	2
35–39	3

40–44	3
45–49	1
50–54	2
55–59	–
60–64	5
65–70	1
> 70	–

The modal age band of interviewed artist-teachers was 60–64 (n=5), which is in line with data on local authority tutors (ETF, 2020) (Table 14).

Table 14: Modal age band comparison

	ACL workforce (HOLEX, 2015)	Local authority tutors (ETF, 2020)	Artist-teachers ACL – interviews (2021)
Mode age band	35–64	60 and over	60–64

88% (n=15) of artist-teacher participants identified as white. This could be seen as a limitation of the research sample. However, these statistics are in line with the data on the FE and ACL workforce (Table 15). While a similar percentage identify as white, the descriptive data shows FE tutors (DfE, 2018; ETF, 2020) and the ACL workforce (HOLEX, 2015) as more diverse. The impact of this on the sector should be considered, including how we might diversify the sector.

Table 15: Ethnicity comparison

	FE tutors (DfE, 2018)	FE tutors (ETF, 2020)	ACL workforce (HOLEX, 2015)	Artist-teachers ACL – interviews (2021)
White	87%	88%	85%	88%
Asian/Asian British	3%	5%	7.1%	–
Black/African/Caribbean/Black British	2%	4%	4.4%	–
Mixed/multiple ethnic group	1%	2%	2.3%	–
Other	2%	1%	1.2%	6%
Not indicated	5%	–	–	6%

Due to the limited diversity within the data, the impacts of gender and ethnicity cannot be analysed with other factors, such as annual income. The data collected can only refer to demographic which is predominantly white (88%) and female. Artist-teacher in ACL participants' income from art and teaching combined varied between £1 and £44,999 (Table 16).

Table 16: Interview data: Artist-teacher participants' income

Income (annual)	Artist-teacher in ACL
up to £4,999	12%
up to £9,998	12%
up to £14,999	17%
up to £19,999	17%
up to £24,999	12%
up to £29,999	0%

up to £34,999	6%
up to £39,999	0%
up to £44,999	6%
Withheld	12%
Not completed	6%

Table 16 shows that twice as many artist-teachers in ACL earned up to £20,000 annually, in comparison to teachers teaching in FE (35%). The data shows that just one artist-teacher participant reported earning more than £30,000. This could be due to the sessional work and casual contracts on which artist-teachers in ACL are employed (University and College Union, 2022:15). Table 17 compares the incomes of the artist-teachers in ACL, to the national data held on FE teacher income.

Table 17: Yearly teaching income comparison

Banded income (annual)	FE teachers (FTE) (DfE, 2018)	Artist-teachers in ACL
Income up to £20,000	35%	71%
Income £20,000 to £29,999	31%	6%
Income £30,000 to £39,999	25%	–
Income £40,000 or more	3%	6%
Withheld	–	12%
Not responded	–	6%

Table 17 shows that on average FE teachers are earning more than the artist-teacher in ACL sample. Further, the DfE (2018) also reports that the incomes of male teachers are slightly higher than those of female teachers (2018:37). The

comparable situation in ACL cannot be commented on, due to the lack of male participants.

Of the artist-teachers in ACL who responded (n=15), participants hold qualifications at Level 4 and above (Table 18). The descriptive data suggest artist-teachers in ACL are more highly qualified than others working in ACL. 76% of artist-teachers in ACL were qualified at Level 6 or above in any subject, compared with only 56% of the ACL workforce surveyed by HOLEX (2015). Further, the University and College Union (2022) reports that 67% of those teaching in the sector are 'educated to Level 5 or above' (2022:14). 85% of artist-teachers in ACL were qualified at Level 5 or above. The sample size is limited but the data suggest that those teaching in ACL might be more qualified than others teaching in the sector. It should be noted that four artist-teacher in ACL participants' highest held qualifications were not related to art or teaching.

Table 18: Highest qualification

Highest qualification held	ACL workforce (HOLEX, 2015)	Artist-teachers in ACL – interviews (2021)
Level 2 and below	4%	–
Level 3	15%	–
Level 4	14%	6%
Level 5	11%	–
Level 6	33%	35%
Level 7	23%	41%
Level 8	–	6%
Not indicated	–	6%
No response	–	6%

Table 19 suggests artist-teachers in ACL are less likely than general FE tutors to hold a teaching qualification above Level 5 (DfE, 2018). Despite the lack of a legal requirement to hold a teaching qualification in the FE sector (Augar Review, 2019:128–129), the majority of general FE tutors (93%) (DfE, 2018) and artist-teachers in ACL (83%) do. These findings align with the Augar Review (2019), which states that 93% of those working in FE hold teaching qualifications.

Table 19: Highest teaching qualification

Highest teaching qualification	FE tutors (DfE, 2018)	Artist-teachers in ACL – interviews (2021)
Level 4 and below	23%	30%
Level 5 and above	70%	41%
None	7%	6%
Not indicated	–	24%

The descriptive data (Table 20) suggest that the artist-teachers in ACL participants are more highly qualified than their FE counterparts within their subject specialism. 77% of participants hold a subject-specific qualification at Level 6 or above, in comparison to 54% of FE tutors (ETF, 2020).

Table 20: Highest subject qualification

Highest subject qualification	FE tutors (ETF, 2020)	Artist-teachers in ACL – interviews (2021)
Level 2 and below	3%	6%
Level 3	12%	6%
Level 4	10%	–
Level 5	18%	–

Level 6	30%	53%
Level 7	22%	18%
Level 8	2%	6%
Other	3%	–
None	–	–
Not indicated	–	6%

As well as qualifications, industry experience is also important to the role of artist-teacher in ACL. The University and College Union (2022) reports that 78% of those working in adult community education have been doing so for more than 10 years (2022:14). In contrast, less than half (41%) of artist-teacher participants had worked in ACL for this long (Table 21), showing them to have less experience. A further 29% (n=5) of artist-teachers had worked in ACL for between 5 and 10 years. The rest (n=5) have taught in ACL for less than 5 years.

Table 21: Number of years teaching in ACL

Number of years teaching in ACL	Artist-teacher frequency
< 5 years	5
Between 5 and 10 years	5
> 10 years	7

The University and College Union (2022) reports that '37% of teachers have experience outside education' (2022:14). In contrast, all artist-teachers in ACL (n=17) were shown to have experience outside education (Appendix 2), showing that while they have less teaching experience compared to others in the same sector, they have more experiences to draw upon in their teaching. Additionally, the University and College Union (2022) states that 20% of adult community educators

'have more than 10 years industry experience' (2022:14). Of those who had professional art careers before becoming artist-teachers in ACL (n=9) (Group 2, see Part 3, Chapter 1), 89% (n=8) had more than 10 years industry experience before coming to teach in ACL. Those who had not worked as professional artists before teaching in ACL also have industry experience, and all artist-teacher participants continue to gain industry experience while teaching.

Interview demographic data analysis

Artist-teachers

The following analysis is based on the data of 14 interviewed artist-teachers, as two withheld demographic data and one did not respond. The participant who did not respond was the sole male interviewee. Therefore, the analysis is based on female artist-teachers in ACL.

Artist-Teacher A, whose highest qualification in teaching is Level 7 earns the most annually from teaching (£40,000-44,999) (Table 22). Artist-Teacher W, who at the time of the interviews did not hold a qualification in teaching, had not been teaching for a year and did not yet know what her annual income from teaching would be.

Table 22: Annual teaching income and highest teaching qualification

Annual teaching income	Highest teaching qualification
£0	None
£1–£4,999	Level 3 Level 4 Level 7 Level 7
£5,000–£9,999	Level 2

	Level 7
£10,000–£14,999	Level 3 Level 7 Unsure
£15,000–£19,999	Level 3 Level 5
£25,000–£29,000	Level 5
£40,000–£44,999	Level 7

There does not appear to be a relationship between teaching qualification and annual income from teaching. Additionally, those with the same earning capacity do not work the same number of hours weekly, suggesting discrepancies in rates of pay (Table 23).

Table 23: Annual teaching income and hours per week

Annual teaching income	Teaching hours per week
£0	–
£1-£4,999	Less than 5 hours Less than 5 hours 11–15 hours 16–20 hours
£5,000–£9,999	11–15 hours 36–40 hours
£10,000–£14,999	11–15 hours 11–15 hours 16–20 hours
£15,000–£19,999	11–15 hours

	16–20 hours
£25,000–£29,000	21–25 hours
£40,000–£44,999	5–10 hours

These data show that there is no correlation between hours worked and annual income. Next whether or not art qualifications have an impact on artist-teacher in ACL annual income from art is analysed (Table 24).

Table 24: Annual art income and highest art qualification

Annual art income	Highest art qualification
£0	Level 6 Level 6 Level 6 Level 8
£1–£4,999	Below Level 3 Level 3 Level 6 Level 6 Level 6 Level 6 Level 6 Level 6
£5,000–£9,999	Level 7
£10,000–£14,999	Level 7

The majority of interviewed artist-teachers held art qualifications at Level 6 (n=9), and most of these nine artist-teachers earn between £1 and £4,999 from their art

practice. The artist-teacher with the highest art qualification at Level 8 is not earning anything annually. However, those with Level 7 art qualifications are earning more than those with Level 6 art qualifications.

The significance of art in the artist-teachers lives may not be related to the qualification they hold, and may impact their art income. Table 25 outlines the artist-teachers' art income in comparison to the significance of art in their lives, as reported on their network of enterprises (see Part 2, Chapter 2). The table below is organised from lowest to highest annual art income.

Table 25: Annual art income and significance of art

Artist-teacher	Annual art income (2020–2021)	Significance of art (2021)
A	£0	
B	£0	
H	£0	
I	£0	
E	£1–£4,999	
G	£1–£4,999	
L	£1–£4,999	
P	£1–£4,999	
V	£1–£4,999	
W	£1–£4,999	
Y	£1–£4,999	
Z	£1–£4,999	
F	£5,000–£9,999	
C	£10,000–£14,999	

Table 24 shows that art is only of major significance to 25% (n=1) of those not earning anything from their art practice annually, while it is of major significance to 63% (n=5) of those earning between £1 and £4,999 annually. Both artist-teachers earning above £5,000 annually from their art practice state that it is of major significance to them. This small-scale study suggests there may be a correlation between the significance of art practice (from none to major) and annual art income, rather than between art qualification and annual art income.

Next, the relationship between age and total annual earning capacity is analysed (Table 26). The total annual earning capacity for the artist-teacher combines their art and annual teaching salaries.

Table 26: Age and total annual income

Age range	Total annual income
30–34	£15,000–£19,999 £25,000–29,999
35–39	£1–£4,999 £5,001–£14,998 £14,000–£24,998
40–44	£1–£4,999 £2–£9,998 £10,000–£14,999
45–50	£2–£9,998
50–54	£40,000–£44,999
60–64	£5,001–£14,998 £10,001–£19,998 £10,001–£19,998 £15,001–£24,998

This data set does not suggest that there is a correlation between age and total income.

The analysis of the statistical data suggests a lack of standardisation across the ACL sector, with qualifications in art and teaching, and hours spent teaching in ACL per week, not correlating with the artist-teachers' annual income. In ACL, a sector where qualifications are not a legal requirement, it might be expected that gaining

them would not impact income. However, a lack of connection between qualifications and financial reward might discourage artist-teacher in ACL from engaging in CPD, as their achievements are not be acknowledged financially.

Managers

Seven managers were interviewed. Two participants self-selected upon completing the online survey, and a further five were recruited from snowball sampling.

Managers have been identified to be from five different ACL centres (Table 27), showing the geographical reach of the research.

Table 27: Interview data: Manager participants' ACL centres

ACL centre	Frequency
Centre 1	1
Centre 4	1
Centre 20	2
Centre 24	1
Centre 25	2

Interviews were held with participants in providers across four of the nine English regions (Table 28).

Table 28: Interview data: Manager participants' locations

Location	Frequency
North East	–
North West	–
South West	–

West Midlands	–
Yorkshire and the Humber	–
Greater London	1
East of England	2
East Midlands	2
South East	2

The demographic data of managers interviewed are as follows: 86% (n=6) identified as female and 14% (n=1) as male. No participants identified in any other way. The age range of participants was 30–64 (Table 29). One participant withheld their age.

Table 29: Interview data: Manager participants' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	1
35–39	–
40–44	–
45–49	1
50–54	1
55–59	2
60–64	1
65–70	–
> 70	–
Withheld	1

The data on managers within this research is limited, due to the small sample size, making comparisons to national data difficult. The DfE (2018) reported 55% of managers in FE colleges were female (2018:34), considerably less than in my sample (86%). This could be due to the small sample size not representing ACL managers or due to the differences between FE and ACL. The DfE went on to state that 54% were aged between 45 and 49. In comparison, 57% of managers in this research were over 49 (Table 30).

Table 30: Manager age comparison

Age bracket	FE leaders (DfE, 2018:34)	Managers of artist-teachers in ACL: interview sample
Under 35	9%	14%
35–44	24%	–
45–49	54%	14%
Over 49	13%	57%
Withheld	–	14%

The managers sampled were on average older than those with a comparable role in FE.

Interview limitations and benefits

The limitations of the interview stage pertain to the small sample size and discrepancy in demographic regarding the age, gender, and ethnicity splits of participants, as outlined at the start of this chapter.

The benefits of interviews include building a positive relationship with participants (Branden, 2016:56–57). A benefit of carrying out the interviews online was that all interviewees were comfortable and had the skill set to join and interact this way, as all participants had prior experience of online video calling due to teaching online during national COVID19 lockdowns. Additionally, working online allowed me to interview participants who were geographically separated from me, meaning I could avoid convenience sampling (Denscombe, 2014:43) and carry out theoretical sampling (Morse *et al.*, 2021:5).

Interviews, particularly life story interviews, also benefit participants. McAdams (1993) states that within his work carrying out these interviews, participants have expressed how ‘profoundly enlightening’ the experience has been for them (1993:253). My participants also reported that their involvement had a positive impact on them (Appendix 6).

Phase 3: Focus groups

The focus groups took place in four rounds, and between April 2022 and April 2023. Focus groups were held in order to come to consensus on the findings.

Participant groups:

- Artist-teachers.
- Artist-teacher in adult community learning conference attendees.

Managers were not included in focus groups as it was deemed they would not have the insider insight into artist-teacher in ACL identity formation (Atkinson, 1998:134). Within this chapter, the participant group sample data will be outlined for the four rounds, including ACL centres, geographical location, age, and gender.

Round 1

Nine artist-teachers working in ACL took part in the first round of focus groups.

Round 1 consisted of four focus groups (groups 1, 2, 3a and 3b). Participants were self-selecting from the interview stage. Round 1 participants have been identified to be from seven different ACL centres (Table 31).

Table 31: Focus group data, round 1: Artist-teacher participants' ACL centres

ACL centre	Frequency
Centre 1	3
Centre 6	1
Centre 11	1
Centre 13	1
Centre 24	1
Centre 25	1
Centre 26	1

Artist-teachers came from five of the nine English regions (Table 32). The majority of responses came from the East of England (n=4).

Table 32: Focus group data, round 1: Artist-teacher participants' locations

Location	Frequency
East Midlands	–
North East	–

North West	–
West Midlands	–
Greater London	1
South East	1
South West	1
Yorkshire and the Humber	2
East of England	4

The demographic data of artist-teachers surveyed are as follows: 100% (n=9) identified as female. No participants identified in any other way. The age range of participants was 30–64 (Table 33).

Table 33: Focus group data, round 1: Artist-teacher participants' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	2
35–39	1
40–44	1
45–49	1
50–54	–
55–59	–
60–64	4
65–70	–
> 70	–

Focus group participants (Table 34) were split into three groups based on the basic social processes they encountered. This is outlined more fully in Part 3, Chapter 1, but can briefly be described as groupings based upon commonalities in how artist-teachers in ACL transformed into this identity, roughly separated by generations. Grouping participants in this way allowed for constant comparison between the three groups.

Table 34: Focus group data, round 1: Artist-teacher participant groupings

Group	Artist-teacher
Group 1	Artist-Teacher P, female, 60–64, ACL centre 6, Greater London Artist-Teacher C, female, 60–64, ACL centre 1, East of England Artist-Teacher Z, female, 45–49, ACL centre 26, Yorkshire and the Humber
Group 2	Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber Artist-Teacher V, female, 30–34, ACL centre 25, East of England
Group 3a	Artist-Teacher W, female, 35–39, ACL centre 24, South East Artist-Teacher I, female, 30–34, ACL centre 1, East of England
Group 3b	Artist-Teacher L, female, 60–64, ACL centre 11, South West Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Focus groups were organised to ensure that participants from the same ACL centre were not together. Focus group availability was obtained by a poll. Group 3 was split into two focus groups (groups 3a and 3b) due to participant availability.

Round 2

Six artist-teachers working in ACL took part in the second round of focus groups.

Round 2 consisted of two focus groups, each with three artist-teachers. Participants were self-selecting from the interview phase and the first round of focus groups, based on their availability. Round 2 focus group participants have been identified to be from five different ACL centres (Table 35).

Table 35: Focus group data, round 2: Artist-teacher participants' ACL centres

ACL centre	Frequency
Centre 1	2
Centre 3	1
Centre 6	1
Centre 13	1
Centre 25	1

Participants came from four of the nine English regions (Table 36). The majority of the responses came from the East of England (n=2).

Table 36: Focus group data, round 2: Artist-teacher participants' locations

Location	Frequency
East Midlands	–
North East	–
North West	–
South East	–
West Midlands	–

Greater London	1
South West	1
Yorkshire and the Humber	1
East of England	3

The demographic data of artist-teachers surveyed are as follows: 100% (n=6) identified as female. No participants identified in any other way. The age range of participants was 30–64 (Table 37).

Table 37: Focus group data, round 2: Artist-teacher participants' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	2
35–39	–
40–44	1
45–49	–
50–54	1
55–59	–
60–64	2
65–70	–
> 70	–

Within the round 2 focus groups, participants (Table 38) were scheduled with artist-teachers they had not been in a focus group with before, to ensure each participant felt equal within the group.

Table 38: Focus group data, round 2: Artist-teacher participant groupings

Group	Artist-teacher
Group 1	Artist-Teacher P, female, 60–64, ACL centre 6, Greater London Artist-Teacher I, female, 30–34, ACL centre 1, East of England Artist-Teacher V, female, 30–34, ACL centre 25, East of England
Group 2	Artist-Teacher G, female, 60–64, ACL centre 1, East of England Artist-Teacher O, female, 50–54, ACL centre 3, South West Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Round 3

Five artist-teachers working in ACL took part in the third round of focus groups.

Round 3 consisted of two focus groups. Participants were self-selecting from the interview phase and previous focus groups, based on their availability. Round 3 focus group participants have been identified to be from five different ACL centres (Table 39).

Table 39: Focus group data, round 3: Artist-teacher participants' ACL centres

ACL centre	Frequency
Centre 1	1
Centre 3	1
Centre 15	1
Centre 24	1
Centre 26	1

Participants came from four of the nine English regions (Table 40), plus Wales.

Table 40: Focus group data, round 3: Artist-teacher participants' locations

Location	Frequency
East Midlands	–
North East	–
North West	–
South East	1
West Midlands	–
Greater London	–
South West	1
Yorkshire and the Humber	1
East of England	1
Wales	1

The demographic data of artist-teachers surveyed are as follows: 100% (n=5) identified as female. No participants identified in any other way. The age range of participants was 30–54 (Table 41).

Table 41: Focus group data, round 3: Artist-teacher participants' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	–

35–39	1
40–44	2
45–49	1
50–54	1
55–59	–
60–64	–
65–70	–
> 70	–

Within the round 3 focus groups, participants (Table 42) were scheduled with other artist-teachers based on availability. Participants were from different ACL centres.

Table 42: Focus group data, round 3: Artist-teacher participant groupings

Group	Artist-teacher
Group 1	Artist-Teacher B, female, 40–44, ACL centre 1, East of England Artist-Teacher Z, female, 45–49, ACL centre 26, Yorkshire and the Humber
Group 2	Artist-Teacher W, female, 35–39, ACL centre 24, South East Artist-Teacher O, female, 50–54, ACL centre 3, South West Artist-Teacher E, female, 40–44, ACL centre 15, Wales

Round 4

Four artist-teachers working in ACL took part in the fourth round of focus groups.

Round 4 consisted of two focus groups. Participants were self-selecting the 1st Artist-Teacher in Adult Community Learning Conference, held in March 2023.

Additionally, two interviews took place with two additional conference attendees due

to them being unable to make the date and time of the focus groups. Conference attendees have been identified to be from four different ACL centres (Table 43).

Table 43: Conference attendees ACL centres

ACL centre	Frequency
Centre 3	1
Centre 26	1
Centre 29	2
Centre 30	1
Centre 31	1

Participants came from four of the nine English regions (Table 44).

Table 44: Conference attendees' locations

Location	Frequency
East Midlands	1
North East	–
North West	1
South East	–
West Midlands	–
Greater London	2
South West	1
Yorkshire and the Humber	1
East of England	–

The demographic data of artist-teachers surveyed are as follows: 100% (n=6) identified as female. No participants identified in any other way. The age range of participants was 35–54 (Table 45).

Table 45: Conference attendees' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	–
35–39	1
40–44	2
45–49	2
50–54	1
55–59	–
60–64	–
65–70	–
> 70	–

Within the round 4 focus groups, participants (Table 46) were scheduled with other artist-teachers based on availability. Participants were from different ACL centres. Additionally two conference attendees were interviewed due to their availability.

Table 46: Conference attendees' groupings

Group	Conference attendees
Group 1	Conference attendee 4, female, 40-44, Centre 29, Greater London

	Conference attendee 5, female, 45-49, Centre 26, Yorkshire and the Humber
Group 2	Conference attendee 6, female, 45-49, Centre 30, East Midlands Conference attendee 7, female, 35-39, Centre 31, North West
Interview	Conference attendees
1	Conference attendee 8, female, 40-44, Centre 29, Greater London
2	Conference attendee 9, female, 50-54, Centre 3, South West

Focus group limitations and benefits

Focus groups can be limiting as they might prompt participants to alter their reactions in line with the responses of others in the group (Denscombe, 2014:188). However, as focus group topics had already been covered in interviews, their original comments are documented.

A specific limitation of these focus group samples was that they were made up entirely of white-female-identifying participants, as outlined at the start of this chapter.

The benefit of focus groups was that they allowed for a consensus (Bell, 2009:162; Denscombe, 2014:195) to emerge regarding a number of key points within the research, including what the artist-teacher in ACL should be titled, how they should be defined, and how best to visualise them (Part 2, Chapters 1–3). Additionally, focus groups verified and validated the constructed substantive theory, basic social processes, and composite character stories (Morse *et al.*, 2021:3–4) (Part 3, Chapters 1–2).

Artist-teacher participant images

Four artist-teacher participants provided images from their art and teaching practices. Images came from participants from four different ACL centres, and from an artist-teacher who reports being self-employed (Table 47).

Table 47: Image data: Artist-teacher participants' ACL centres

ACL centre	Frequency
Centre 3	1
Centre 6	1
Centre 13	1
Centre 26	1

Participants came from three of the six English regions (Table 48). The majority of the responses came from Yorkshire and the Humber.

Table 48: Image data: Artist-teacher participants' locations

Location	Frequency
East Midlands	–
North East	–
North West	–
South East	–
West Midlands	–
Greater London	1
South West	1

Yorkshire and the Humber	2
East of England	–

The demographic data of artist-teachers surveyed are as follows: 100% (n=4) identified as female. No participants identified in any other way. The age range of participants was 40–64 (Table 49).

Table 49: Image data: Artist-teacher participants' ages

Age range	Frequency
< 21	–
21–25	–
26–29	–
30–34	–
35–39	–
40–44	1
45–49	1
50–54	1
55–59	–
60–64	1
65–70	–
> 70	–

Chapter 4 summary

In this chapter, the research sample has been shared. There have been 76 artist-teacher participants across surveys, interviews, and focus groups, plus six conference attendees.

The sample is predominantly white female across all research phases. The age range of artist-teacher participants is between 26–70+ in surveys, 30–70 in interviews, and 30–70 in focus groups.

Part 1 Conclusion

Part 1 started by providing insight into ethical approval and considerations, in line with grounded theory and autoethnography, and my positionality, as a late-twenties-white-female artist-teacher in ACL. The four data collection phases were then shared, highlighting when each of the methodologies was employed and with which methods. Grounded theory and autoethnography were both discussed with regard to how they have been applied to this research.

Within Chapter 1, key concepts of grounded theory were discussed, including theoretical sampling (Morse *et al.*, 2021), theoretical saturation (Corbin, 2021:42–43), constant comparison (Morse *et al.*, 2021:5), use of coding (Strauss, 1989), and memo writing and diagramming (Corbin, 2021:27-3). How they helped construct the substantive theory was shared.

Chapter 2 outlined different modes of autoethnography, including analytic (Bochner and Ellis, 2016:211), evocative (2016:11), and narrative (Pace, 2012:5) approaches. The methods of autoethnography employed within this research were then delineated, including vignettes (Bochner and Ellis, 2016:195), composite characters (2016:151), and small stories (2016:76).

In Chapter 3, the rationale for using a mixed methodology of grounded theory and autoethnography, was demonstrated by showing how the use of both helps to fill a gap left by each. Autoethnography was positioned as supplementary to grounded theory (Morse *et al.*, 2021:317), and their similarities and differences were discussed.

Chapter 4 introduced the participant sample for this research across phases 1-3. Phase 1 online survey participants were outlined as artist-teacher, managers and learners. Phase 2 interview participants were outlined as artist-teachers and managers, and their demographic data was compared to national data on the ACL work force, and the wider FE sector. Phase 3 focus group participants were outlined, and participants at each stage were shown to be predominantly white and female.

In Part 2, the identity of the artist-teacher is interrogated. The first chapter considers how the artist-teacher is defined, and the second tackles their visualisation.

2. Part 2: Artists, Teachers and Artist-Teachers

2.1 Introduction to Part 2

In Part 1, grounded theory and autoethnography were introduced and the use of a mixed QUAL-qual methodology justified, showing how both are needed to include my own and participants' experiences. Part 1 concluded by introducing the participant samples from phases 1 to 3 of the research.

Part 2 explores how artist-teachers are defined and how they might be visualised. This part is split into two chapters. Chapter 1 begins with an overview and analysis of the role and definition of the artist-teacher in published literature from secondary to higher education. The applicability of these findings to artist-teachers in ACL is considered with participants, and in online surveys, interviews, and focus groups. Chapter 2 examines ways of visualising artist-teacher identity. Current visual models of the artist-teacher identity are outlined and their pertinence to artist-teachers in ACL considered. The chapter proposes new visual models for understanding multifaceted identities, which are then tested within focus groups.

Reference is made to key texts, including Daichendt's *Artist Teacher: A Philosophy for Creating and Teaching* (2010), which outlines the history of the artist-teacher, with a focus on George Wallis, the original artist-educator. Daichendt's work focuses on art schools and academies which are more aligned to Higher Education than ACL. However, his work is important as it outlines the historical context of artist-teachers. The second key text, Reardon's *Ch-Ch-Ch-Changes: Artists Talk about Teaching* (2008), provides accounts from twenty-six artist-teachers in HE, in Europe. Due to the HE context, this work has limitations when considering the ACL perspective. Interviewees are well-known artist-teachers, such as Michael Craig-Martin and Richard Wentworth (2008:102–113, 358–375). However, Reardon

highlights that '[i]n the UK many artists who teach ... are mostly totally unknown as practising artists' (2008:290). My research focuses on these 'everyman' artist-teachers. In an interview with hooks (1994), Ron Scapp, an American educator and author emphasises this, stating 'most people aren't celebrities. Most of us teach in virtual obscurity' (1994:162), highlighting the importance of more being written about these individuals. Reardon's text has parallels with my research method, which allows for comparisons to be made. However, limitations come from the small scale of his research, the unclear rationale for why those interviewed were selected, and an absence of analysis.

Another key text is Thornton's *Artist, Researcher, Teacher: A Study of Professional Identity in Art and Education* (2013); his earlier works are also referenced (2005, 2011, 2012). Thornton (2013) succinctly outlines the artist-teacher in the United States (US) and UK. Thornton's research used a mixed methodology, including qualitative research (2013:7), which my research also employs. Thornton mainly focuses on secondary education and case studies from literature (2005:168). In contrast, my research uses primary data sources.

Additionally, I also refer to Page (2012), Vella (2016), Zwirn (2021), and Wild (2022). Page offers insight into the teacher-learner-researcher identity (Page, 2012:67), while Vella (2016), offers a global view of the role across Africa, Australia, Brazil, China, Europe (Czech Republic, Finland, Germany, Italy, Malta, Northern Ireland, and the UK), Jerusalem, South and West Asia, South Korea, and the US (Massachusetts, Mexico, New York, Oklahoma, and Vermont). Vella also references the work of my key texts and provides a voice for lesser-known artist-teachers. Zwirn (Graham and Zwirn, 2010; Zwirn, 2021) additionally provides twenty-eight in-depth interviews with artist-teachers working full-time in K-12 education (2010; 2021). Wild (2022) published *Artist-Teacher Practice and the Expectation of an Aesthetic Life: Creative Being in the Neoliberal Classroom*. I refer to the book only

briefly, however, as its core concern is not relevant to my research. Wild does not propose a new definition for artist-teachers and is mostly concerned with classroom-based research, which is outside my scope (2022:4).

2.2 Chapter 1: Defining the artist-teacher

In this chapter, the applicability of published definitions of 'artist-teacher' are considered in relation to artist-teachers in ACL. The applicability of these definitions to ACL is questioned, due to the particular qualities and experiences of ACL to other educational sectors, including ACL's low status (Briggs, 2007), lack of legal requirements for teaching qualifications (Augar Review, 2019), low pay (Augar Review, 2019), and precarious working hours (Westminster Hall, 2021) (Figure 1). The Education and Training Foundation's (ETF) recent workforce data report (2020) outlined that, in the academic year 2018–2019, over 43% of those employed by local authorities were on 'casual' contracts, in contrast to just over 8% of those in general FE colleges.

This chapter includes data collected from online surveys, interviews, focus groups and autoethnographic writing.

An outline of definitions

Individuals have performed the role of artist-teacher throughout history, from George Wallis in the early 19th century, who coined the phrase 'artist-educator' (Daichendt, 2010:45) to Paul Klee in the early 20th century (Thornton, 2012:40), Joseph Beuys in the late 20th century (Daichendt, 2010:69) and artists who teach today, including Bob and Roberta Smith (NSEAD, 2022). This chapter explores similarly named roles before focusing on the artist-teacher. The published literature

provides several definitions and terms from different contexts. My research has not uncovered an extant definition for the artist-teacher in ACL.

The literature review first outlines discounted terms and definitions from the published literature. Caroline Sharp and Karen Dust's (1997:1) 'artist-in-school' is discounted due to the focus on primary and secondary education (1997:iv). They outline that artists exist independently from schools and do not possess the same skills as teachers (1997:11). Instead, artists-in-school 'facilitate sessions and act as role-models' (1997:1). Additionally, Emily Pringle's (2009) use of the term 'artist educator' is dismissed due to its outlining the individual as existing outside the school context. Pringle writes from a gallery-learning context, and positions artist educators as 'facilitators ... [who] promote experimental learning' (2009). Antonia Clews and David Clews (2010) write from an HE perspective and approach the role of 'teacher-practitioner' comparably, defining it as an individual who 'work[s] across cultural and creative sectors' (2010:265). For this reason, this term is not considered. These terms are all discounted due to their alignment with roles unconnected to the lived experience of the artist-teacher in ACL.

This chapter will now outline and analyse six available terms and their definitions.

The earliest definition is of 'artist-educator', coined by George Wallis in 1845 (Daichendt, 2011:72). His use of this term differs from Pringle's 2009 use.

Daichendt (2010) defines the 'artist-educator' as 'a master for learners to copy from' (2010:45) and argues that Wallis's use of the word 'educator' reflected his opinion that teaching is as important as art-making (2009a:223).

The second term is provided by Thornton (2003). He outlines the 'teacher of art', from a secondary education perspective, as 'an individual dedicated to the artistic development of students who does not necessarily practise as an artist' (2003:120) and is not financially reliant on their art-making (2003:39). The emphasis is on the

student and teaching within an educational context. The roles of artist and teacher are not equally weighted in dedication or financially.

The next term, 'teaching-artist' comes from Marit Ulvund (2015) and is defined as 'a professional artist with the competency needed to work in and through the arts in an educational and/or community setting' (2015:33). This term is used within community learning in the US and is therefore important to consider in relation to community learning in the UK. However, it must be recognised that community learning is understood differently in these two contexts. Ulvund (2015) understands it as spanning 'kindergarten, public schools ... university level, after-school culture, schools with special needs students, hospital patients, residents in a reception centre, a refugee camp, and in retirement homes' (2015:31). In contrast, ACL in the UK refers to education offered by local authorities to adults aged 19 and over (House of Commons, 2020:5, Ofsted, 2020b:16).

Nick Jaffe, Becca Barniski, and Barbara Kackett Cox (2013) introduce the 'teaching-artist' as 'an individual who parachutes into all manner of places and works with whomever they find to help them make their own artwork' (2013:xvi). This term introduces the possibility of working in more than one centre. Artist-teachers in ACL may feel they are parachuting, as many local authorities' offers take place in several centres across a county. ACL Essex has nine main locations (ACL Essex, 2022), for example, and Norfolk County Council Adult Learning has centres in thirteen different locations (Norfolk County Council, 2022). For Jaffe, Barniski, and Cox (2013) the emphasis is on the learner's art.

Mark Graham and James Rees (2014) describe the 'artist teacher' as 'a dual citizen ... a teacher during the day, at night a struggling artist' (2014:16). The context for this term is schooling below degree level (2014:16). Graham and Rees definition was put to my participants, to find out whether participants thought the 'dual citizen' aspect felt true to them. The work highlights the key difference between below

degree level and HE: that university students have 'selected themselves' to be there (2014:18). It can be inferred that ACL would align more with HE, despite it sitting below degree level, as learners have also selected themselves to be there.

Thornton (2013) also uses the term 'artist-teacher'. Popularised in Thornton's 2013 book, the term had previously been used by Daichendt (2010) and is defined as 'an individual who practices making art and teaching art and is dedicated to both activities' (2013:89). This definition is widely used due to the equal weighting on both practices. Others using the term include Page (2012), Vella (2016) and Zwirn (2021). Unlike the previous terms, this one characterises the individual as invested in their art practice as well as the learners'. Like Wallis's (Daichendt, 2010) use of the term 'educator' to highlight the importance of the teaching aspect of the role, the linguistic choice of 'artist' reflects the individual's strong identification with art practice (Thornton, 2012:42).

Grammatical choices become important in ensuring terms are not misconstrued. Thornton (2013) comments on hyphenating words to link them and recognises this as often deployed within 'artist-teacher'. Thornton concludes that the term does not need to be hyphenated, as, within the context of his work, he believes the words automatically become linked (2013:27). Page (2012) also uses the term without the hyphen. However, to distinguish from Graham and Rees's (2014) 'artist teacher', this research will use the term 'artist-teacher', hyphenated, to refer to the definition provided by Thornton (2013). Vella (2016) also uses the hyphenated term, showing its international reach. Roller (2013), a high school artist-teacher, uses the hyphenated term and shares Daichendt's views of it as a 'belief system, a philosophy, and a commitment to the dual roles' (2013:17). Roller highlights that the term 'unconventionally places the word artist before teacher ... [causing] debate amongst many inside the field of the fine arts and art education' (2013:16) concerning the status of each. Wild (2022) also uses the hyphenated term to refer to

secondary education artist-teachers. For Zwirn (2021), linguistics is less important, and within published work and conferences she has used both 'artist-teacher' and 'teaching-artist'. The context of her work suggests that in both cases she is referring to the same definition as Thornton (2013).

None of these definitions refers to a specific educational context and, as such, there is ambiguity around where the artist-teacher operates. The work of Daichendt (2010), Thornton (2013), Vella (2016), and Zwirn (2021) show that the artist-teacher can work in any sector from primary to HE. This raises a question of whether the terms and their definitions go far enough to define the professional identity.

The applicability of Thornton's (2013) well-used definition is interrogated with participant research. Additionally, aspects of other definitions are considered, such as the duality offered by Graham and Rees (2014) and the inclusion of an educational sector by Ulvund (2015).

Ulvund suggests terms are interchangeable, with 'artist-teacher, creative agent [and] community artist' all meaning the same (2015:19). However, interchangeability can lead to confusion if each term is understood differently. Thornton (2013) and Graham and Rees (2014) show this by providing different definitions for the same term, with each applicable to a different subsection of artist-teachers. Daichendt (2010) shares concerns regarding whom the term 'artist-teacher' should be applied to, citing possibilities as, 'college professors ... visiting artists, [and] museum educators' (2010:144), demonstrating the lack of clarity.

While none of the outlined definitions talks specifically about artist-teachers working in ACL, they do provide a wider context. The benefit of looking at these terms and definitions is that they allow parameters to be set and nuances highlighted. It also makes clear the discrepancies among professional identities in different contexts,

be it educational or geographical. Participant research will consider the applicability of these definitions to artist-teachers in ACL.

Defining the artist-teacher in ACL

I will outline data collected from online surveys and interviews relating to how artist-teacher in ACL are defined. As outlined, there are many terms and definitions to consider. However, the methodology used to develop the terms is not explicit. It is unclear how they were coined and who was involved in the processes. In contrast, my research takes the outlined definitions to stakeholders in the role to verify their applicability to ACL.

Method

Within online surveys, artist-teacher participants (n=42) were asked to select, from a list of six, which definition they most resonated with. Managers (n=11) and learners (n=11) were also surveyed to gain the insight of other stakeholders on the role.

Follow-up interviews with self-selecting participants (artist-teachers, n=16; managers, n=7) unpacked their choice of definition.

Findings and results

Survey

Findings from the online survey show which definition the participant groups (artist-teachers, managers, learners) chose to define the artist-teacher in ACL. Data suggests the identity of artist-teachers in ACL is currently not well defined (Table 49), as there was no consensus regarding which available definition fitted the term.

Table 50 shows that 50% of artist-teacher participants (n=21) agree with Thornton’s (2013) definition, usually used within secondary education. 55% of learners (n=6) and 36% (n=4) of managers also defined artist-teachers in this way. Consistently, the definition provided by Ulvund (2015), to describe ‘teaching-artists’ in the US, emerged as the next most favourable. The descriptive statistics show 21% of artist-teachers (n=9) and 36% of learners (n=4) chose Ulvund’s (2015) definition. Managers selected this definition and Thornton’s an equal number of times (n=4). No groups selected Daichendt’s (2010) definition. The survey data was unable to examine the reasons for this, but it could form the basis for future research (Cairns, 2022j).

Table 50: Survey data: Artist-teachers: Which of the following definitions do you most relate to? Managers and learners: Which of the following definitions do you most relate to an artist-teacher?

Definition	Artist-teacher frequency	Manager frequency	Learner frequency
‘A master for learners to copy from’ (Daichendt, 2010:45)	0	0	0
‘A dual citizen. A teacher during the day, at night a struggling artist’ (Graham and Rees, 2014:16)	1	0	0
‘An individual who parachutes into all manner of places and works with whomever they find to help them make	6	1	1

their own artwork' (Jaffe, Barniski and Cox, 2013:xvi)			
'An individual dedicated to the artistic development of students who does not necessarily practise as an artist' (Thornton, 2003:120)	5	2	0
'An individual who practises making art and teaching art and is dedicated to both activities as a practitioner' (Thornton, 2013:89)	21	4	6
'A professional artist with the competency needed to work in and through the arts in an educational and/or community setting' (Ulvund, 2015:33)	9	4	4

Interviews

Interviews with self-selecting artist-teachers and managers allowed for these findings to be further interrogated. Interview data showed further discrepancy among chosen definitions.

Just 41% of artist-teachers selected Thornton's 2013 definition (n=7), while 18% (n=3) selected Ulvund's 2015 definition for the 'teaching artist' and Jaffe, Barniski, and Cox's 2013 definition for the 'artist-teacher' respectively (Chart 2).

Managers were split between Thornton (2013) and Ulvund (2015), with both selected by 43% of participants (n=3). The only other definition selected by a manager was Thornton's 2003 definition of a 'teacher of art'.

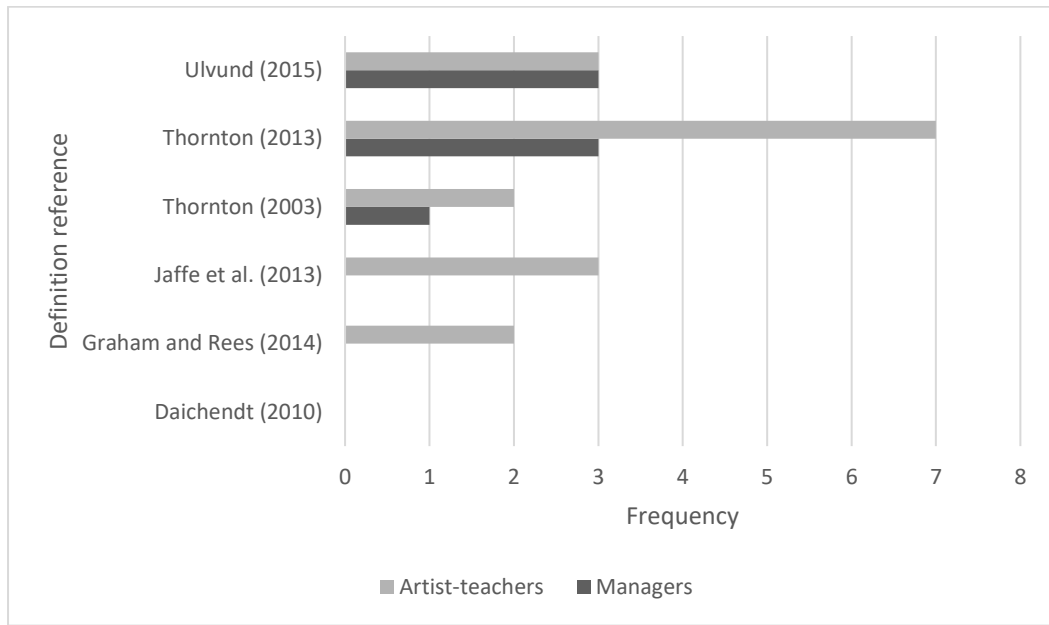


Chart 2: Interview data:

Artist-teachers: Which of the following definitions do you most relate to?

Managers: Which of the following definitions do you most relate to an artist-teacher?

The use of interviewing allowed participants to give reasons for the definitions selected. Artist-Teachers C, E, F, G, X, and Z, and Managers F, H, and J selected Thornton's 2013 definition: 'An individual who practises making art and teaching art and is dedicated to both activities as a practitioner' (2013).

'I think to teach a subject ... you've got to still practise it ... when I retired from physiotherapy, a lot of people still wanted me to teach. But ... unless

your kind of within the field, it's very easy to lose touch ... you haven't got to be a real expert ... but I think you've got to ... practise that subject to keep ... up to date.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Artist-Teacher teacher G understands the issue of teaching in relation to keeping up to date with subject knowledge, and suggests teachers need to keep up to date with their subject knowledge, stating that it is easy to lose touch once you are no longer practising, regardless of subject. There is no choice about it, artist-teachers must continue practising.

'Most of our ... tutors are practising professionals ... [and] have an understanding of what it is to be a creative.'

Manager H, male, 45–49 , ACL centre 24, South East

To keep up to date you must have access to accurate and current information. Manager H highlights that by being practising professionals, artist-teachers can keep hold of a sense of what it means to be a creative. In contrast, losing touch with professional practice means losing what it is to be a creative. Artist-Teacher G suggests you should not be teaching if you are not practising the subject. Manager H delineates that most of his artist-teachers are practising professional artists, suggesting they follow the rule set out by Artist-Teacher G.

I contextualise my practice by visiting exhibitions, attending seminars, and exhibiting. I place myself within an art community.

I go to private views. I talk to artists. I spend the weekends in my studio learning new techniques.

Abbie Cairns, 2021, Continuing to be an artist

Artist-Teachers B, K and W and Managers A, G and I selected Ulvund's 2015 definition: 'A professional artist with the competency needed to work in and through the arts in an educational and/or community setting' (2015).

'... in my background I was trained ... to be a commercial printed textile designer ... in my heart that is ... what I am, a professional artist and designer, and then teaching is something that I came to because I really like people and I wanted to give some skills back ... it was essentially what I set out to do.'

Artist-Teacher B, female, 40–44, ACL centre 1, East of England

This extract signifies that professional identities are developed through education and that there is a chronological order at play when becoming an artist-teacher, that teaching is something that artist-teachers come to after becoming professional artists (see Part 3).

'They are ... professionals. There's not many of my tutors that don't exhibit ... they're all passionate about passing their skills on and bringing out the artist ... in [their] learners'

The extract echoes the notion of professionalism from the manager's perspective, highlighting that artist-teachers' aim is to give something back and that teaching is a means of doing this. Teaching is a way to pass on the education, knowledge, and skills developed over a professional career.

Day one of teaching adults came months after being offered the job, covering for a veteran tutor who had been teaching this class in ACL since before I was born.

No pressure.

I arrived early, though not as early as some students. I looked at them, they looked at me. The penny dropping, I'm not their usual tutor. They had been blindsided by my arrival.

Each greeted me with a handshake and a few confirmations that I definitely was not their usual tutor.

While it was a new class, I was definitely the only new girl. Everyone else had been here before. They welcomed me into their community. By the end of the session, I was their tutor.

Abbie Cairns, 2021, The new girl

Artist-Teachers I, L and V selected Jaffe, Barniski and Cox's 2013 definition: 'An individual who parachutes into all manner of places and works with whomever they find to help them make their own artwork' (2013).

'I am brought in frequently ... and it does feel like I'm parachuted in ... sometimes that parachute can ... get me on the X ... and it's just plain

sailing. Sometimes I'm in the next field and I have to get the tractor to get me through to X marks the spot.'

Artist-Teacher L, female, 60–64, ACL centre 11, South West

Artist-Teacher L outlines teaching within ACL as like parachuting, as they are brought in to deliver, rather than having a set timetable. By stating she does not always land in the right *field*, she is suggesting teachers in ACL need to be prepared to deliver content outside of their immediate skill set.

I became an artist-teacher in ACL while completing my Fine Art MA. I received a phone call while at university.

'Can you cover this tutor? They have gone on long term sick.' Brilliant. Not the tutor being sick, the work.

I wander out of the studio. I am averse to taking phone calls and walking around makes me feel in control.

Can you teach a drawing course?' I think to myself, I can't really draw.

I accept the offer.

'It starts next week. Tuesday mornings.'

Abbie Cairns, 2022, The call

Discussion and conclusion

The survey results show that Thornton's (2013) definition of the artist-teacher used in other educational sectors cannot be applied to ACL, as participants were divided regarding its applicability. The popularity of Ulvund's (2015) and Jaffe, Barniski, and Cox's (2013) definitions must be considered. Ulvund's (2015) definition includes a specific educational context, which is missing from Thornton's (2013).

Data suggests a new definition may be required which draws on the equal weighting of the two identities and specifically includes the ACL sector. The only instance of complete agreement between all participants was the rejection of Daichendt's (2010) definition, reflecting a move away from the historical model of artist-teachers as masters (2010:45).

Interview data reflects the trend from the online surveys. Artist-Teacher G highlights how she related to Thornton's (2013) definition by outlining that she is involved in both art and teaching, and her belief that artist-teachers must be involved in art if they teach art. She shows dedication to both by keeping up to date with her art practice. The participant survey results are congruent with this, showing that 90% (n=38) of artist-teachers (n=42) are practising artists (Table 51) and 82% (n=9) of both managers (n=11) and learners (n=11) surveyed believe it is important for artist-teachers to be practising artists (Table 52).

Table 51: Survey data: Are you a practising artist?

	Artist-teacher frequency
Yes	38
No	4

Table 52: Survey data: Is it important for an artist-teacher to be a practising artist?

	Manager frequency	Learner frequency
Yes	9	9
No	1	2

Unsure	1	–
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This view is not adopted at a higher level within the sector as in 2013 the legal requirement for Further Education teachers to engage in CPD was removed (Department for Business, Innovation and Skills, 2013; European Commission, 2019). However, it may still be a contractual obligation for some. Avis *et al.* (2015) agree with Artist-Teacher G and believe teachers must keep up to date with changes in their field (2015:195). This highlights the interviewees' concern over how easy it is to lose touch and how important it is to keep up to date.

Within Thornton's (2013) definition of an artist-teacher, there is an emphasis on the individual's dedication to both practices. However, Table 50 shows that 10% (n=4) of those self-identifying as artist-teachers do not have an art practice, and Table 51 shows 9% (n=1) of managers and 18% (n=2) of learners as unconcerned with their artist-teachers' dedication to art practice.

Artist-Teacher B and Manager I deal with Ulvund's (2015) definition and pose an alternative way to define artist-teachers in ACL. Building on the online survey data, Artist-Teacher B outlines why they resonated with this definition: the choice is heavily related to how artist-teachers identify themselves as professional artists first, and then as teachers, in opposition to Thornton's (2013) message of both roles having equal status. However, this is unsurprising as Thornton (2013) and Zwirn (2021) outline identities as developed through education. Thornton (2013) states that 'the important point in relation to the identity of the artist is that exposure to fine art practice has usually been quite extensive so that by the time students decide to train as teachers of art, their identities as artists have usually been developed' (2013:43). Zwirn (2021) agrees. Her research shows that those who study art at college level have strong artist identities, reflecting Artist-Teacher B's point. The

participant goes on to describe what Adams (2007) summarises as the teacher identity emerging 'from their identity as an artist' (2007:267), showing the clear sequential stage from professional artist to artist-teacher.

In becoming an artist-teacher I first had to become each separately. There was a period when I was an artist and a teacher. This time existed at the start of my PGCE [Postgraduate Certificate in Education] and ceased before the end of it. Here I was an artist in one context and a teacher in another. There was no crossover.

My teacher-self lived at the institution, on my laptop, and in notebooks. My artist-self existed within my art-making. The physical locations of these identities overlapped. The institution that I was teaching in was the institution that I studied in years prior and is where I started to solidify my artist identity. At home teaching and art practices took place in my bedroom. Both existed side by side and neither was ever out of reach.

Abbie Cairns, 2021, Two entities

Artist-Teacher B's extract shows her identity as not in conflict, possibly due to teaching being a choice, and to her intending to give something back to the community. This relates to the idea that teachers are altruistic individuals (Freire, 1996:27). Data from participant surveys highlights this as a theme, with 69% (n=29) of artist-teachers viewing themselves as altruistic and 100% (n=7) of managers agreeing. The altruistic nature shines through here, as while Artist-Teacher B is at the core, describing a master-apprentice style of skill acquisition, they did not pick Daichendt's 2010 definition outlining the artist-teacher as a 'master to learn from'. Artist-Teacher B's extract is important as it reflects themes from the published literature from the perspective of an artist-teacher in ACL, something that is missing from those cited (Adams, 2007; Daichendt, 2010; Thornton, 2013; Zwirn 2021).

Artist-Teacher L comments on Jaffe, Barniski, and Cox's 2013 definition. Artist-Teacher L uses the parachute metaphor outlined by this definition and expand it. While Jaffe, Barniski, and Cox's definition was not selected by any managers, Artist-Teacher L is touching on the precarious teaching hours associated with the sector (Westminster Hall, 2021), stating she is 'parachuted in' when needed, rather than contracted to teach a set timetable, due to the casual contracts (ETF, 2020).

Chapter summary

In this chapter, the findings from the online survey and interviews show a need for a new definition for the artist-teacher in ACL. The survey results show that none of the available definitions were chosen by a majority of participants.

I recommend a combination of the most popular definitions selected in surveys and interviews by participants, to create a new hybrid definition which encompasses the equal weighting of Thornton's (2013), the educational context of Ulvund's (2015), and the parachuting notion from Jaffe *et al.*, (2023).

A proposed definition for artist-teachers in ACL

I am a professional artist and teacher, and am dedicated to both as a practitioner. I have the competency needed to work in and through the arts in a community educational setting.

This definition was taken to artist-teacher focus groups to come to an overall consensus.

Focus groups

The findings from the interview phase were presented to focus group participants, the intention being to reach a consensus on how to define artist-teachers in ACL. Focus groups were audio-recorded and transcribed, before being coded, memoed, and diagrammed (Figure 9). They revisited the three most salient definitions from the interview phase (Thornton, 2013; Jaffe *et al.*, 2013; Ulvund, 2015) and, additionally, I introduced to my proposed definition.

Focus group participants discussed each of the three definitions, highlighting what they felt was positive or negative about each.

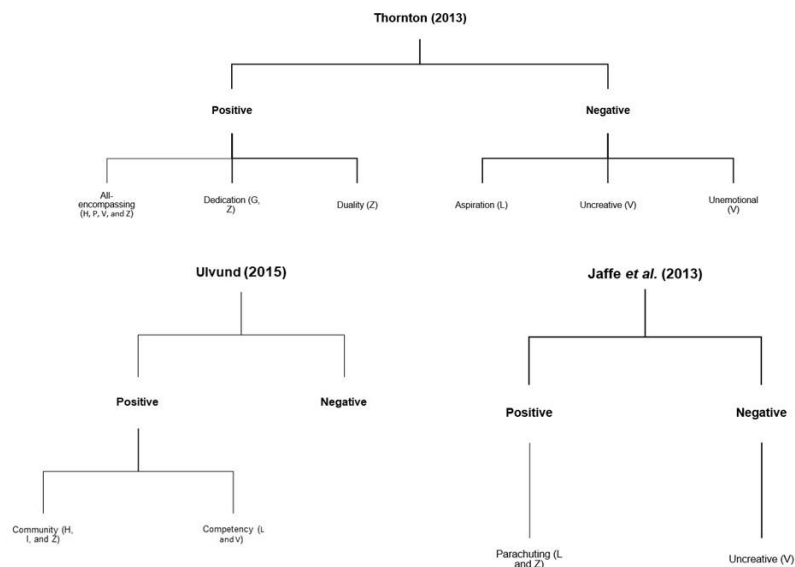


Figure 9: Focus group data: definition diagrams

Thornton's (2013) definition was outlined by five participants as most relatable. One participant (Artist-Teacher Z) found his linguistic choice of 'I'm dedicated to both activities' particularly successful, due to its balance between art and teaching

practice. However, it also received the most criticism, including being too 'unemotional' (Artist-Teacher V).

Five participants also spoke positively about Ulvund's (2015) definition. However, none selected this as their overall favourite. Despite this, his definition did not receive any criticism. Conversely, Jaffe *et al.*'s (2013) definition was least favourable, with just two participants commenting positively on it. Unlike the other two definitions, this definition was dismissed outright by one artist-teacher, and another criticised its unbalanced nature.

Focus groups took place in groups 1–3 (see Part 3), allowing for analysis to take place regarding each group and its members' opinions on the definitions. The intention was to see whether artist-teachers in each group could be defined in the same way.

Participants from groups 1 (Artist-Teachers H and V) and 3 (Artist-Teachers G, P, and Z) commented positively on Thornton's (2013) definition.

'An individual who practises making art and teaching art and is dedicated to both activities as a practitioner' (Thornton, 2013:89)

'I think [Thornton's] probably is me ... I do a lot of photography and teach photography and I'm dedicated to both ... probably fairly equally.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

This extract shows Artist-Teacher G as almost certain about her position, with the repeated use of 'probably'. It suggests a confident understanding of herself and why she resonates with Thornton's definition. She comments that this is down to how she splits her time equally, spending half her week teaching and half the week on

art practice. Not all artist-teachers have found this balance, with Artist-Teacher L stating that Thornton's definition reads more like an aspiration than a reflection of reality, showing opposite views from artist-teachers within group 3.

Group 1 consists of two artist-teachers. Artist-Teacher W commented that all the definitions worked, while Artist-Teachers H and I were drawn to Ulvund's due to the inclusion of the community. Participants from groups 2 (Artist-Teacher I) and 3 (Artist-Teachers L and Z) also agreed with the importance of inclusion of the

'A professional artist with the competency needed to work in and through the arts in an educational and/or community setting' (Ulvund, 2015:33)

community.

'... having that community, it's all about community, isn't it?'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

The use of a rhetorical question within the extract suggests the importance of community. The extract shows her belief that if you want to be an artist-teacher in ACL, you need to focus on the community aspect of the role. Other artist-teachers agree, with 'community' emerging as the joint most prevalent quality of the ACL sector, together with the learners (Figure 10).

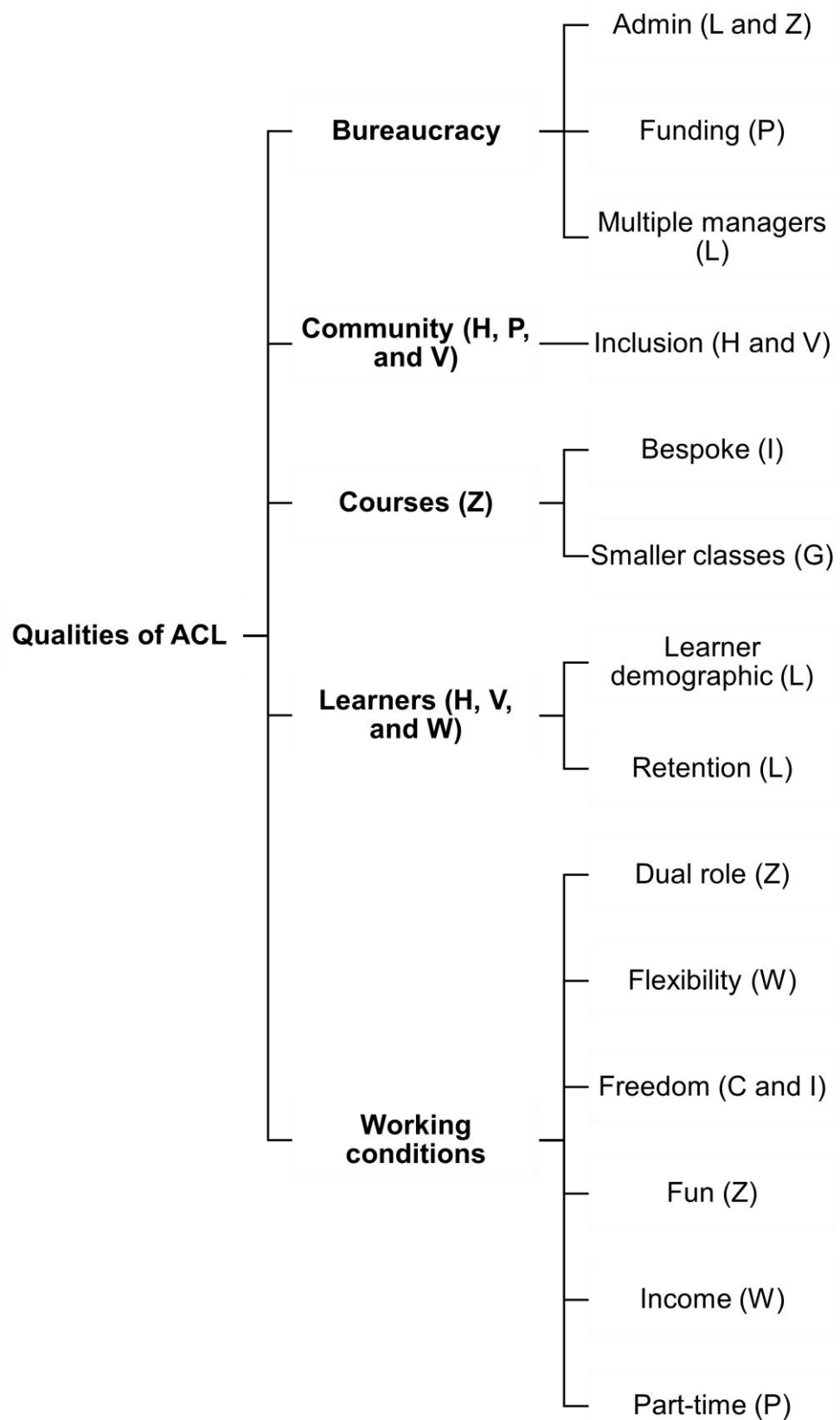


Figure 10 Focus group data: Qualities of ACL

Artist-Teachers P and V both commented on the role of community within ACL. They highlighted the importance of being part of their ACL communities, which are often made up of diverse groups of people, outlining that this helps to inform art practice.

The data showed that only participants from group 3 (Artist-Teachers G and L) commented positively on Jaffe *et al.*'s (2013) definition. This emerged as the only clear difference between groups 1 and 3.

'An individual who parachutes into all manner of places and works with whomever they find to help them make their own artwork' (Jaffe, Barniski and

'I sort of pop into different spaces, I suppose this parachute idea.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Artist-Teacher G's extract highlights that one of the qualities of ACL is working in different locations within a local authority. Her choice of words highlights that this is often without notice and not for long periods, this definition resonates with her as it reflects her lived experience.

Group 2 did not offer negative feedback on any of the definitions. Most critiques of the other two definitions came from Artist-Teacher V of Group 1.

'... 'practising practitioner', but it's ... like 'facilitator', isn't it? Sounds less creative than it should.'

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

Within the extract Artist-Teacher V is commenting on Thornton's (2013) definition, questioning the linguistic choice of 'practitioner'. She is suggesting the artist-teacher needs to be defined more creatively. She then outlined Jaffe *et al.*'s (2013) definition as too creative, highlighting the need for careful balance between the two roles.

The findings from the focus groups help to validate the phase 2 interview data which was used to construct my proposed definition for the artist-teacher in ACL. Focus group discussions echoed my coding and analysis of the interview data: my proposed definition is in line with the participant's thoughts on which parts of the three published definitions worked best (Thornton, 2013; Jaffe *et al.*, 2013; Ulvund, 2015), namely, the inclusion of Thornton's 'dedicated to both as a practitioner' (2013), and Ulvund's inclusion of community and competence (2015). The proposed definition is also more balanced than Jaffe *et al.*'s (2013). However, their responses show the proposed definition may still need developing, due to its inclusion of the term 'practitioner'.

Within the focus groups participants were then shown my proposed new definition for the artist-teacher in ACL. Participants were aware that the proposed definition came from my research. The depth and breadth of feedback for the proposed definition suggest participants were not influenced by knowing this. They were asked to comment on the definition in the same way they had for the three previous definitions, and were encouraged to share how they would change the definition. The transcripts were analysed, and the finding delineated in Figure 11.

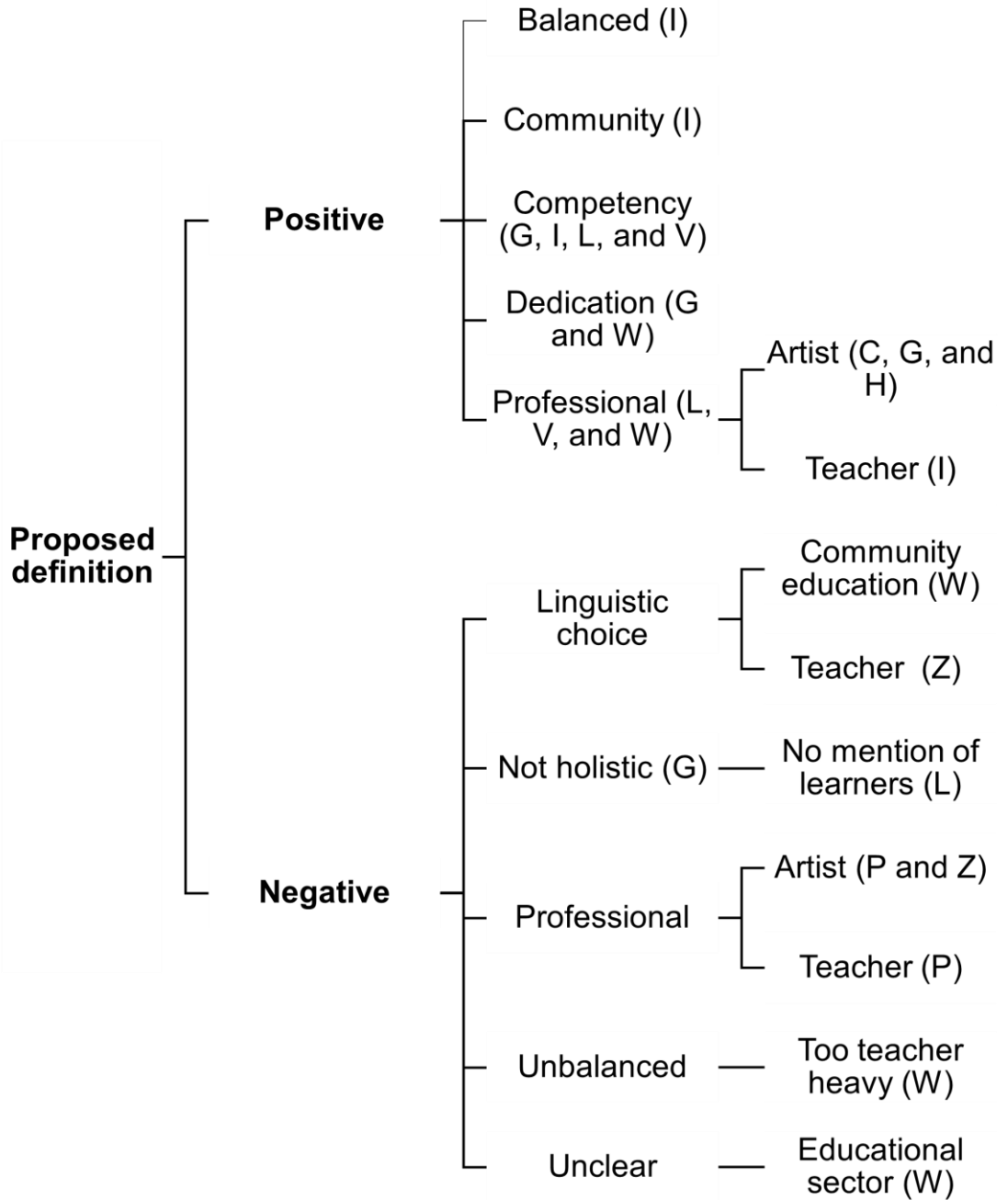


Figure 11: Focus group data: Proposed new definition of the artist-teacher in ACL

‘I am a professional artist and teacher and am dedicated to both as a practitioner. I have the competency needed to work in and through the arts in a community educational setting’

The need for a new definition for the artist-teacher in ACL was put to focus groups, in line with grounded theory, to make the findings reliable and to research a consensus on a new definition (Denscombe, 2021:239). The proposed definition is split into three parts, and each component part of the definition has been broken down and analysed with reference to the artist-teacher participants' feedback.

Part 1: 'I am a professional artist and teacher and am dedicated to both as a practitioner'

The first part of the proposed definition draws upon Ulvund's (2015) use of 'professional artist' and extends this to encompass the teacher as a professional, capturing Thornton's (2013) duality of the role and dedication to both elements.

The analysis highlighted a point of difference between participants in whether they considered themselves to be professional artists, and then what they considered to be a professional artist. Two artist-teachers (P and Z) did not consider themselves to be professional artists, while six did (Artist-Teachers C, G, H, L, V, and W). Artist-Teacher Z considered this in relation to Van Gogh and how he was only posthumously considered a professional artist. Artist-Teacher P felt she could not call herself a professional artist, or teacher, as she did not make a living from either role. In contrast, Artist-Teacher C believed you can be a professional artist regardless of income, if you work within the arts.

Artist-Teacher L also believed professionalism is related to income and that earning an income from her art sets her apart from amateur artists. However, Artist-Teacher G stressed that her art professionalism is tied to her education and qualifications. As most artist-teachers viewed themselves as professionals, the word will remain in the proposed definition.

Part 2: 'I have the competency needed to work in and through'

Part 2 of the proposed definition borrows from Ulvund's (2015) definition. Four artist-teachers (G, I, L, and V) stated that this resonated with them.

'I think that's good. I ... like the word "competency", it covers everyone. It says that you are qualified or ... knowledge.'

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

The extract highlights the inclusivity of the term 'competency' in comparison to 'qualifications'. This relates directly to one of the qualities of ACL: the ability to teach within this sector without qualifications. Demographic data highlights the array of qualifications held by the participants (Table 53), showing that use of the term 'competency' means no one is excluded. At the interview phase of the research, one participant in their first year of teaching in ACL did not hold a teaching qualification, but had enrolled in a teacher training course by the time of the focus group phase.

In the UK, there are nine levels of education (entry level, plus levels 1–8). The higher the qualification, the higher the difficulty (UK Government, 2022b). The following information comes from UK Government (2022b). Entry sub-levels go from 1 to 3 and include diplomas and functional skills qualifications. Level 1 qualifications include General Certificate of Secondary Education (GCSE) grades 1–3 (D–F), awards, certificates, diplomas, and national vocational qualifications (NVQs). Level 2 qualifications encompass the same, but at a higher level, GCSE grades 4–9 (C–A*). Level 3 sees the move to AS, A, and T Levels, as well as access to higher

education diplomas and international Baccalaureate diplomas, in addition to awards, certificates, and diplomas. Level 4 qualifications also encompass awards, certificates, diplomas, and NVQs. Additionally, this level includes certificates of higher education (CertHE) and higher national certificates (HNC). Level 5 qualifications include diplomas of higher education (DipHE) and foundation degrees, as well as the continued progression of awards, certificates, diplomas, and NVQs. Level 6 qualifications include degrees, and degree apprenticeships alongside awards, certificates, diplomas, and NVQs. Level 7 qualifications see the progression to master's degrees and postgraduate certificates in education as well as awards, certificates, diplomas, and NVQs. Level 8 qualification, the highest level of qualification in the UK, includes doctorates, awards, certificates, and diplomas.

Table 53: Interview data: Demographic information: Artist-teacher participant qualifications

	Highest art subject qualification achieved	Highest teaching qualification achieved
Level 2 and below	6%	6%
Level 3	6%	18%
Level 4	–	6%
Level 5	–	11%
Level 6	53%	–
Level 7	17%	29%
Level 8	6%	–
Other	–	–
Unsure	–	12%
None	–	6%

Not indicated	12%	12%
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Part 3: 'the arts in a community educational setting'

Part 3 of the proposed definition again draws upon Ulvund (2015), this time on his inclusion of a specific context. Part 3 of the proposed definition was the most criticised. Artist-Teachers G, L and W all proposed new endings:

- '... in a professional holistic community education setting' (Artist-Teacher G)
- '... in a professional community educational setting' (Artist-Teacher L)
- 'I have the competency needed to work in and through the arts sector. As well as in community educational settings' (Artist-Teacher W)

The analysis processes brought to my attention that the context was not specific enough. This becomes important, as in talking about the role of participation and non-participation with CoP, Wenger (2000) outlines that 'we also define ourselves by practices we do not engage in ... what we are not can even become a larger part of how we define ourselves' (2000:164). Thus, ACL should feature within the new definition, to exclude teaching in primary, secondary, general further, and higher education:

Revised part 3: 'the arts within adult community learning'

By including ACL in the definition, the professional and holistic nature does not need to be referred to as these are part of ACL. Artist-Teacher L additionally commented on the lack of the learner within the definition; the learner is referred to by Jaffe *et al.*

(2013) within her previously selected definition. The revised part 3 addresses this by stating the educational context, as adult learners are included in the DfE's (2019) definition for ACL.

Artist-Teacher W commented that part 3 of the definition is unbalanced and too focused on the teacher, and might benefit from harnessing the equal weighting of Thornton's (2013) definition, as part 1 does.

Revised part 3: 'art and adult community learning'

These comments have allowed for the co-construction of a new definition for the artist-teacher in ACL:

"I am a professional artist and teacher and am dedicated to both as a practitioner. I have the competencies needed to work in and through art and adult community learning."

This definition was taken back to focus group participants. However, there are still two words within this definition that caused discomfort for Artist-Teachers V and Z. Artist-Teacher V questioned the use of 'practitioner' when looking at Thornton's definition, while Artist-Teacher Z questioned the term 'teacher' with reference to bell hooks (Figure 12).

'... I wouldn't use the term 'teacher'. I would use 'educator'. Just because it taps into ... what we've all talked about, about community learning. I think ...

you're more the term “educator”. bell hooks defines the term educator as ‘those who care for souls’ and what she means by that is people that see people as souls ... because ... you build these communities ... I think it's very different. And I know that both of you have worked ... in colleges and stuff ... I feel what I'm doing is educating. Or being an educator. I'm not, I haven't got that that full teacher-in-a-classroom, in-an-establishment hat. That isn't the hat I wear.'

Artist-Teacher Z, Female, 45-49, ACL Centre 26, Yorkshire and the Humber

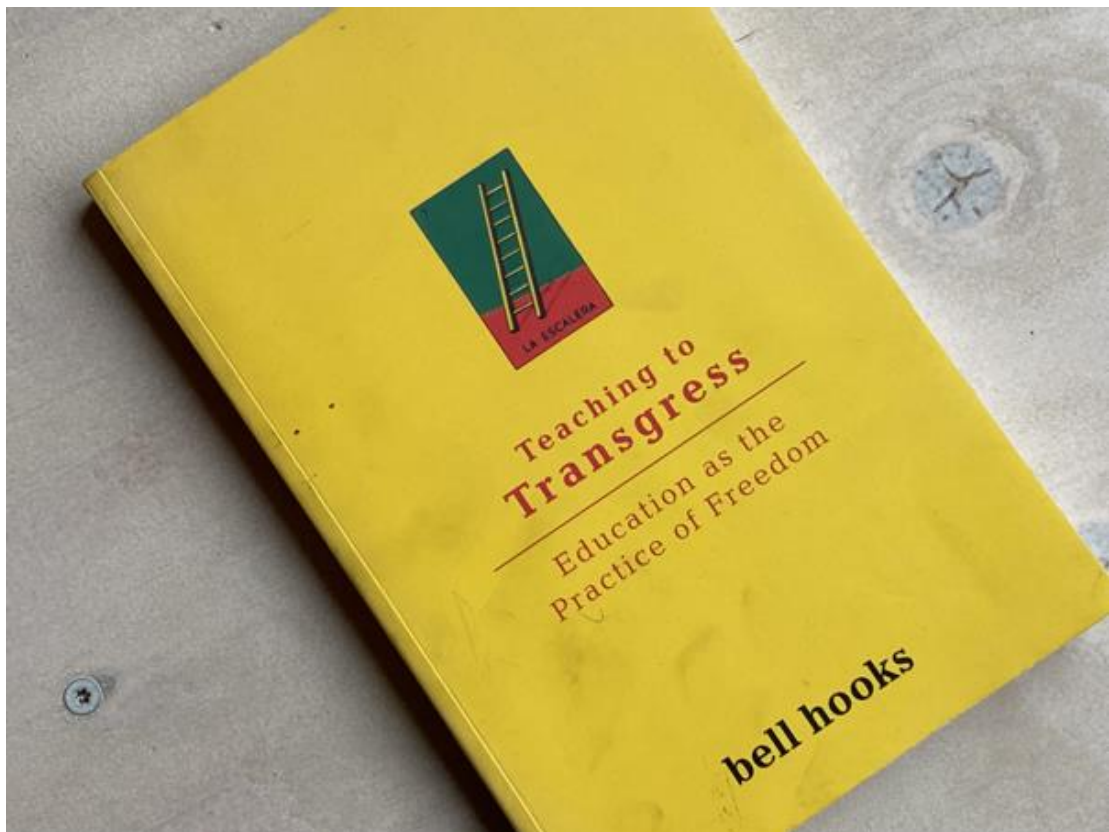


Figure 12: Artist-teacher Z's copy of bell hooks's *Teaching to Transgress*
(participant's own image)

'I really like that [Artist-Teacher Z] ... because actually you are in adult Ed ... your people come in and you are caring for their soul ... I mean [in] my groups ... there's always somebody who's starting chemo or finishing chemo or got a new grandson or is ... concerned about one of their children or ... all of these things happen and actually they care for my own soul as well.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Artist-Teacher H also talked of the role of her soul within focus group 2 when discussing the role of the artist-teacher in ACL, stating, 'all [their] heart and soul', and later clarified that being able to bare her soul comes from her artist identity.

The term 'teacher' was initially used as the research borrowed the whole term 'artist-teacher' from the published literature (Daichendt, 2010; Roller, 2013; Thornton, 2013; Graham and Rees, 2014; Vella, 2016; Zwirn, 2021). However, these texts talk predominantly about primary and secondary education.

Within the online survey, artist-teachers were asked what their job title was. This question was optional and completed by 35 (83%) of the 42 participants. One participant provided two titles as they work in two ACL centres: in one he is seen as a 'lecturer', in the other as a 'tutor'. This illustrates the lack of standardisation within the sector. Most pertinent for this research, just two participants were titled 'teacher' (Chart 3), suggesting the term 'artist-teacher' may not be viable.

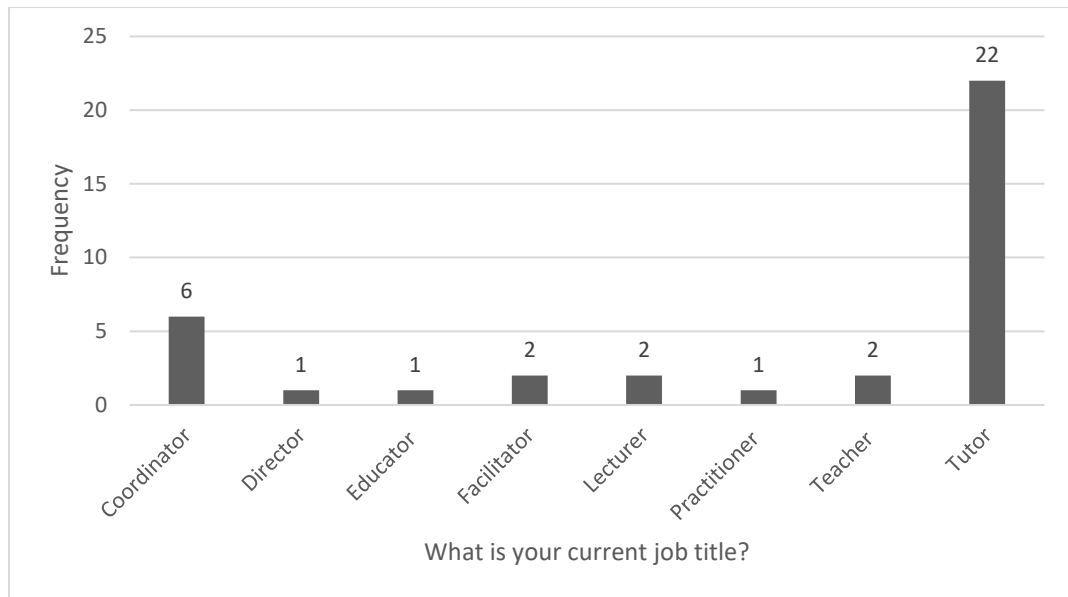


Chart 3: Survey data: What is your current job title?

Over 50% of participants (n=27) stated that their official job title included ‘tutor’. The term artist-tutor did not feature within the reviewed literature.

In round 2 focus groups (Appendix 5), four terms were put to participants: ‘educator,’ ‘practitioner,’ ‘teacher,’ and ‘tutor’. Four of the six participants chose the term ‘tutor’ (67%), and the remaining selected ‘teacher’ (33%). Both focus groups picked up on the lack of standardisation in terms used throughout the sector.

‘... it's quite interesting that we haven't got the unified term ... [laughs]. We all call ourselves different things ...’

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

‘That's a really interesting one because I think ... this has come up recently ... in the local council, the adult learning department, we've had a big

changeover of like an internal system and different people come up as different things.'

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

Artist-Teacher V shows this to be an issue in her centre. Those working for the same local authority, carrying out the same role, are named differently, including the terms 'facilitator' and 'lecturer'. Artist-Teachers O and V shared that they are titled 'lecturers', though that is not how they see themselves, due to the link between 'lecturer' and HE. Artist-teacher H viewed this linguistic choice as 'high-brow', and Artist-Teacher O saw it as 'grand'.

Issues are raised here in relation to titles, status, and professionalism (Briggs, 2007). Artist-Teachers H and P position compulsory education teachers as higher status than themselves.

'I don't feel that I'm doing the same sort of job as a school teacher in any shape or form ... [you] only had to go through the recent pandemic to know that ... It's a different league.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London



Figure 13: Artist-Teacher P's 'Best Teacher' bear, a gift from a student (participant's own image)

The extract shows Artist-Teacher P's belief that the job she carries out differs from the job of compulsory education teachers, though she cannot be sure she is not doing the same, as she has no experience of working in the compulsory sector. She believes it is not possible at all that the two share qualities, so she positions compulsory education teachers as superior to those in ACL, citing their work during the COVID19 pandemic as evidence. However, her learners do see her as a teacher, as shown in Figure 13, which pictures a gift received by Artist-Teacher P,

which reads 'Best Teacher.' Further, Artist-Teacher H states that she doesn't feel like a 'real teacher', because she does not work in a school (Figure 14), suggesting she is a fake.



Figure 14: Artist-Teacher H's ACL classroom (participant's own image)

Artist-Teacher I identifies one difference between compulsory education and ACL: class sizes.

'... a small group of people, between three and nine ... I think teachers in schools are about twenty to thirty people. So it's such a huge difference ... It's just completely different ...'

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

Participants highlighted how titles go some way to differentiating roles. Both focus groups discussed how their role differed from that of a teacher in compulsory education.

'... when you say "teacher" people think like in school setting ... it's really interesting. You just make that assumption, teaching ... secondary schoolchildren, it is like, "no"... it's really interesting.'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Artist-Teacher O comments on the shared public understanding of the term 'teacher' (Wittgenstein, 2000), and the relationship this has with a school context, a context that she does not teach in (Figure 15). Artist-Teacher V comments on this 'unusual' phenomenon, sharing her belief that primary and secondary education '[are] more teacher', than ACL, but cannot articulate why. Similarly, Artist-Teacher H comments on the issue of communicating the job role, stating she would tell an acquaintance she was a teacher, but finds their interpretation 'jars' with her lived experience.



Figure 15: Artist-Teacher O's ACL classroom (participant's own image)

Despite initial discussions suggesting 'tutor' was the preferred term (Table 42), both personally and contractually, when asked to pick between the dual terms ('artist-teacher', 'artist-tutor', 'artist-educator', and 'artist-practitioner'), four selected 'artist-teacher' (67%). One selected 'artist-tutor' (17%), and one was undecided (17%).

Artist-Teacher O suggests that 'artist-teacher' is suitable as it draws on a collaborative identity.

'I did a masters ... "the artist-teacher scheme" ... it was like different artist-teachers from primary school, secondary, like myself in adult education ... It's very much ... that sort of identity that we ... group together ... build that ... cohesive or collaborative identity ...'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

This extract draws on Artist-Teacher O's experience of the artist-teacher scheme (ATS). The ATS used to be more prolific, running as a national scheme, but is now only delivered in some local contexts. The scheme saw Higher Educational Institutes (HEIs) partner with local arts organisations. Previous partnerships included the University of Northumbria and BALTIC Centre for Contemporary Art; Birmingham City University and Ikon and the New Gallery, Walsall; Oxford Brookes University and Modern Art Oxford; Liverpool John Moores University and Tate Liverpool; Goldsmiths and Tate Modern; Colchester Institute and Firstsite (Butterworth, 2013:26). Artist-Teacher O studied at one of the surviving schemes. The ATS was intended to meet the needs of both artist and teacher in terms of CPD (Hall, 2010:104). Artist-Teacher O uses the experience to illustrate how artist-teachers can be the same but different, with qualities that diverge and converge (Wittgenstein, 2000:31–32). She suggests 'artist-teacher' can encompass groups of teachers from a wide range of contexts to form a united whole connected by shared activities, interests, and qualities (Lave and Wenger, 1991:57).

Focus group participants were asked to come to a consensus on a hyphenated term (Table 54).

Table 54: Focus group data: Hyphenated term

Hyphenated term	Artist-teacher frequency
Artist-teacher	4
Artist-tutor	1
Artist-educator	–
Artist-practitioner	–
Undecided	1

Despite 'tutor' being the most prevalent term when not hyphenated with 'artist', it was not the most popular term when hyphenated. Artist-Teacher O rationalises her choice of 'artist-teacher' as related to wanting to be part of a larger group identity. Within the extract above, she relates this identity back to her education; the formative power of education on identity is further explored in Part 3. There is a desire to be part of something bigger. Artist-Teacher P continues on this theme, and outlines that as long as the context in which you teach is known, then it is acceptable to use the same term for multiple educational sectors.

“[A]rtist-teacher” is OK ... I think the activity which I and others are engaged in is teaching ... particularly if you're saying it within adult community learning, you already know what you're talking about.’

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Artist-Teacher P continues to question the linguistics of the term, believing that 'teaching' is the verb, and 'tutor' is the noun. Artist-Teachers G and H also both liked the hyphenated term 'artist-teacher'. Artist-Teacher H does not expand on this. However, Artist-Teacher G explains she previously selected 'tutor' rather than 'teacher' due to 'tutor' being on her contract, rather than personal preference.

It should be considered that the term 'artist-teacher' has been used with these participants from the start of the research process, and this may have influenced their decision to favour the term.

Focus group summary

In summary, the proposed definition has been broken down into composite parts and analysed with artist-teacher extract and survey data. The focus groups found the need to reword parts of the proposed definition to ensure it reflected the roles of artists and teachers equally. Due to the nature of the research, it was important the definition was co-constructed and that participants could come to a consensus on its applicability.

The rationale for the proposed definition is based on the unsuitability of those previously outlined. Some questions remained around the term 'teacher'. However, participants preferred the hyphenated term 'artist-teacher' over alternatives. The co-constructed definition is to the point and relevant to the people to whom it applies. It was chosen by more participants than the other three outlined definitions as it integrates the specific educational context.

Co-constructed definition of an artist-teacher in ACL

I am a professional artist and teacher, and I am dedicated to both. I have the competencies needed to work in and through art and adult community learning.

2.3 Chapter 2: Visualising the artist-teacher Identity

In this chapter, models of the artist-teacher will be explored to help visualise the identity. The chapter outlines Thornton's (2013) 'overlapping concepts figure'. Despite my participants not coming to a consensus on Thornton's definition (2013), my research comes back to his work due to the number of times it has been cited in the research of others, in comparison to the other authors within this literature

review. Additionally, Daichendt's (2011) use of networks of enterprises is introduced, as well as my own contributions, the 'tetrad identity model' (Cairns, 2021b) (Appendix 19) and the Artist-Teacher Likert Scale (ATLS) (Cairns, 2022f; Cairns, 2023g; Cairns, forthcoming-a). The applicability of these models to artist-teachers in ACL is tested with participants.

Thornton's artist-teacher model and overlapping concepts figure

Thornton (2013) provides a model which goes hand-in-hand with his previously outlined definition of the artist-teacher. Thornton describes his model as 'a helpful aid to understand the phenomenon rather than a precise representation' (2012:41). The model comprises his overlapping concepts figure (Figure 16) (2013) and textual description, which provides 'notions, practices, beliefs, observations, and interpretations of who is, [and] what it means to be, an artist teacher in England today' (2012:41). However, the textual description is hard to follow due to lengthy points. It is also now over a decade old. The model looks at the professional identity of artists, researchers, and teachers within art and education, highlighting tensions (2013:10). Thornton's work is aimed at 'all art practitioners, professionals and students who[se] ... identities [embrace] ... aspects of the culture of art, research and education' (2013:3), allowing his work to inform a wide scope. However, this becomes a limitation, as the research is less specific, referencing education systems in England, including primary, secondary, and HE (2013:19). The inclusion of ACL is limited, and ACL is only briefly identified as an additional provider (2013:88). However, Thornton's research is valuable as it helps build an understanding of the three identities outlined in the title of his book, and how they come together. This research will have a particular focus on how Thornton sees artists and teachers uniting.

Thornton's (2013) artist-teacher model is contextualised with a colour theory metaphor to show how primary identities (artist, teacher, researcher) mix to create secondary identities: 'in colour theory ... the primary colours ... can be combined in three different ways to form secondary colours' (2013:3). The artist is represented as red, the teacher as blue and the researcher as yellow, 'hence purple represents the artist-teacher' (2013:3). The model emphasises Thornton's view that interaction between two differing professional identities is key. Others agree. Reardon's interviewee (2008), artist and Emeritus Professor in Fine Art at Manchester University, Pavel B uchler, comments, 'If you don't develop knowledge, you've nothing to teach' (2008:78), showing the maintenance of dual roles as beneficial to teaching. In B uchler's case the resulting professional identity is 'teacher-researcher', or 'artist-teacher-researcher' as he is also an artist.

During my PGCE I exhibited 25 times, including at Tate St Ives, Firstsite and in New York. Exhibiting kept me grounded in my art practice, it forced me to make. This fed into my teaching and informed schemes of work and session plans required of me during my PGCE placement, allowing me to revise outdated documents.

Abbie Cairns, 2021, I can do both (continued)

Thornton's overlapping concepts figure (2013:52) shows how the artist-teacher is formed (Figure 16). While Thornton does not refer to this as a Venn diagram, it could be misconstrued as one. The key difference between a Venn diagram and Thornton's figure is his use of a series of circles that do not contain their own sets, rather than overlapping circles, each with a set, intended to show all possible relationships between the different sets. There is a lack of labelling within the figure, and while it can be assumed the two outer circles represent the singular artist and

teacher, this is not explicit. His figure does not accurately describe the equal weighting of each role, as the middle sector is not equally made up of the outer two. Thornton's figure leaves much of the artist-teacher unrelated to both the artist and the teacher, and would have been more effective if two overlapping circles, labelled 'artist' and 'teacher' were shown, with the intersection named 'artist-teacher'.

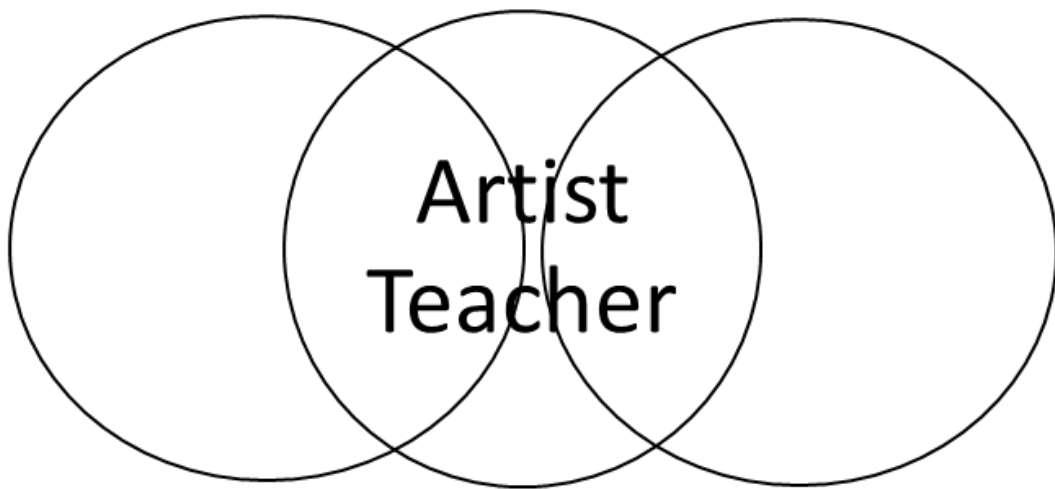


Figure 16: A reproduction of Thornton's overlapping concepts figure (Thornton, 2013:52)

Thornton's model and figure are restrictive, and it is with a third possible identity that the overlapping concepts figure starts to fail, as it neglects the 'researcher' identity previously outlined in the colour theory metaphor and the title of his book. If the colour theory metaphor is continued, adding more professional identities into the colour mix, such as 'artist-teacher-researcher', would result in brown, rather than purple. This is limiting, as individuals can take on three or more professional identities, including 'artist-teacher-student'. Thornton (2013) references this, stating that teachers '[r]eflect upon their practice ... to improve it ... [artist-teachers] simultaneously engage in teaching and learning' (2013:7). This is something he also

comments on in earlier work, outlining the teacher-student as an individual, 'no longer merely the-one-who-teaches, but one who is himself (or herself) ... taught in dialogue with the students' (2011:32). The term 'teacher-student' does not go far enough to convey the professional identity, as the artist is absent, highlighting the need for longer titles and a more complex model.

Thornton's work neglects the 'student' identity, both in the colour theory metaphor and overlapping concepts figure (Figure 16). Figure 17 highlights the possible relationships between the four identities outlined by Thornton, demonstrating the complexities of identity and emphasising the simplistic nature of his work. As a reader of Thornton, I wonder if he only included the researcher as a third possible identity so that he could include the colour theory metaphor, or similarly left the student identity out, which sets him up to fail. Thornton neglected many other identities, as illustrated by Daichendt's (2011) outlining of Wallis's various roles, spanning artist, educator, designer, philosopher, and student (2011:72).

2016, I've just completed my Fine Art BA and now, after hearing the recently heavily advertised university centre on the radio, I am here enquiring about teacher training.

Second floor, along the brightly lit corridor, sparse of other people. Walking onward, towards an open door to a classroom. A tutor waiting – mature, female, friendly. Piles of application forms.

I explain that I've just graduated and want to get into teaching. I laugh at something; my sunglasses fall off my head on to the floor. I pick them up.

'To apply fill out this form and return it.' So easy, fill out this form and you'll be a teacher.

Sometime later the form is completed and returned, along with student finance – without a hitch, which superstitiously I think is a good sign.

Accepted, the news comes by letter. Start date printed in bold black ink. Am I a teacher now? A student? Am I still an artist?

Tetrad identity model

Thornton's unexplored relationships between artists, teachers, researchers and students were included in the development of the tetrad identity model (Figure 17). The model highlights how identities come together, starting with individual identities and moving inwards towards a tetrad identity. The four identities here are taken from Thornton's research and my lived experience but can easily be changed to fit others' identities. I currently find myself located in the central intersection of the model. However, the main purpose of Figure 17 is to highlight the gaps in Thornton's figure. The tetrad identity model is potentially significant as it expands on Thornton's works. The usefulness of this new model is explored with artist-teacher participants.

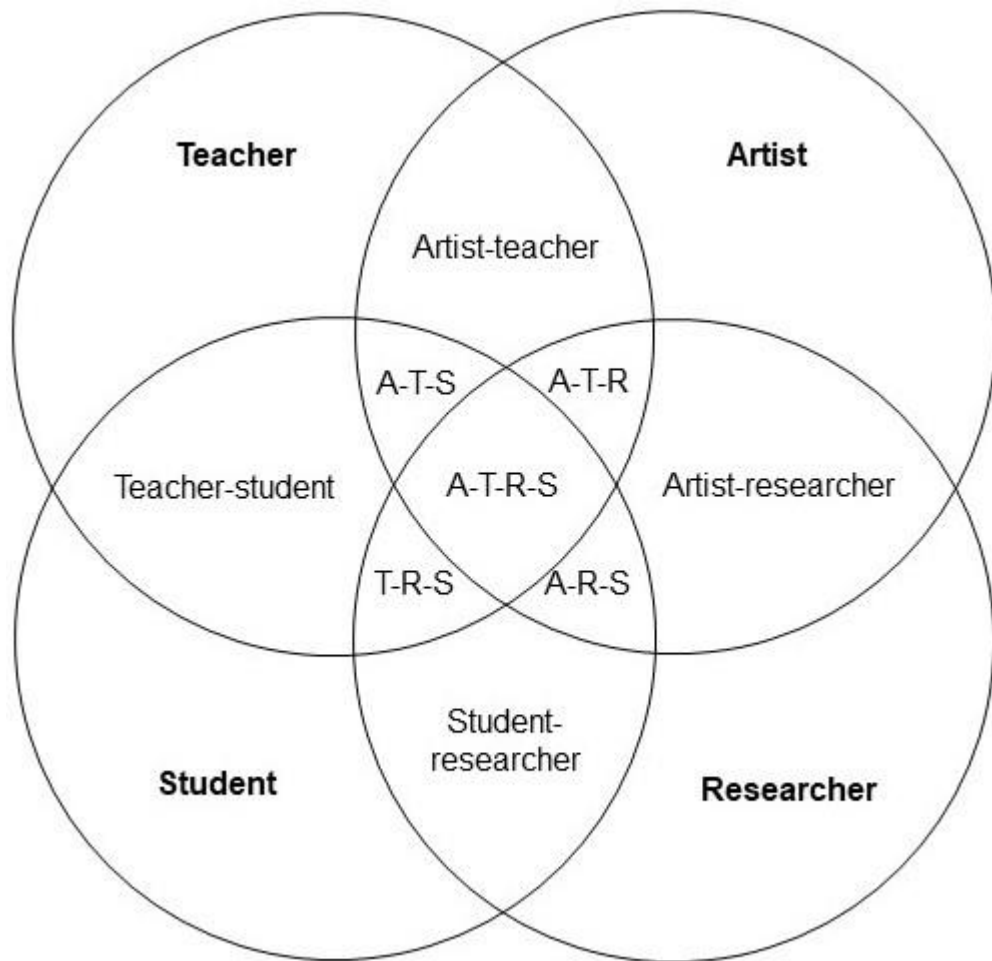


Figure 17: Tetrads identity model (Cairns, 2020)

Network of enterprises

Networks of enterprises are a type of diagram first used by American psychologist Howard Gruber with creative people at work (Wallace and Gruber, 1989). Gruber outlines that they encompass several related activities which allow the 'creative person' to continue towards goals in different areas (1989:11). Daichendt (2011) uses one to chart the life of George Wallis. Documented within his network of enterprises is the date Wallis first used the term 'artist-educator', 1845 (2011:72) (Figure 18).

Within networks of enterprises, the width of the columns indicates the level of involvement in each enterprise (artist, teacher, philosophy, design, and education)

from none to significant. They highlight the ‘trade-off’ between different enterprises and the ‘density and breadth’ of each (Wallace and Gruber, 1989:12). Daichendt (2011) outlines networks of enterprises as tools to document the diverse aspects of one’s life over time. In the case of Wallis this tool ‘track[s] the streams of thinking’ that led him to identify as an artist-educator (2011:71).

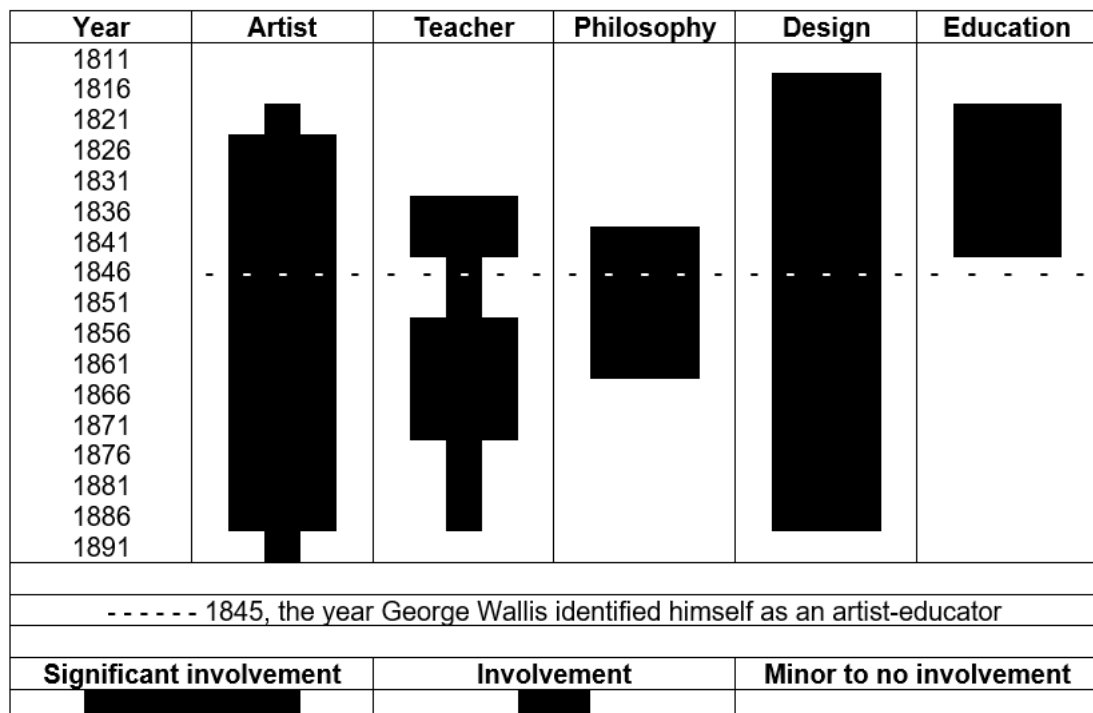


Figure 18: A reproduction of Daichendt’s network of enterprises for George Wallis (2011:72)

Wallis’s network of enterprises (Daichendt, 2011) supports the need for a new model, as it is evident he is more than an artist and teacher and/or educator, and thus does not fit into Thornton’s overlapping concepts figure (2013). In 1845, the year Wallis identified himself as an artist-educator, he was also a philosopher and designer, giving him the tetrad identity of artist-teacher-philosopher-designer.

McAdams (1993) suggests individuals choose a dominant way to identity, as they

seek to be 'one thing' in an often complex life (1993:122). Both my own and Wallis's networks of enterprises show how identity can be made up of numerous components that change over time (Figure 19).

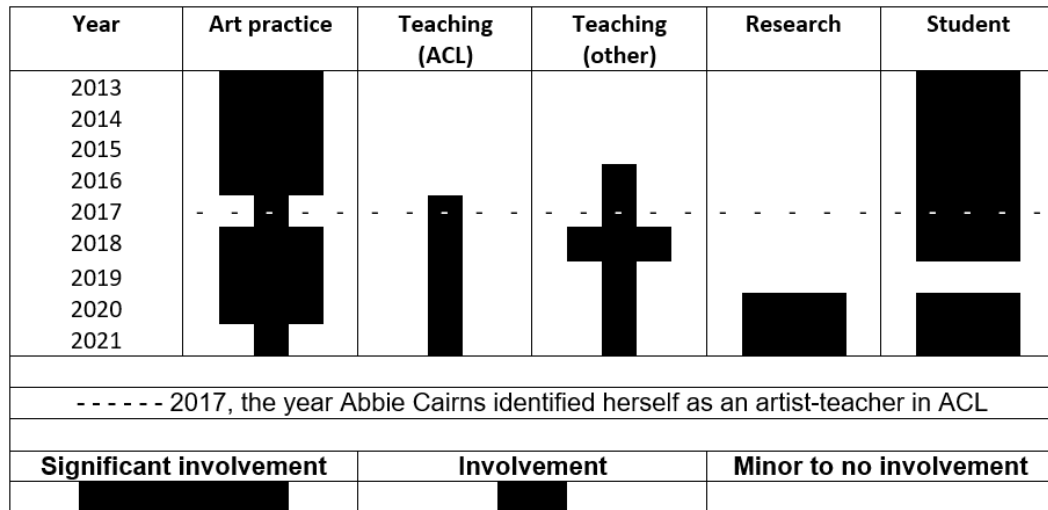


Figure 19: Network of enterprises for Abbie Cairns

The artist-teacher Likert scale

The artist-teacher Likert scale (ATLS) is a tool to collect continuous data from artist-teachers about their identity and allows them to place themselves between the points of 'teacher' and 'artist' to reflect their current identity (Figure 20). The scale runs from one to ten, and visually from blue to red.

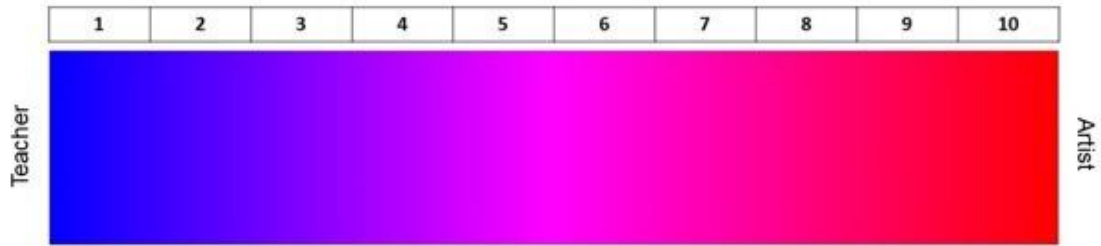


Figure 20: Artist-Teacher Likert Scale

The ATLS brings together Thornton's (2013) overlapping concepts figure and colour theory metaphor, and Daichendt's (2009b) and others' (Parker, 2009; Thornton, 2013) comments on artist-teachers existing on continuums. The ATLS also borrows from the network of enterprises, in the way that it considers level of involvement, and acknowledges artist-teacher identity flux (Steadman, 2023) .

Interviewed artist-teachers were asked to place themselves on the ATLS, visualising first their current identity and then their ideal identity. Additionally, managers were asked to place an 'ideal artist-teacher'.

Artist-teachers in ACL interview data show the real-world applicability of the ATLS. Within interviews, Artist-Teachers P and F show how contexts shift the artist-teachers' identities (Thornton, 2013:4). The extracts below demonstrate how the communities they found themselves in affected their identities. First, we see how being in a community of practice (CoP) with other artists promotes an artist identity, then how being in a teacher CoP has the same effect on teacher identity.

'If I go on a course with other potters ... I feel like a potter talking to other potters.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Artist-Teacher teacher P suggests that CoPs can impact identities, as when with others from her vocation she ‘feels like a potter’, even if that is not her dominant way of identifying. As outlined by her ATLS response, she usually feels more like a teacher (Figure 21), which could be because she spends most of her time in a teaching environment. Artist-Teacher P spends eleven to fifteen hours teaching a week, in comparison to fewer than five hours on her art practice. This shows how her identity shifts depending on professional location and access to CoP and CPD.

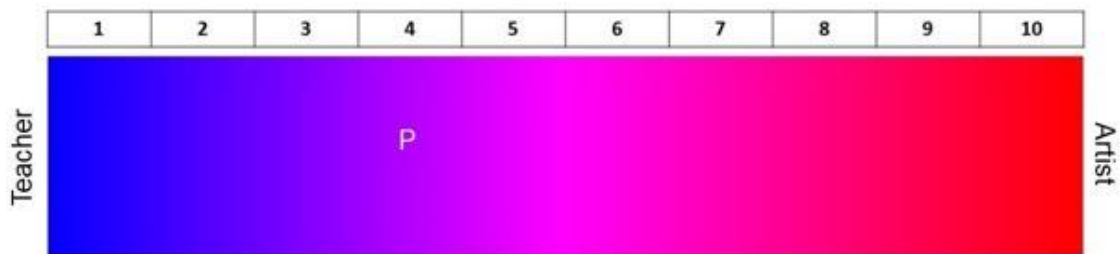


Figure 21: Artist-Teacher P’s ATLS response

Allen (2011) also comments on the phenomenon of CoP impacting identity. He highlights how the artist-teacher identity is constantly in flux due to the ‘mutable nature of teaching and learning, the different types of relationship a learner has to a teacher; a teacher to a student; an artist to a potential viewer or audience’ (2011:13). This shows the need for an individual to sometimes be more of one thing than another, depending on the context (Steadman, 2023). Fejes and Köpsén (2014) agree, stating that for vocational tutors ‘identities are complex ... and shifting’ (2014:269) as the individual moves from one profession to another, or somewhere in between (2014:270), such as becoming an artist-teacher. Wenger (2000) warns that ‘moving from one [CoP] to another can demand quite a transformation’ (2000:103). As an individual enters a profession and becomes a member of that CoP, they may find that their professional identity shifts.

Adams (2007) and others (McAdams, 1993; Page, 2012) suggest this happens as identity can be defined socially (McAdams, 1993:94–95; Adams, 2007:266; Page, 2012:74). As individuals enter dialogues with others in their new CoP a transformation takes place (Lave and Wenger, 1991:85; Thornton, 2013:126). Without transforming their identities, individuals risk being excluded (Wenger *et al.*, 2002:151; Page, 2012:74).

‘I was ... surrounded by teachers instead of artists. So, I was working there three days a week and I suppose in that sense ... I was more in a teaching environment than an artist environment ... I wasn't surrounded by other artists. Which is, I think, a big part of artistic identity, being surrounded by peers that are doing what you're doing ... Whereas there ... they didn't have the same art education, or interest that I had. So, conversations weren't about art or creative practice.’

Artist-Teacher F, female, 35–39, ACL centre 2, East of England

The extract highlights Artist-Teacher F as experiencing the same, but reversed, experience to Artist-Teacher P. Her life story interview showed how she became a teacher before an artist-teacher in ACL, teaching outside of art, in a school context. She was embedded in a teaching environment, with other teachers, which led to the identification of teacher, an identity she was not happy with.

Artist-Teacher F did not fit into the teacher CoP, as she did not share in the family resemblances (Wittgenstein, 2000). She found the experience of being surrounded by teachers negative. She was being enclosed and cut off from her artist self and unable to engage in legitimate peripheral participation (Wenger, 2000:100; Wenger *et al.*, 2002:151; Hofsess, 2015:3; Graham and Estrada, 2019: 20–21).

The extract also comments on the role time plays in identity. Artist-Teacher F felt like a teacher as she was spending most of her week in a teaching environment, suggesting the amount of time spent in a professional location may impact identity. Artist-Teacher F now teaches art within ACL and identifies more strongly as an artist, placing herself as 8 on the ATLS. Additionally, artist-teachers can go through transition within their professional identities, due to activities including training (Adams, 2007:266), personal development (Thornton, 2013:177), and career progression (Vella, 2016:19–21).

Upon entering the PGCE I was already an artist, to some extent I always had been. However, I was not a teacher and there was much to learn. Quickly. Knowledge I needed to learn away from my artist self. I could not jump in, day one and be an artist-teacher. I was confident as an artist, but I had no idea what I was doing as a teacher.

Abbie Cairns, 2022, Two entities (continued)

Adams (2007) and Thornton (2013) both identified teacher training as transformative (Adams, 2007:266; Thornton, 2013:31), and Fejes and Köpsén (2014) outline 'learning [as] an inseparable process of identity formation' (2014:268). This can be extended beyond teacher training and apply to the nine levels of education in the UK (Reardon, 2008:210, 281; UK Government, 2022b). Through this engagement individuals 'unveil the world' and transform themselves (Freire, 1996:36) to 'move towards ever new possibilities' (1996:14). This is evident within interviewees' life stories and within their networks of enterprises. Additionally, the ATLS allows participants to more eloquently express their lived experiences of it. An extract from Artist-Teacher Z shows how her teacher training course is

affecting her identity, while Artist-Teacher O comments on how re-entering art education, as a PhD student, has changed hers.

‘Probably more seven. I’m probably more ... I’m an artist ... I’m a floral artist ... I’m still developing as a teacher, so I would say seven.’

Artist-Teacher Z, female, 45–49, ACL centre 33, Yorkshire and the Humber

This extract shows Artist-Teacher Z felt she was still developing as a teacher, as at the time of her interview she had not completed her teaching qualification (Figure 22). She is yet to grow into the professional role of teacher and does not feel advanced enough to identify as one. In contrast, she has experience of being a floral artist, and finds the identity of artist easier to inhabit.

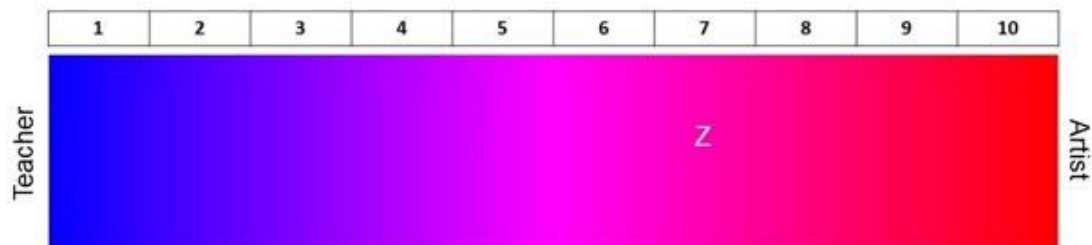


Figure 22: Artist-Teacher Z ATLS response

‘... I’d probably put myself down at a six ... I’ve just started a fine art PhD by practice ... which I’m really loving. I might shift a little more to a seven [Figure 23], possibly an eight. Though I really do enjoy my art teaching, and even though it’s twenty-seven years on, I feel as enthusiastic about it now as it did in the beginning ... that’s not waned.’

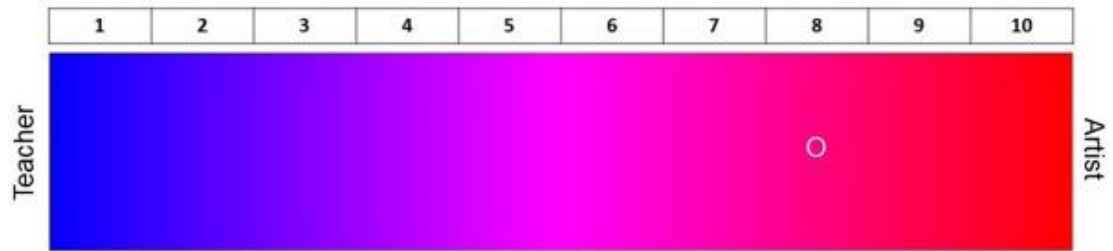


Figure 23: Artist-Teacher O's desired ATLS response

Artist-Teacher O shows how her identity has shifted as she re-engages with her art practice through formal education. Within the extract, she is keen to say that she still enjoys art teaching. As she talks about her situation, she moves up and down the Likert scale. She suggests neither enthusiasm for, nor time spent, teaching is enough to influence her identity; instead education is a bigger factor, despite having spent twenty-seven years as an artist-teacher, fourteen of those in ACL (Figure 24). This new educational journey is shifting her identity towards that of an artist.

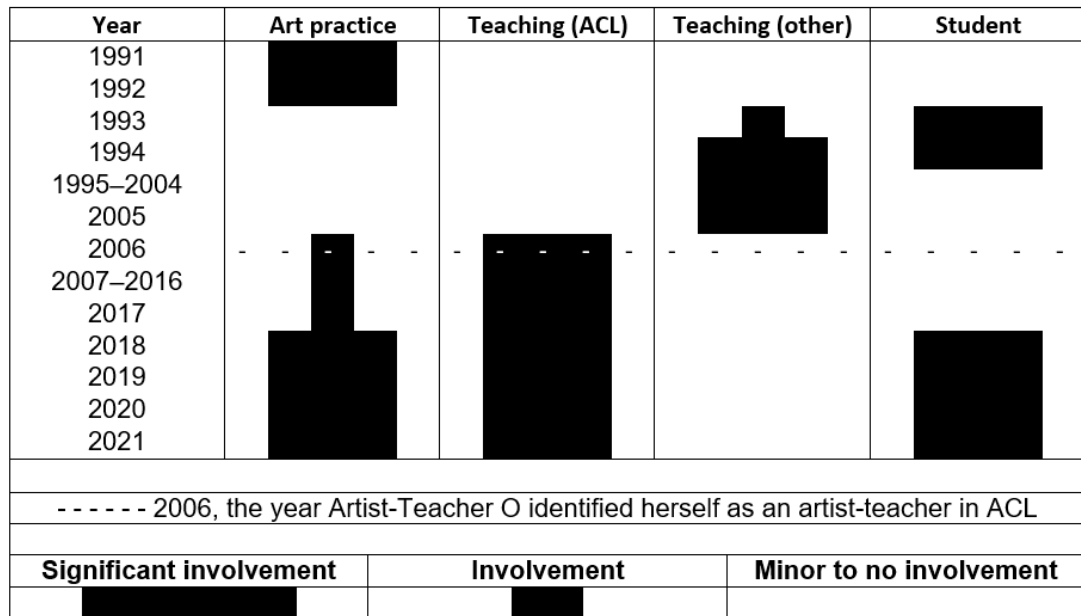


Figure 24: Interview data: Artist-Teacher O's network of enterprises

However, for some, including Klee (Thornton, 2013), the two identities co-exist: '[h]ere in the studio I work at half a dozen paintings and I am drawing and thinking and thinking about my course, everything together' (Klee, 2002 cited in 2013:85), with the two completely overlapping (Graham and Rees, 2014:22). This echoes Thornton's (2013) overlapping concepts figure, and is also expressed by Artist-Teachers A, B and G, who placed themselves at five on the ATLS.

'I've put myself directly at number five ... which is, it's kind of weird ... if you sit on the fence or if you're right in the middle that can [be] seen to be a negative ... However, there's a caveat to that ... I'd like to think that I am definitely on the five, but the reality of work sometimes interferes with my philosophy and thinking, so the actual reality is that perhaps I fall more into the blue than I should do.'

Artist-Teacher A, female, 50–54, ACL centre 16, North East

This extract shows Artist-Teacher A as placing herself at the midway point between artist and teacher. She acknowledges that this could be seen as not making a decision, however she links this to being connected to her artist-teacher philosophy. This is not the first time the role has been thought of in this way: in Part 1, Chapter 1, Daichendt (2010) outlines the role in the same way. Perhaps less romantic than Daichendt, Artist-Teacher A highlights that this comes with limitations and at times she is more teacher than artist. This could be as she is spending more time teaching per week (five to ten hours) than on art practice (fewer than five hours). Manager H also had this expectation, though he did not link it to philosophical beliefs.

'In an ideal world five or six, but, what actually happens ... it's one and ten, and they switch and that's the joy of adult and community learning ... They can switch ...'

Manager H, male, 45–49, ACL centre 27, South East

Manager H suggests that the concept of what is most suitable, an artist-teacher in ACL as sitting at five or six on the ATLS, is not achievable and that in real-life the two do not overlap as much as Klee states (Thornton, 2013:85). McAdams (1993) believes this is because 'modern life' requires us to think and act in a host of ways, which are 'sometimes contradictory' (1993:118). The extract shows the idea of flux, with the artist-teacher moving between the two fields on a continuum (Daichendt, 2010), depending on the context they find themselves in (Thornton, 2013).

The ease with which Klee thought about both enterprises in both contexts, could be of the time. Klee was teaching in art schools around 1919 (Thornton, 2012:39), more aligned with HE than ACL. It must be considered what the responsibilities of

an artist-teacher were then, in comparison to today's Ofsted requirements and 'burdensome admin' (Bishop, 2011). Thinking about a course while making your own art would not meet today's requirements. Ofsted was not introduced until 1992 and is not operational in HE. Hall (2010), a lecturer in art and design education, suggests a more pragmatic application of Klee's thinking, stating, 'some artist teachers regard making and teaching art feeding off each other as essential and inevitable ... synonymous' (2010:107), showing how they can inform each other, while not necessarily co-existing.

Examples from the literature and participants highlight that the experience of the role of artist-teacher differs from one artist-teacher to another. The participant extracts show how artist-teachers in ACL can sit close to either side of the ATLS, or in the middle. They can be an artist in one context and time, and a teacher in another, and still identify as an artist-teacher in ACL. Artist-teachers are able to be 'important things for important people, at particular times and in particular places' (McAdams, 1993:122). They can have the identity of an artist-teacher in ACL but want to change the balance. They can be involved in several enterprises, and still dominantly identify as an artist-teacher in ACL. Wenger (2000) shows this to be a legitimate way of identifying: in his outline of identification and negotiability, he states that identity is often closely tied to communities that provide us with the most meaning (2000:207). This chapter has shown that these points need to be reflected in a model of the role of the artist-teacher in ACL.

The use of the ATLS by participants highlights its real-world applicability (Nadler, 1980), and the continuous data collected can be used to further illustrate the lived experience of artist-teachers. Table 55 outlines the continuous data of artist-teacher interviewees (n=17) and shows nine wanted to increase their artist identity and desired a move of between one and four points up the scale. On average, artist-teachers wanted an increase of two points, moving closer towards an 'artist' identity.

Of those who wanted to increase their artist identity (53%), six ranked their current artist-teacher identity as under seven. Those who currently identify as more teacher desired a larger move in the opposite direction, between three and four moves up the scale. Those currently more central within the Likert scale desired a smaller increase to their artist identity, between one and two points.

The most common desired identity outcome was seven (n=5) (Table 55), and the mean 'current artist-teacher identity' is six. The descriptive data shows that on average participants wanted to identify as a 6.8 on the ATLS. No artist-teacher participants desired to move towards the teacher end of the scale.

Table 55: Interview data: Artist-teacher Likert scale results

		Artist-teacher Likert scale number		
		Current identity	Desired identity	Desired increase
Artist-teacher	I	4	7	3
	C	8	8	0
	P	4	4	0
	A	5	7	2
	O	6	8	2
	K	6	9	3
	G	5	5	0
	H	3	7	4
	B	5	6	1

V	3	3	0
W	8	8	0
Y	3	3	0
L	7	7	0
E	9	10	1
Z	7	7	0
F	8	10	2
X	6	8	2

Artist-teachers can use the ATLS as a tool to evaluate their identities and take appropriate action. They can ask themselves how they might go about increasing their artist self or consider why they are currently identifying in the way they do, as well as considering the implication of moving along the scale in either direction.

'... seven is a good place to be. If I was honest, sometimes I wanna be a ten and sometimes I've been a three. But I think that's just the nature of the beast ... I would love more time to be doing arty things ... but I'm very aware that I have to do the one-fours ... to pay the bills ... the six-to-tens don't pay the bills.'

Artist-Teacher L, female, 60–64, ACL centre 11, South West

The extract suggests Artist-Teacher L's ideal artist-teacher identity is in flux: while she is currently a seven, she has wanted to be a ten, and has experienced being a

three. She describes the artist-teacher identity as a 'beast', suggesting that it is a large, unwieldy identity, possibly one that can be dangerous. For Artist-Teacher L, identity is tied to how she spends her time (sixteen to twenty hours a week teaching, less than five hours a week on art practice). She stipulates that the teacher identity 'pay[s] the bills', and so that is what she spends most of her time on. Thornton (2013) outlines that artist-teachers must, as Artist-Teacher L does, recognise that the role requires this kind of compromising to take place (2013:61). The relationship between money and motivation is further explored in Part 3, Chapter 2.

'... I would say four ... Because ... my teacher life dominates ... because of Ofsted and requirements ... that is more on my mind and my artist work gets pushed to the back ... I'd like to be ... I suppose six or seven ... I would feel more comfortable.'

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

Within the extract, Artist-Teacher I, who currently identifies as a four on the ATLS, suggests the teacher role is more dominant than the artist, and holds power and influence over how she spends her time, making it the most commanding identity. She attributes this to the requirements associated with teaching, such as Ofsted, which occupy her thoughts in a troublesome way, something Klee did not experience (Thornton, 2012). This suggests art practice does not have such troubling requirements, so is less dominant, not on the mind in the same way, and thus more easily sidelined. Artist-Teacher I wants to readdress this balance, increasing her artist identity, to achieve more comfort in her life.

Discussion and conclusion

Analysis of Thornton's (2013) overlapping concepts figure shows it to be too simplistic to have real-world applicability, as artist-teachers have a multitude of identities and also experience identity flux (Steadman, 2023).

Artist-teacher: an identity in flux

Thornton's (2013) overlapping concepts figure is problematic due to its static nature. By stating that artist-teachers put equal weighting on both identities (2012:39), he leaves no room for the identity to change. This issue is also prevalent within the tetrad identity model, which is based on Thornton's model. However, Adams (2007) states that professional identities are not rigid, but are in 'constant flux' (2007:266). Parker (2009) also talks of artist-teacher identity as not one size fits all, describing the identity as a continuum and placing himself towards 'the teacher end' (2009:282). Whether his position has changed during his career is unclear – perhaps an explication within a network of enterprises would reveal the answer. It can be assumed that at this time Parker would place themselves towards the blue side of the ATLS, as more teacher. Daichendt (2009b) also talks in terms of continuums, stating, 'the artist-teacher is positioned between two fields' and that it is in the middle of these that the artist-teacher is born (2009b:37). This suggests artist-teachers are in flux (Steadman, 2023) and can move between the two while enacting the role of artist-teacher.

Despite the rigidity of his model, Thornton (2013) too comments on identity flux, stating that identities 'shift and reconfigure in accordance with context [and] time' (2013:4). This is something that McAdams (1993) has observed within his work with life story interviews (1993:6) (see Part 3). Fejes and Köpsén (2014) also comment on the role time has on identities, asserting that over time an individual's idea of themselves will change (2014:268). Pratt (2016), who works with school-aged

children, sums this up, stating, 'I am what I am not' (2016:32), highlighting the artist-teacher as continuously 'evolving ... growing and changing' (2016:32). Life story interviews with artist-teachers in ACL have captured this, showing how over time identities shift (Table 56), as reflected in the three chapters of participants' professional lives each capturing a distinct identity.

Within chapter 1 of their life stories fourteen artist-teachers (82%) identified as artists, within chapter 2 nine identified as teachers (53%), and in chapter 3 100% (n=17) identified as artist-teachers.

Table 56: Interview data: Life story interview chapter identities for artist-teachers in ACL

		Identity		
		Chapter 1	Chapter 2	Chapter 3
Artist-teacher	I	artist	teacher	artist-teacher
	C	artist	teacher	artist-teacher
	P	artist	artist-teacher	artist-teacher
	A	artist-teacher	teacher	artist-teacher
	O	artist	teacher	artist-teacher
	K	artist	artist-teacher	artist-teacher
	G	artist	teacher	artist-teacher
	H	artist	artist and teacher	artist-teacher
	B	artist	teacher	artist-teacher

	V	artist	artist and teacher	artist-teacher
	W	artist	artist	artist-teacher
	Y	teacher	artist	artist-teacher
	L	teacher	artist	artist-teacher
	E	artist	teacher	artist-teacher
	Z	artist	teacher	artist-teacher
	F	artist	teacher	artist-teacher
	X	artist	artist	artist-teacher

Networks of enterprises are well placed to document the flux of professional careers over time and/or lifetimes. While David and Tilley (2016) outline work outside art practice as ‘secondary’ and as easily ‘disregarded’ (2016:12), the network of enterprises highlights the legitimacy of having multiple enterprises, allowing for the level of involvement of each enterprise to be stated in each period. For Wallis this is in blocks of five years (Daichendt, 2011:72) (Figure 18). The enterprises of artist-teachers in ACL have largely been documented yearly, or years have been clustered together if there has been no change in the enterprises or level of involvement (Figure 25), as Wallis’s network of enterprises charts his whole career, spanning nine decades, posthumously. In contrast, artist-teachers within this study are still engaged with their careers, so exploring them yearly allows the network to go into more depth. Additionally, the charting of long periods does not adequately show artist-teacher flux. Since the interview phase, I have engaged in further work with the networks of enterprises to consider how they can be used over shorter periods to record flux, and how they could be used to plan for the future by plotting

how significant an artist-teacher might want each enterprise to be in the next one to five years (Cairns, 2022m; Cairns, 2023c). These adaptations were taken back to artist-teachers in round 3 focus groups.

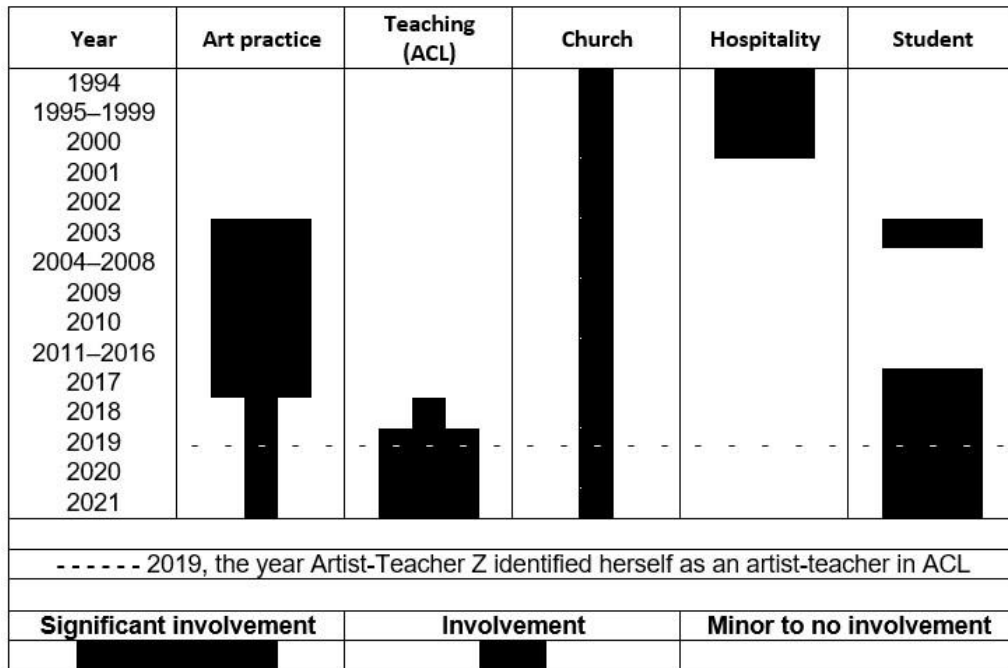


Figure 25: Interview data: Artist-Teacher Z's network of enterprises

The ATLS (Figure 20) was developed to remedy this issue. David Nadler, who writes on models within organisations (1980), states that a model needs to have validity and 'make sense in the real world' (1980:125–127). The ATLS has real-world applicability, shown by interviewed artist-teachers easily placing themselves on the scale to reflect their current (Figure 26) and ideal identities (Figure 27).

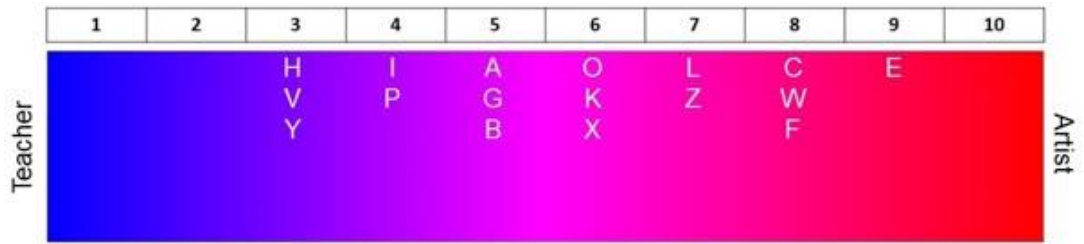


Figure 26: Current identities of interviewed artist-teachers in ACL (at time of interview)

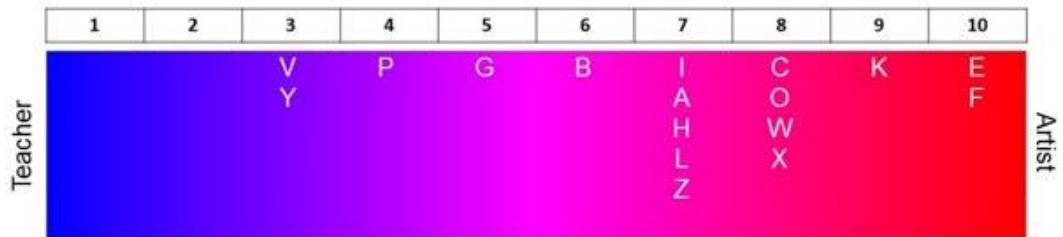


Figure 27: Desired identities of interviewed artist-teachers in ACL

Additionally, managers of artist-teachers in ACL were also able to place an 'ideal' artist-teacher on the ATLS (Figure 28), from their perspective.

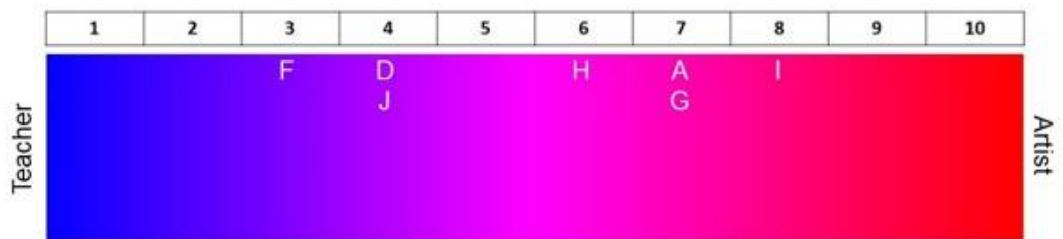


Figure 28: Managers' ideal identity for the artist-teacher in ACL

Chapter summary

Within this chapter, the need for a more comprehensive model of the artist-teacher has been identified. While Thornton's figure echoes his call for the role of the artist-teacher to be equally weighted, the model is overly simplistic.

Interviews with artist-teachers have shown the network of enterprises (Wallace and Gruber, 1989; Daichendt, 2011) and the ATLS to have real-life applicability, with participants able to use these tools.

Findings from phase 2 interviews were taken back to artist-teacher in ACL participants within focus groups to validate and make reliable the conclusion drawn here. Each of the four ways of visualising the artist-teacher was shown to artist-teachers: the overlapping concepts figure (Thornton, 2013), the ATLS, the network of enterprises (Wallace and Gruber, 1989; Daichendt, 2011) and the tetrad overlapping model.

Additionally, they were shown a developed version of the tetrad overlapping model, the tetrad flux model (Figure 29). This visual was developed drawing on the tetrad identity model and the network of enterprises, to overcome some of the initial problems with the tetrad overlapping model, such as its seemingly equal weighting on all four identities. Within the tetrad flux model, the size of the circles represents the significance of the identity, like the columns of the networks of enterprises.

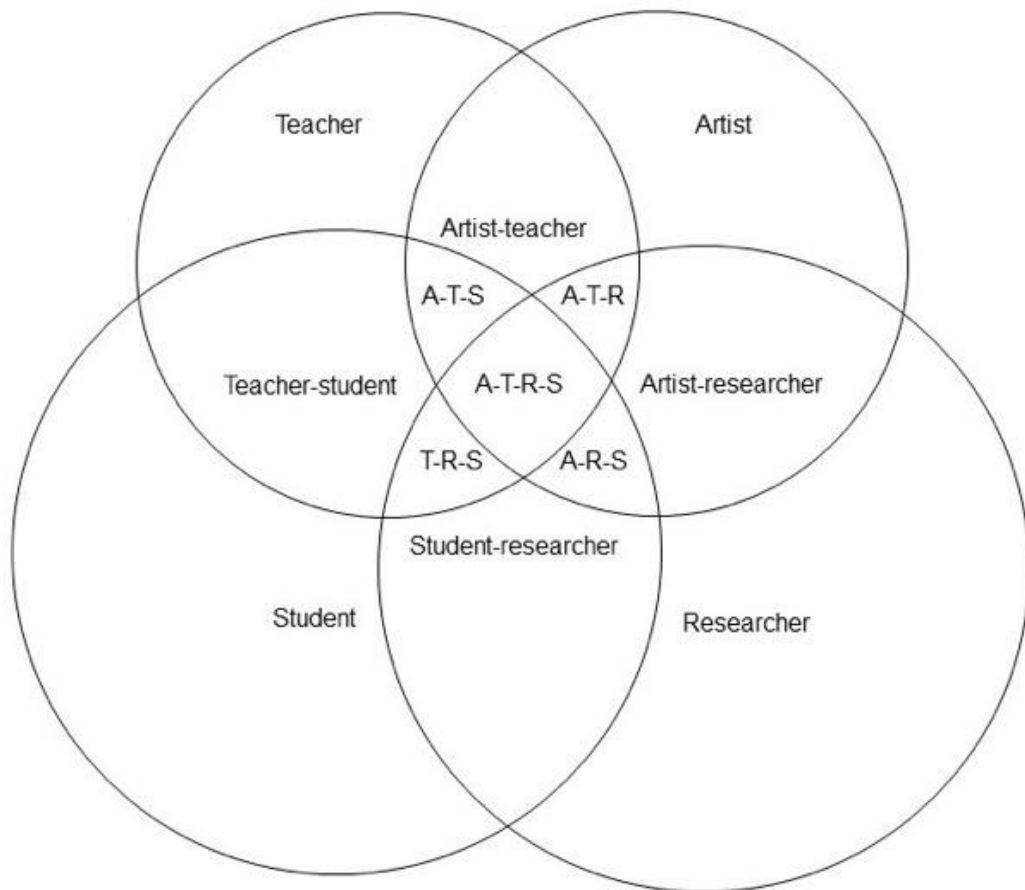


Figure 29: Tetrads flux model (Cairns, 2020)

Within the focus groups artist-teachers were asked to rank the visuals in order, according to their real-life applicability, from 1 (most applicable) to 5 (least applicable) (Chart 4). These findings help to find a consensus on how to visualise the artist-teacher in ACL.

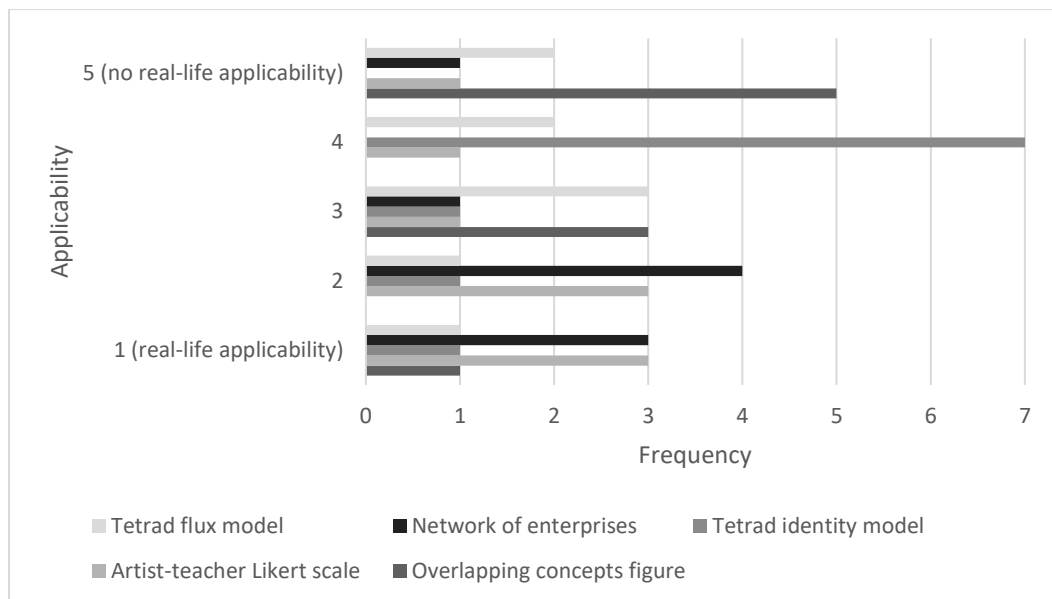


Chart 4: Focus group data: Real-life applicability of artist-teacher visuals

Data reveal that the two visuals viewed by participants as having the most real-life applicability were the network of enterprises and the ATLS, with each selected as the most applicable 33% (n=3) of the time. The least applicable were the tetrad identity model (78% n=7, as the fourth most applicable to real life) and the overlapping concepts figure (Thornton, 2013), with 56% (n=5) selecting this as the least applicable visual.

The tetrad flux model (Figure 29) was mid-ranging, with 33% (n=3) of participants selecting this as in the middle of the scale. Suggesting the developments made to this model increased its real-life applicability, as it ranked higher than its predecessor, the tetrad identity overlapping model.

The visuals will now be explored from least to most applicable (Chart 4). Artist-Teachers G, I, L, P, and W selected Thornton's (2013) overlapping concepts figure as the least applicable. Additionally, Artist-Teachers C, H and V ranked it as mid-ranging.

'The circles I find a bit ambiguous ... I feel like a single circle, I'm a whole ... [it] is the one I like the least.'

Artist-Teacher W, female, 35–39, ACL centre 27, South East

'I would probably move the circle slightly ...'

Artist-Teacher teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Artist-Teacher W suggests a way Thornton's overlapping concept figure would be improved, by making it an interactive tool which allowed the individual to change how the circles overlapped. This would allow artist-teachers to show visually that their identity is not necessarily equally weighted. Artist-Teacher H also highlights a desire to change the circles.

Artist-Teachers G, H, I, L, P, V, and Z all selected the tetrad flux model as the fourth least applicable visual. This result showed the most congruence between participants. While Artist-Teachers P, Z and I selected the tetrad flux model as their mid-ranging visual, three further artist-teachers found it more applicable (Artist-Teachers C, G, and L), and three others found it less applicable (Artist-Teachers H, V, W). When talking about these visuals, participants tended to talk about them together.

'... the various Venn diagrams ... I'm not sure that they are so good at showing an individual, telling an individual story ... I just look at them I think, "yes, these things overlap," but I don't think they're so good visually ...'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Within the extract, Artist-Teacher P comments on Thornton's overlapping concepts figure, the tetrad identity model and the tetrad flux model. She outlines the importance of personal narrative, suggesting the Venn diagrams are too generic. Additionally, Artist-Teacher H commented that the complexity of the tetrad identity model and tetrad flux model is detrimental to them. Her criticism centred around their relationship to maths.

Artist-teachers H, P, and V all selected the ATLS the most applicable. Additionally, Artist-Teachers I, L, and W ranked this as second most applicable.

'I like the Likert Scale and ... how ... my personal journey was ... more art, arts when I was ... younger and now it's ... gone towards more teaching, even though it was teaching art, it was kind of a bit of both ... I think sometimes ... teaching can overtake the art ... in terms of time ... If you find you [have] got more paperwork to do of an evening rather than painting ... then you are probably more teacher than artist. So, I like the Likert scale 'cause I think it can change depending on day ... time of the year, all sorts of things.'

Artist-Teacher V, female, 30–34, ACL centre 32, East of England

The extract highlights the continuum nature of the ATLS as a positive of the visual, allowing for identity to change day to day, or throughout the year. Artist-Teacher V has used the tool to reflect on how her identity has changed, from more artist to more teacher, to somewhere in the middle. She starts to comment on the kinds of activities that make a person more artist (painting), or more teacher (paperwork). While Artist-Teacher V used this as an opportunity to look backwards, Artist-Teacher W commented on how the ATLS made her consider where she is and

where she would like to be. In contrast, Artist-Teacher Z ranked the ATLS as the least applicable, as she felt the flux was not visualised.

‘[It] is OK, but I think there's a flux to it. I think it can be depending on where you are, even during the week ... It can flux to where I am at the minute.’

Artist-Teacher Z, female, 45–49, ACL centre 33, Yorkshire and the Humber

When placing herself on the ATLS during the interview phase of research, Artist-Teacher Z placed herself at seven, more artist. However, within the focus group phase of research she placed herself as four, more teacher (Figure 30). She states, ‘Probably [4], as I do more teaching art for others than creating art. Yet I do think this fluxes due to planning, creating, [and] adapting designs for learners.’ Artist-Teacher Z’s identity has transformed during this research: when interviewed she was midway through a BA qualification in education, and at that point felt she could not identify as a teacher as she had not yet qualified and was teaching minimal hours. However, during the focus group phase, she was nearing the end of her qualification and teaching more.

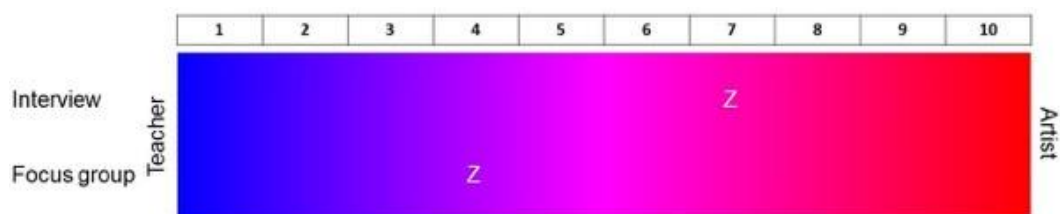


Figure 30: Artist-Teacher Z’s ATLS results from the interview and focus group stages

While Artist-Teacher Z can interact with the tool, the flux is not documented. This highlights the need for a tool that can track interactivity, in a similar way to the network of enterprises.

A common benefit of the ATLS is its use of colours, with Artist-Teachers C, L, and V commenting on this. Artist-Teacher V rationalises this choice by outlining that it is her 'artist mind' that is drawn to the colours.

Artist-Teachers G, I and W selected the network of enterprises as the most applicable. Additionally, Artist-Teachers H, P, V, and Z selected it as their second most applicable. One of the reasons Artist-Teacher W selected this visual was its ability to record the flux (Figure 31).

'It shows you what you actually have done and what those engagements have been and it provides you with that kind of progressive engagement and you're kinda like, "oh wow" ... it's like when we did this the first time in the interview I was kinda like, "I've done a bit of teaching, maybe this is a thing" [laughs] ... that was kind of a validating ... it was really interesting to see that it had been a long-run engagement that I had just been having on the side of my practice and I didn't realise had been gradually growing as a profession overtime.'

Artist-Teacher W, female, 35–39, ACL centre 27, South East

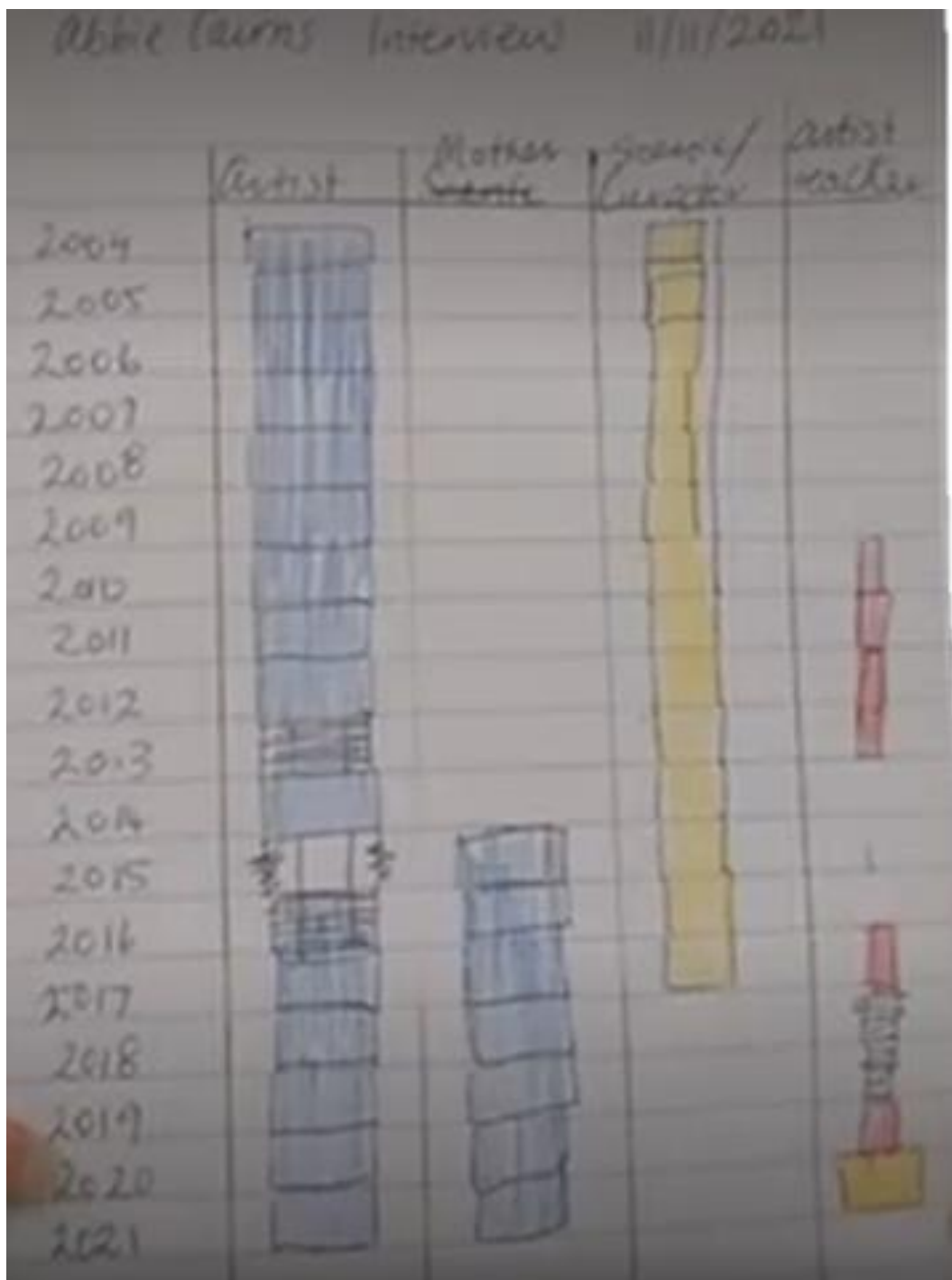


Figure 31: Artist-Teacher W's network of enterprises from the interview phase

Artist-Teacher W shows the network of enterprises to have real-world applicability: in using this visual she learned something about her professional career. This made

her feel worthy of calling herself a professional teacher, as well as a professional artist. Figure 32 makes visible her comments, showing that she had been teaching as part of her practice since 2010.

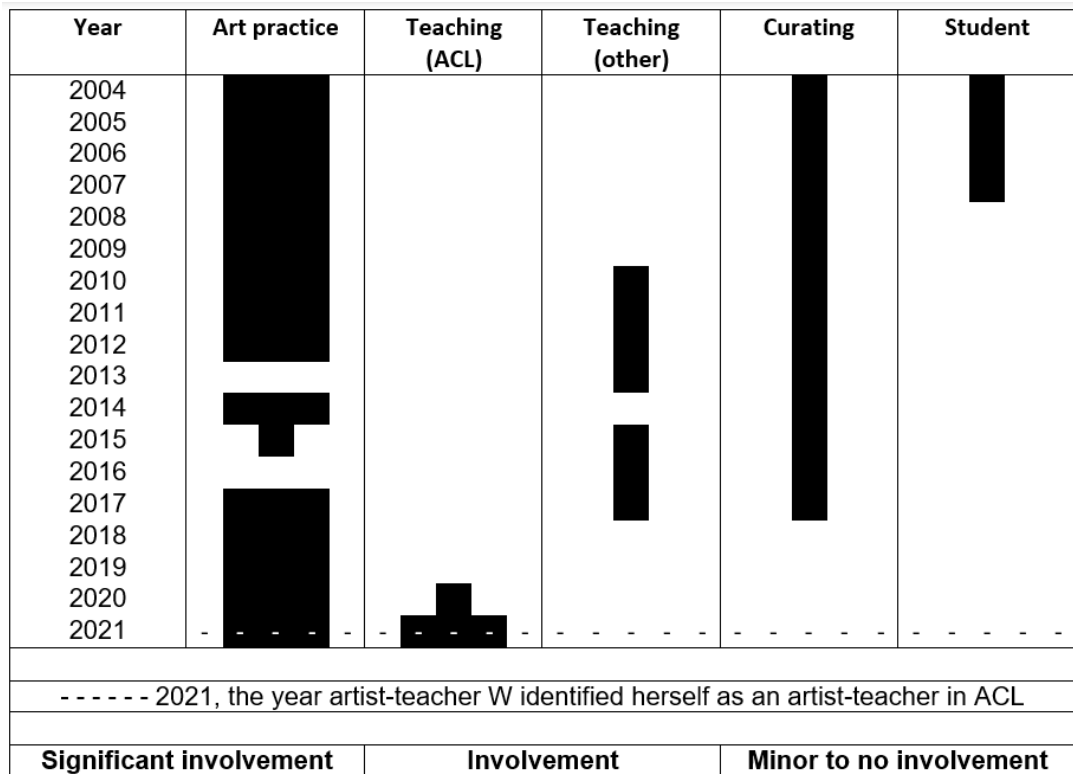


Figure 32: Interview data: Artist-Teacher W's network of enterprises

Artist-Teacher Z also highlights the real-life applicability of the network of enterprises.

'I like the network of enterprises and I'm ... going to be a little bit cheeky 'cause I'm doing my BA at the moment ... I'm doing the reflective model and I think, that's something that I'm really gonna sort of poach ... Because I

think it fits really well ... with the learning journey and ... the idea of ... where my involvement is.'

Artist-Teacher Z, female, 45–49, ACL centre 33, Yorkshire and the Humber

Having been introduced to the tool during this research, Artist-Teacher Z found it so useful she felt she could use it as a reflective tool within her studies. Other participants also found networks of enterprises to have real-life applicability: Artist-Teachers P and I commented on how it providing them with a clear storyline of their professional lives, which they felt was beneficial, and Artist-Teacher W commented on how it makes the story of her life more 'quantifiable' by allowing for the documentation of engagement over time.

Focus group summary

Findings from focus groups verified interview findings, with Thornton's (2013) overlapping concept figure ranked as the least applicable visualisation of the artist-teacher (in ACL). However, Thornton's findings remain salient to this research as he discusses the artist-teacher in several educational contexts and provides a reference point to compare the findings from artist-teachers in ACL. This discussion will help to clarify not only whether the identity of the artist-teacher in ACL differs from those of artist-teachers in other contexts, but also the implications of any such differences.

Focus groups highlighted the real-world applicability of the ATLS and the network of enterprises (Wallace and Gruber, 1989; Daichendt, 2011). The ATLS was shown to have potential, and ranked the second most applicable visual, due to its reflective nature. The focus groups highlighted the possibility for development of the ATLS into an interactive tool which could document the day-to-day flux of the role. The

network of enterprises was ranked the most applicable, as it allows for the tracking of multiple identities over time. However, the design of the network of enterprises presented to the artist-teachers does not reflect the frequent, often daily, flux of the role. An adaptation of networks of enterprises which remedies this was taken back to participants in round 3 focus groups.

Round 3 focus groups

Round 3 focus groups took the networks of enterprises back to artist-teacher participants and presented to them a version which broke down years month-by-month (Figure 33).

	2022				
Month	Art practice	Teaching (ACL)	Teaching (other)	Research	Student
January	█	█	█	█	█
February	█		█	█	█
March	█	█		█	█
April	█			█	█
May	█		█	█	█
June	█		█	█	█
July	█		█	█	█
August	█		█	█	█
September	█		█	█	█
October	█	█		█	█
November	█	█		█	█
December	█			█	█
Abbie Cairns					
Significant involvement		Involvement		Minor to no involvement	
█		█			

Figure 33: Abbie Cairns’s monthly network of enterprises 2022

As previously noted, Artist-Teacher Z had already started to consider the possibilities of the network of enterprises outside this research. By round 3 focus groups she was under way.

‘... I think that's what I did with mine ... I didn't do it monthly. I did it over the duration of the [BA] course ... it's really adaptable.’

Artist-Teacher Z, female, 45–49, ACL centre 33, Yorkshire and the Humber

The extract outlines how she used the tool to help her chart and track her time over the final year of her BA (Figure 34). The ability to do this echoes her beliefs that the tool is adaptable.

Module End Date	Florist Artist	Church Leader	Educator	Student Researcher	Professional
PPA 12/2020	■	■	■	■	■
ITL 03/2021	■	■	■	■	■
Crit Ed 05/2021	■	■	■	■	■
September 2021 Gained Employment as Adult Community Floral Art Tutor					
RM 12/21	■	■	■	■	■
M Study 03/22	■	■	■	■	■
R Study 05/22	■	■	■	■	■
May, June 2022 End of Degree					
Near Future	■	■	■	■	■
Significant Identification		Identify with Somewhat		Minor Involvement	
■		■		■	

Figure 34: Artist-Teacher Z's BA education network of enterprises (participant's own image)

Artist-Teacher Z felt there are more possibilities still with networks of enterprises and how they are organised. One adaptation she suggests is 'splintering' off the 'art practice' into specialisms such as textiles and pottery to further reflect the individual. Additionally, she felt that networks of enterprises capture the 'boom and bust' of enterprises, reflecting busy and not-so-busy times. This is a theme also commented on by Artist-Teacher E.

'I only teach through the academic year ... that's when I sort of throw myself into my own work ... I'll have a complete break in August because I go away ... I would say it's all significant though.'

Artist-Teacher E, female, 40–44, centre 15, Wales

Due to time limitations, round 3 focus groups centred on the significance of just art and ACL teaching practice. Artist-Teacher E states that she enters both enterprises

wholeheartedly during term time, and her extract and monthly network of enterprises (Figure 35) demonstrates this boom and bust.

	2022	
Month	Art practice	Teaching (ACL)
January	[Redacted]	[Redacted]
February		
March		
April		
May		
June		
July		
August	[Redacted]	[Redacted]
September		
October		
November		
December		
Artist-Teacher E		
Significant involvement	Involvement	Minor to no involvement
[Redacted]	[Redacted]	

Figure 35: Artist-Teacher E’s monthly network of enterprises 2022

Artist-Teacher O’s also reflects this. However, we see different patterns of teaching. She states that she teaches in ten-week blocks with regular breaks throughout the year (Figure 36), revealing the lack of standardisation of the ACL sector.

‘I have ten-week terms ... those ten [are] very much focused on the teaching. I only work part-time, because I’m also doing a part-time PhD ... I can’t really drop it ... during teaching terms ... when I’m not in term time I focus most of my time and attention on that ... a yearly plan doesn’t show that variability throughout the cycle ... there’s three lots of ten weeks ... [it’s] very regimented ... quite easy to predict when I’m gonna have more time on my art practice and less time for teaching and vice versa ... I think a more specific breakdown ... may be more revealing of what’s going on ...’

In the extract, Artist-Teacher O talks about directing much of her attention and focus toward teaching during the ten-week teaching blocks. However, she continues that her PhD is something she cannot stop during this time, illustrating the balance she must find between the two. The repetitive nature of her teaching, with its order and predictability, allows Artist-Teacher O to achieve this balance, in a way that Artist-Teacher E is unable to.

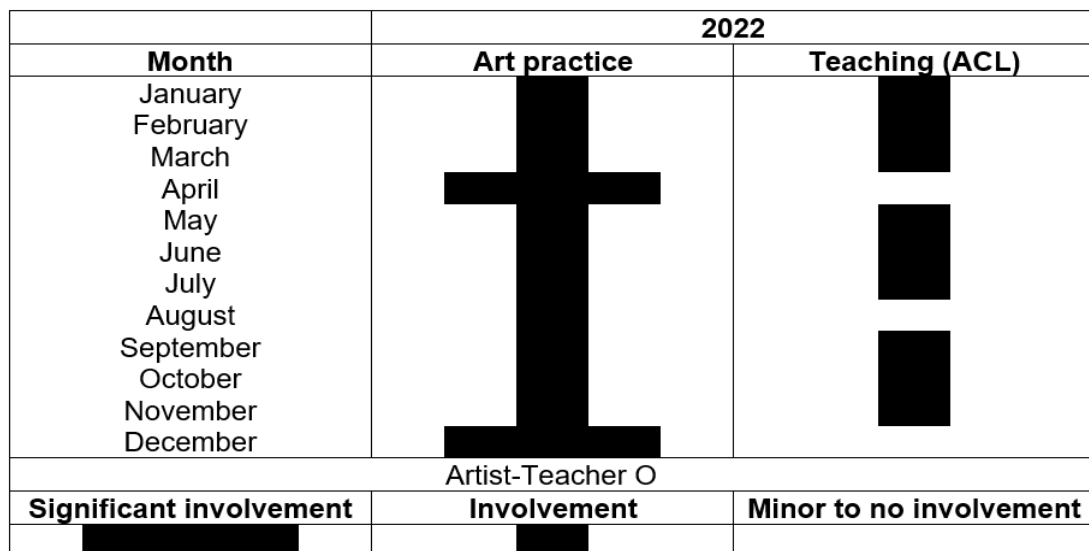


Figure 36: Artist-Teacher O’s monthly network of enterprises 2022

In Artist-Teacher O’s network of enterprises we see a pattern of art practice becoming more significant in terms of involvement when she is not teaching, except for August, which, as with Artist-Teacher E, becomes something of a break month. Both outline that this is due to having children and wanting to spend the summer holidays with them. This brings attention to the importance of personal commitments and their impact on involvement in enterprises, but is outside the scope of this research. Artist-Teacher B also found the monthly networks of enterprises useful.

'I think [monthly is] probably more useful because you ... see your life ... broken into these bite size chunks, which is not something I've thought about before ... you've made me really think about my own life, actually, in a way I've never thought about it.'

Artist-Teacher B, female, 40–44, centre 1, East of England

Artist-Teacher B finds the monthly version more easily digestible, as the chunks of data are small enough to make sense of. Artist-Teacher B reflected on the years 2021 and 2022, producing two monthly networks of enterprises. Viewed together, they show how the two years differed for her and her involvement in art and teaching practice (Figure 37). It becomes visible that she does not have a reliable work pattern.

Month	2021		2022	
	Art practice	Teaching (ACL)	Art practice	Teaching (ACL)
January	█		█	█
February	█		█	█
March	█		█	█
April	█		█	█
May	█		█	█
June	█	█	█	█
July	█		█	█
August	█		█	█
September	█	█	█	█
October	█		█	█
November	█		█	█
December	█		█	█
Artist-Teacher B				
Significant involvement		Involvement		Minor to no involvement
█		█		

Figure 37: Artist-Teacher B's monthly network of enterprises 2021 and 2022

However, Artist-Teacher B outlines that this difference is down to the COVID-19 pandemic, which impacted her teaching considerably. A longitudinal study into the working patterns of artist-teachers in ACL could form the basis of future research.

2.4 Part 2: Conclusion

Part 2 has defined and visualised the artist-teacher in ACL. Chapter 1 outlined and explored differing definitions of the artist-teacher from the published literature, and examined whether they could be applied to the artist-teacher in ACL, considering the education sector the definition originated from, and the contextual reach. The outlined definitions were put to artist-teachers, managers and learners in online surveys, and further explored with artist-teachers and managers in interviews. The online survey found artist-teachers selected, as the most applicable to themselves, Thornton's 2013 definition, 'an individual who practises making art and teaching art and is dedicated to both activities as a practitioner' (2013:89) most often by artist-

teachers (50%), with Ulvund's 2015 definition, 'a professional artist with the competency needed to work in and through the arts in an educational and/or community setting', rated second among this participant group. Managers were tied evenly between the two, and learners' results followed the trend. These findings suggested that none of the currently available definitions were completely applicable to the artist-teachers in ACL, due to the lack of congruence among participants.

In keeping with the online survey results, interviews found that Thornton's definition resonated with just 33% of artist-teacher participants in ACL, revealing the need for a new definition that encompasses themes relating to duality and educational sector. This finding led to the development of a co-constructed definition of the artist-teacher in ACL:

I am a professional artist and teacher and I am dedicated to both. I have the competencies needed to work in and through art and adult community learning.

Chapter 2 introduced ways to visualise the artist-teacher identity. The chapter first outlined Thornton's (2013) overlapping concepts figure and Daichendt's (2011) use of networks of enterprises (Wallace and Gruber, 1989). Three new visual tools were then established: the tetrad identity model, the ATLS, and the tetrad flux model. The chapter showed how the tetrad identity model was developed in response to Thornton's figure (2013) to include additional identities and how the ATLS was developed as an identity tool which considers the continuum-like nature of the artist-teacher identity, allowing for identity flux to be documented.

Interviews with artist-teachers and managers showed the real-world applicability (Nadler, 1980) of the ATLS, as it was easily used to plot current, desired and ideal

artist-teacher identities on a scale from one to ten, blue to red, teacher to artist. Consensus was reached within the focus groups, placing Thornton's (2013) overlapping concepts figure as least applicable, and the network of enterprises (Wallace and Gruber, 1989; Daichendt, 2011) as most applicable.

Part 3 presents the constructed substantive grounded theory, *Transforming into an artist-teacher in ACL*, and composite character stories theorised with Dan McAdams's life stories (1993, 2012), Erik Erikson's life cycle (1994) and Jack Mezirow's transformative learning (1990).

3. Part 3: Grounded theory and composite characters

3.1 Introduction to Part 3

In Part 2 the artist-teacher was defined and visualised. Next, the constructed substantive theory, *Transforming into an artist-teacher in ACL*, is introduced. Part 3 identifies the gap in published literature for the theory, before analysing the processes and transformations individuals go through to become artist-teachers in ACL.

Chapter 1 uses grounded theory to construct the *Transforming into an artist-teacher in ACL*, which is depicted in the theory diagram (Figure 38) (Cairns, 2023f; Cairns, 2023m). Within this chapter, the three groups of artist-teachers are identified and the basic social processes each group encounters are delineated. The chapter concludes by providing an abstract understanding of the transformation individuals go through in becoming artist-teachers in ACL.

Chapter 2 introduces composite characters Emily (Cairns, 2022e), Jessica (Cairns, 2021a; Cairns, 2022c; Cairns, 2022k), and Carol. It uses autoethnographic writing to tell their stories, and to further explore the basic social processes outlined in Chapter 1.

Chapter 3 outlines analyses of the composite character stories. These are analysed with focus group extracts from artist-teacher in ACL participants to show how the composite character stories were formed, and with extant theories, including Erikson's life cycle (1994), McAdams's life stories (1993), and Mezirow's transformative learning (1990).

Chapter 4 engages with theory testing. Findings from Part 3 are taken back to focus groups with artist-teacher participants to test the real-life applicability of *Transforming into an artist-teacher in ACL* and the composite character stories.

3.2 Chapter 1: *Transforming into an artist-teacher in ACL*: Theorising the Process of Identity Transformation

Artist-teacher research has primarily focused on those teaching in secondary and higher education (HE) (Reardon, 2010; Page, 2012; Thornton, 2013; Vella, 2016; Zwirn, 2021; Wild, 2022). Published research has also examined the role of the artist-teacher outside formal education, such as in gallery learning or in a visiting capacity (Sharp and Dust, 1997; Pringle, 2009; Clews and Clews, 2010). In comparison, little is known about the artist-teacher in ACL (see Part 2, Chapter 1).

Artist-teachers in ACL face a wide range of sector-specific issues which affect their identity, including its low status (Briggs, 2007), a lack of legal requirements for teaching qualifications, low pay (Augar Review, 2019), and precarious working hours (Westminster Hall, 2021). Limited awareness of the artist-teacher in ACL contributes to their marginalisation and exclusion from regional and national CoP and CPD opportunities, which could impact identity transformation.

Additionally, artist-teacher research demonstrates that little is known of how individuals come to embody this identity, including what motivates them, what conflicts they face, and what values they hold. Acknowledging how artist-teachers in ACL transform provides increased opportunities to support them and could improve retention and recruitment. Retention of creative and design tutors in FE is problematic, with 45% of those surveyed in 2018 “likely to leave the sector in the next 12 months” (DfE, 2018:88). Improvements for the sector and learners are likely to follow if this can be combated.

This chapter focuses on basic social processes over time and how these transform the identities of people who identify as artist-teachers in ACL. The chapter aims to examine, explore and theorise processes artist-teachers in ACL experience as their identities transform, enabling the construction of *Transforming into an artist-teacher in ACL*.

Within *Transforming into an artist-teacher in ACL*, transformation is an emerging concept and is positioned theoretically as a way to move from one identity to another, or to a multifaceted identity, through transformative activities, including education and training (Freire, 1996; Mezirow, 2006; Adams, 2007; Thornton, 2013; Illeris, 2014), work (Erikson, 1994), and entering CoP (Lave and Wenger, 1991; Wenger, 2000; Wenger et al, 2002). Transforming represents the changes people experience: it is a process of defining self and aligning self with a new set of values (Briggs, 2007:471). Common features of transforming include shifts in how people identify themselves internally and externally, gaining new knowledge and skills, leaving and entering CoP, and shifting frames of reference (Mezirow, 1990).

An inability to engage in transformation may result in remaining on the periphery of a new identity and the accompanying CoP (Wenger, 2000:118; Wenger *et al.*, 2002:57). Ways to transform may be established by analysing people's physiological and psychological responses during times of transformation such as undertaking or graduating from education. In this chapter, the concept of 'transforming' acts as the starting point for understanding how people come to identify as artist-teachers in ACL. Transformation in the context of this study takes place through the following basic social processes, further outlined later:

- experiencing art in childhood
- undertaking art education
- engaging in a first career

- initial teaching encounters
- practising as an artist
- teaching
- training as a teacher
- identifying as an artist-teacher in ACL

These are organised roughly in chronological order, but it is essential to note that no group (group 1, group 2, and group 3) experiences all of these basic social processes.

Section 1: Literature review

This literature review first defines identity and identity transformation (Mezirow, 1990; Erikson, 1994; Wenger, 2000) before drawing upon key texts on artist-teacher identity (Thornton, 2005, 2012, 2013; Adams, 2007).

Reference is made to Erik Erikson's (1994) life cycle stages: infancy, early childhood, preschool, school age, adolescence, young adulthood, middle adulthood, and maturity. These stages should be understood as phases in life rather than transformations. Erikson's work focuses on the ego identity, an awareness of self (1994:22), which he believes starts to form in adolescence, stage five of the life cycle (1994:7), but which is never fixed and can change with each new experience an individual has. McAdams's (1993) life stories takes a psychological perspective to understand people's lives and their identities. Mezirow's (1990) transformative learning is also referenced, concerning how education and training can transform identity. Additionally, Wenger's (2000) writings on CoP are drawn upon, to gain an understanding of how CoPs aid identity transformation.

Identity

Erikson (1994) defines identity as the 'perception of one's selfsameness and continuity in time, and the simultaneous perception of the fact that others recognise [this]' (1994:22). This portrays identity as individual and social, relating to CoP (Lave and Wenger, 1991; Wenger, 2000). Similarly to Erikson, Lave and Wenger (1991) outline identity as 'the way a person understands and views himself [sic] and is viewed by others', which should be 'fair and constant' (1991:81). Additionally, Thornton states that identity reflects the 'essential, continuous self' (2013:24). While identity is outlined as having continuity and being continuous and constant, this does not mean it is static (Erikson, 1994:128). Instead, identity formation is a 'lifelong development' which starts in infancy, with exchanges between baby and caregiver (1994:222). These exchanges provide 'important raw material for our identities' (McAdams, 1993:40). Identity is tentatively formed in adolescence (Erikson, 1994:7), and continues to develop and transform from youth to adulthood when the individual starts to 'work or study for a specified career' (1994:100–101). Erikson states that professional identities are formed in young and middle adulthood (1994:165), which is particularly pertinent to this research into artist-teacher identity. Wenger (2000) also highlights that identity formation is not maintained but is susceptible to 'change as the world changes' (2000:263). As identity is progressive and changes over time we 'search for unity and purpose' (McAdams, 1993:109). For the artist-teacher, changes could include art education, graduation, and teacher training. In these basic social processes, 'individuals continually renew themselves' (Wenger, 2000:263) as they enter different phases of life.

Education and training are not the only contexts in which identity formation and transformation are prevalent. Work contexts and professional careers also have an effect (Adams, 2007:267), as they provide individuals with CoPs. CoPs play a vital role for artist-teachers, with Thornton (2012) stating artist-teachers are 'more able to

sustain [their identity] if they are supported by teaching colleagues and senior management' (2012:42). As dual professionals, artist-teachers are likely to be a member of multiple CoPs (Wenger, 2002). It is in these 'overlapping yet separate [CoPs]' (Vella, 2016:xiv) that the individual's professional identity forms (Erikson, 1994:165; Wenger, 2000:133; Hatfield *et al.*, 2006:44).

Identity crisis

Erikson (1994) outlines identity crisis as 'the inability to settle on an occupational identity' (1994:97). For Erikson, an identity crisis happens at the end of each stage of the life cycle (Illeris, 2014:19), as the individual transforms. Thornton (2013) describes this as 'an acute loss ... of one's identity' (2013:24). He suggests that those transforming into artist-teachers face a crisis triggered by feeling that they have 'sold out' as artists, in becoming artist-teachers (2013:32). However, artist-teacher in ACL participants' life stories did not reflect this (see Part 3, Chapter 2). Identity transformation can happen gradually over time, as with Erikson's life cycle, or as a response to 'sudden ... changes of life conditions', including death, birth, marriage, and divorce (Mezirow, 2006:28; Illeris, 2014:72). Two of Vella's (2016) interviewees experienced identity crisis related to their education as artists. Teresa M. Tipton's artist identity was thrown into crisis upon graduating and learning that her training as a printmaker would not earn her a living (2016:129). While Afaf Zurayk questioned the relationship between her age and her struggling to identify as an artist (2016:140). Outside factors can also contribute to identity crisis, including 'educational reform', which can be a catalyst for change in teacher identity (Briggs, 2007:471, Taubman, 2015:110): the identity of the teacher must transform to align with new expectations, which can cause an identity crisis as they try to adapt. Additionally, Wenger (2000) outlines the move from one CoP to another as a contributing factor to identity crisis: he describes this move as 'demand[ing] ... a

transformation' (2000:103). Artist-teachers transform as they move from artist CoPs to teacher/artist-teacher CoPs, and develop a 'pedagogised identity' (Shreeve, 2009:152; Page, 2012:70).

In moments of transformation, the individual is 'most aware' of their identity (Erikson, 1994:127). However, once through the transformation, individuals can enjoy a renewed sense of self (1994:154), which helps to 'alleviate ... identity crisis' (Thornton, 2013:87–9). hooks (1994) states something similar, relating to how individuals can transform their identities by changing how they think about themselves (1994:47). Thornton (2012) suggests artist-teachers can achieve this by focusing on the 'positive relationship' between the two practices (2012:42).

Communities of practice (CoPs)

Whether in education, training, or work, it is the accompanying CoP that aids identity transformation, as '[individuals] gradually adopt a view of themselves, through their membership' (Lave and Wenger, 1991:66), making clear the 'transformative potential' of CoPs (Wenger, 2000:56). For artists, CoPs are important for sustaining the artist identity. Physical locations such as the art academy help to incubate artist CoPs, with a view that they will last outside of the initial context (Reardon, 2008:159, 249). After graduation, studios and support groups become important in fending off loneliness and isolation (Madoff, 2009:295; Saltz, 2020:85). Within CoPs it is beneficial for artists to engage in legitimate peripheral participation and go from newcomers to old-timers (Lave and Wenger, 1991:40); in this transformation they become mentees and mentors (Vella, 2016:100). Similarly, FE teacher professionalism is tied to access and participation in teacher CoPs (Hafez, 2015:163). As with the artist-teacher, it is expected that vocational FE teachers will be part of several CoPs that relate to their occupation, teaching, and teacher training (Fejes and Kopsen, 2014:266). The FE teachers'

memberships in these brings together 'interconnected practices' (Wenger, 2000:127) for the FE teacher. These CoPs are important in helping to reduce the isolation of FE teachers (Groves, 2015:30).

For FE teachers and artist-teachers, multimembership 'does not invalidate membership of other communities' (Vella, 2016:xv). Importantly, CoPs can exist 'beyond ... physical spaces' in virtual communities of practice (VCoPs), which can be particularly useful for teachers who want to engage in subject-specific communities (Hillier, 2015:167). As well as providing access to subject knowledge, VCoPs can be used by those isolated from physical CoPs, as is often the case for part-time workers such as artist-teachers (Shreeve, 2009:155; Daichendt, 2010:133; Thorton, 2013:86; Rouxel, 2015:136). Adams (2007) explored online spaces, namely blogs and forums, as CoPs for trainee artist-teachers and found VCoPs a practical 'solution to connecting many students working across a large locale' (2007:265). Showing virtual methods of communication makes mutual engagement possible (Wenger, 2000:74). It has been shown that CoP can exist in specific settings, such as studios and workplaces, or can defy physical boundaries (VCoPs). Members are those from the same defined group, such as artist-teachers, but exist online (Wenger, 2000:130, 237). However, it will also be important for those transforming into artist-teachers to join CoPs for their new role, as it will help the individual identify as an artist-teacher (Shreeve, 2009:152). Without the support of CoPs, the transformation is likely to be difficult (Wenger, 2000:89).

Identity transformation

Transformation 'implies a change ... into something qualitatively different' (Illeris, 2014:5). For the artist-teacher, Thornton (2013) suggests this is commonplace and can happen 'over time through individual choice, personal development, maturation and social changes' (2013:117). Social changes include basic social processes

such as starting a course or new job (McAdams, 1993:109; Wenger, 2000:14), and entering and engaging in new CoPs (Wenger, 2000:146, 151). Within CoPs, individuals identify themselves 'through reference to others' (Thornton, 2013:5). Individuals may have chosen to make a change to their identity and had the 'motivation to do so' (Illeris, 2014:102). Motivations for transforming identity are explored in Part 4, Chapter 2.

Within *Transforming into an artist-teacher in ACL*, identity transformations are also understood in terms of transformative learning (Mezirow, 2006). Transformative learning is a theory that sets out learning as impacting the learner's sense of self (Illeris, 2014:xiii). Wenger (2000) writes that learning can be transformative at any age, which is seen in this research, which shows that participants' identities have been transformed by education, from primary to PhD. From an artist-teacher perspective, Thornton (2013) and Fejes and Köpsén (2014) comment on education as a catalyst for identity transformation: their thoughts draw on Freire (1996) and his assertion that 'education affirms ... beings in the process of becoming' (1996:65). Steadman (2023) and Thornton (2013) agree, Thornton states that 'how we educate artists and teachers ... affect[s] identity formation' (2013:2), calling it a 'powerful influence' on transformation (2013:23). Fejes and Köpsén (2014) agree and outline that 'learning is an inseparable process of identity formation' (2014:268), and that it is through this engagement that individuals can 'unveil the world' and transform themselves (Freire, 1996:36).

Art education and teacher training are differing experiences for the artist-teacher. Art education tends to take place first (Adams, 2007:267) (see Part 2, Table 44) and sees an individual devote 'many years' (Thornton, 2013:31) to their art practice and artist identity. In contrast, teacher training, in most cases, is 'an intensive one-year' experience (Adams, 2007:266; Page, 2012:70; Thornton, 2013:31). Despite the shorter time frame, this experience has the power to change the individual's social

role, with 'their identity as a teacher ... emerging from their identity as an artist' (Adams, 2007:267; Page, 2012:70), as they participate in new CoPs (Wenger, 2000:151), identify with teachers they are working with (Thornton, 2013:5), and practise performing the role of teacher (Adams, 2007:266). Daichendt (2009) shows this to be true for the first recorded artist-educator, George Wallis, with his education 'contribut[ing] significantly to his identity as an artist-teacher' (2009:221). Transformation is likely because we define who we are by where we have been and where we are going (Wenger, 2000:149). The network of enterprises becomes a useful tool for visualising this (see Part 2).

Section 2: Methods

The methods used to construct the substantive theory, *Transforming into an artist-teacher in ACL*, are briefly outlined below and explored in detail in the methodology (see Part 1).

Study design

The study design draws upon second-generation and constructivist grounded theory (Strauss and Corbin, 1990; Charmaz, 2003, 2014) to construct the substantive theory based on 'actions and processes' that emerged from participant data (Charmaz, 2021:157). Methods of data collection included online surveys, interviews, and focus groups. The study design uses constant comparison, theoretical sampling (Morse *et al.*, 2021:5), coding (Strauss, 1987), and theoretical saturation (Corbin, 2021:42–3). Collecting and analysing participant data allowed the theory to be constructed inductively to uncover the basic social process at the centre of a phenomenon (2021:268). The study design does not aim to construct a grand theory that can be generalised widely (Denscombe, 2014:114), instead, it

aims for a middle-ranging theory that is 'explanatory, generalisable, and applicable' in a similar context (Morse *et al.*, 2021:5). This research is specific to artist-teachers in ACL (Glaser and Strauss, 1967:32–3).

Transforming into an artist-teacher in ACL is constructed around the lived experience of the artist-teacher participants. Artist-teacher in ACL participants self-identified in this way: all participants worked in the UK; their ages ranged from 30 to 70 years; they were drawn from a variety of social classes, and held a range of political perspectives and religious views were held (Appendix 17); the sample was predominantly white (n=15).

All participants held an art qualification, the lowest of which was an O level and the highest a PhD. The most common was a level 6 qualification (n=9). The most common and highest teaching qualification held was a level 7 (n=5). One participant did not hold a teaching qualification at the time of the interview. Two participants were unsure what teaching qualification they held.

Participants had been working in ACL as artist-teachers between one and thirty years. Participants spent a wide range of differing hours on teaching and art practice. Participants spent between fewer than five hours and forty hours teaching a week, with the most common being eleven to fifteen hours (n=5). Participants spent between fewer than five hours and more than forty hours on art practice a week. The most common time frames were fewer than five hours (n=5) and between five and ten hours (n=5). One participant did not provide weekly hours as she stated during term time that she spends all her time teaching, and during holidays she spends all her time on art practice.

Data collection took place between August 2021 and April 2023. For some of this time the UK experienced national lockdowns due to COVID19. Data collected

included online surveys, interviews, and focus groups. Theoretical saturation signalled the end of data collection (Morse *et al.*, 2021:296–316).

Demographic data included age, gender, ethnic group, and educational level (see Part 1). Descriptive data included participants' thoughts on the motivations, conflicts and values of artist-teachers in ACL. A Likert scale was adapted for artist-teachers to place themselves on to gauge their artist-teacher identity. The Artist-Teacher Likert Scale, on which participants ranked their current and ideal identities (see Part 2, Chapter 3), runs from one to ten (teacher to artist).

Seventeen semi-structured and life story interviews with artist-teachers from ACL took place over MS Teams. Interviews were scheduled for one hour, and completed interviews ranged from forty-two minutes to an hour and thirty-one minutes. The interview schedule opened with semi-structured questions to gain insight into online survey answers and ended with life story interviewing. Semi-structured interviews prompted consideration of salient themes, including motivations, conflicts and values, while life story interviewing allowed participants to reflect on their professional lives and to speak freely.

Interviews were followed up with three rounds of focus groups. Eight focus groups took place in total over MS Teams. Focus groups were scheduled for one hour and thirty minutes. Completed focus groups ranged from fifty-four minutes to an hour and twenty-six minutes. Focus groups verified interview data analysis and enabled participants to come to a consensus about the data.

Two additional focus groups took place after the first artist-teacher in ACL conference in March-April 2023, to further test the theory. Focus groups took place over MS Teams and were scheduled for one hour.

Analysis

Interviews and focus groups were transcribed and participants anonymised.

Identifying features, including ACL centre and local authority were redacted. ACL centres were anonymised under the following convention: ACL centre 1, ACL centre 2, etc. Participants were invited to review transcripts to increase reliability (Glaser and Strauss, 1967). Transcripts were open-coded and focus-coded, line-by-line, to allow me to get close to the data (Charmaz, 2003:50). In open coding, broad categories were identified, and data were compared. Focus coding followed, allowing for refinement of codes and categories.

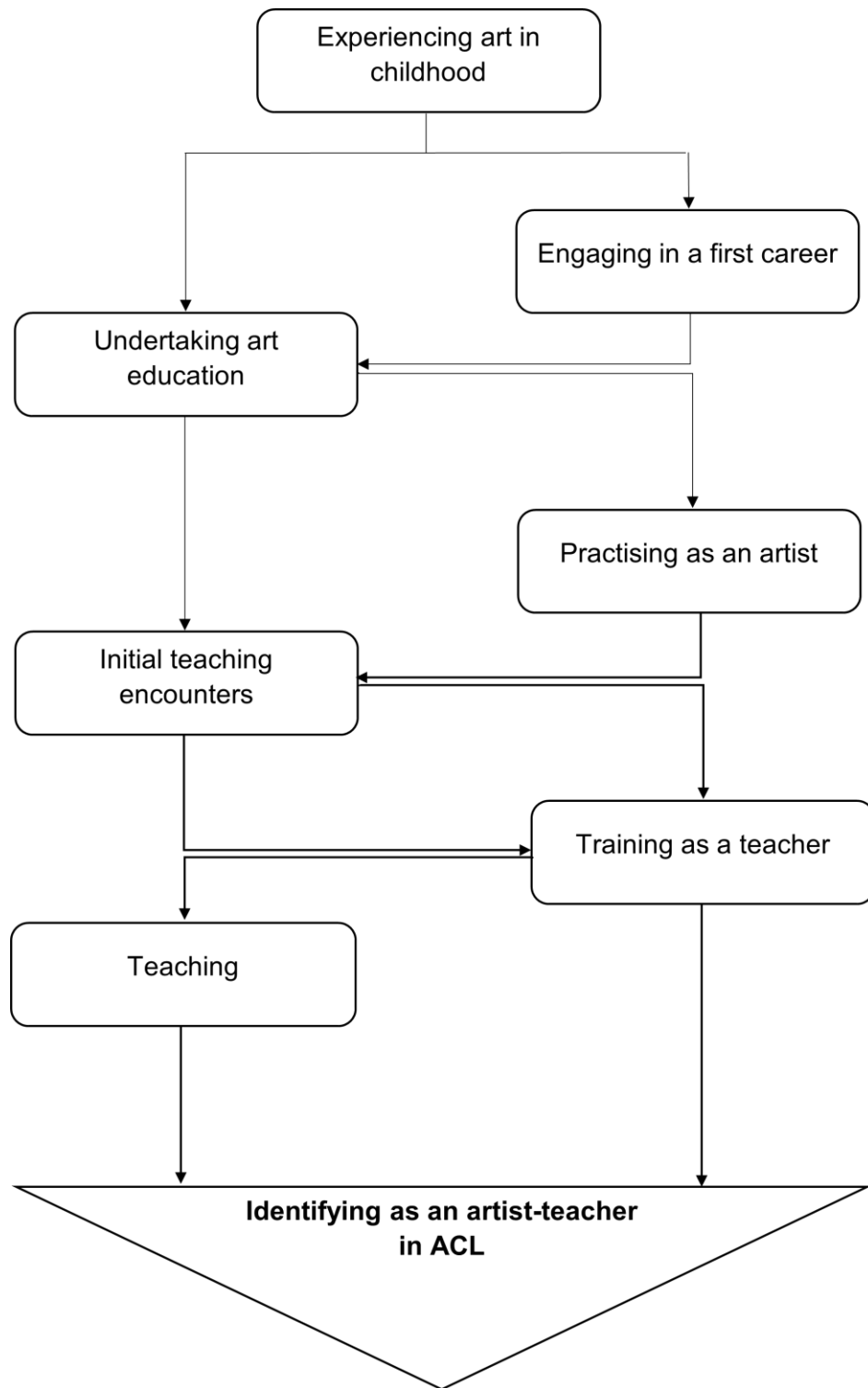
Constant comparison and theoretical sampling were used in an iterative process. Theoretical sampling allowed emerging categories to be explored in terms of their properties and dimensions, and revealed negative cases, cases which do not fit the theory, to be explored. Constant comparison let similarities and differences between participants' lived experiences to be compared. This process made visible categories that remained unsaturated and informed the theoretical sampling. Memos and diagrams were used throughout this process.

Constructing *Transforming into an artist-teacher in ACL*

The construction of *Transforming into an artist-teacher in ACL* relied upon narratives of how participants came to be artist-teachers in ACL. Participants' narratives were broken down and basic social processes were identified. The constructed theory provides a framework for understanding how people transform into artist-teachers in ACL. The theory can be adapted for use by artist-teachers in ACL and their managers to help with staff retention and development. Additionally, it can be used in the recruitment of new artist-teachers into the sector.

Transforming into an artist-teacher in ACL: an overview of the theory

Transforming represents the processes people encounter and the impact the processes have on how they identify themselves. Processes can be understood diagrammatically (Figure 38). The construction of *Transforming into an artist-teacher in ACL* focused on verifying basic social processes, identifying negative cases, and developing and linking concepts (Morse *et al.* 2021:4). Negative cases are those that do not fit into the constructed substantive theory and can be identified with the use of constant comparison of participants' lived experience and demographic data.



Key:

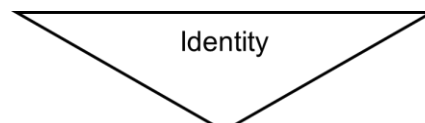
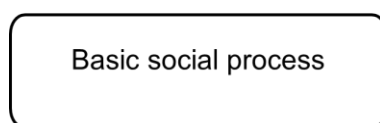


Figure 38: Theory diagram: Transforming into an artist-teacher in ACL

The diagram comprises a series of interdependent stages. The theory identifies three paths through the diagram. The three paths are attributed to three different groups of artist-teachers in ACL, summarised below. Members of each group encounter several basic social processes before coming to their artist-teacher in ACL identities. The number of basic social processes encountered depends on each group's particular path through the theory diagram.

Group 1: (1) experiencing art in childhood, (2) undertaking art education, (3) initial teaching encounters, (4) training as a teacher, (5) teaching, and (6) identifying as an artist-teacher in ACL.

Group 2: (1) experiencing art in childhood, (2) undertaking art education, (3) practising as an artist, (4) initial teaching encounters, (5) training as a teacher, and (6) identifying as an artist-teacher in ACL.

Group 3: (1) experiencing art in childhood, (2) engaging in a first career, (3) undertaking art education, (4) initial teaching encounters, (5) training as a teacher, and (6) identifying as an artist-teacher in ACL.

These groups were verified in two ways: first with theoretical saturation, then within focus groups. Focus group participants made the findings reliable by selecting the group that resonated with them and providing feedback on the findings' real-life applicability.

The constructed substantive grounded theory covers all the basic social processes and transitions experienced by artist-teachers in ACL within the sample. This research focuses on the basic social processes which saw individuals traverse childhood through to identifying as artist-teachers in ACL.

The following paragraphs, developed from the participant sample, describe the members of groups 1–3. These are approximately separated by generations, from baby boomers to Generation Z (Table 57).

Groups 2 and 3 include negative cases. Negative cases within grounded theory were outlined in Part 1 as cases that do not fit into the emerging theory (Morse *et al.*, 2021:6). Within this research four negative cases emerged in total: two in group 2 and two in group 3. Negative cases in group 2 were related to age. Additionally, one of the negative cases was the sole male participant. The negative cases for group 3 were linked to age, but also to the status of art, floristry, and floral art.

Table 57: Groups 1–3

Silent generation Born 1937–1945	Baby boomers Born 1946–1961	Generation X Born 1962–1976	Millennials Born 1977–1993	Generation Z Born after 1994
Group 3				
		Group 2		
			Group 1	

Group 1: millennials and Generation Z

Group 1 members are aged between 25 and 44, and did not reveal any negative cases. Due to the low number of younger participant, group 1 is not saturated,

which was expected as published data shows that those working in ACL tend to be 35 or over (Table 58).

Table 58: Age split comparison

	ACL workforce (HOLEX, 2015)	FE creative and design (DfE, 2018)	Artist- teachers in ACL – surveys (2021)	Artist- teachers in ACL – interviews (2021)
Under 35	9%	26%	21%	11%
35 and over	75%	69%	79%	89%
Withheld	16%	5%	–	–

People within group 1 always intended on teaching and gained qualifications in the profession before entering it. They have worked in other educational sectors before ACL, including primary education, FE, HE, and family learning.

Sample members

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

Artist-Teacher Y, female, 35–39, self-employed, West Midlands

Members started teaching in ACL between the ages of 20 and 37 years. Members had between 10 and 16 years of experience working in education outside their ACL teaching. All participants continue to work in other educational sectors alongside being artist-teachers in ACL, as reflected in their networks of enterprises (Appendix 3).

Group 2: Generation X, Generation Y and millennials

Group 2 members are aged between 35 and 54 years. This group includes two negative cases, as two participants did not fit the emerging theory; their ages suggested they would be members of group 3.

Members set out to be practising professional artists, before turning towards teaching and ACL. Art practices included print and surface design, stained glass, printmaking, participatory art, writing, and mural art.

Sample members

Artist-Teacher A, female, 50–54, ACL centre 16, North East

Artist-Teacher B, female, 40–44, ACL centre 1, East of England

Artist-Teacher E, female, 40–44, ACL centre 15, Wales

Artist-Teacher F, female, 35–39, ACL centre 2, East of England

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Artist-Teacher W, female, 35–39, ACL centre 24, South East

Negative cases

Artist-Teacher K, male, 60–64, ACL centre 5 and 27, Greater London

Artist-Teacher X, female, 65–70, ACL centre 11, South West

Members started teaching in ACL between the ages of 32 and 47. The amount of time spent as a professional practising artist before entering teaching varied from one to twelve years. The majority (n=6) of members taught in other educational sectors before becoming artist-teachers in ACL. Just one member took a career break.

Motivations for becoming a teacher included: loneliness, wanting to give something back, and enjoyment of previous initial teaching encounters. One member stated that this transition was accidental and had not realised, until she viewed her network of enterprises, how long ago she had started teaching. Others stated that teaching was a logical step from professional art practice. These motivations did not resonate with the two negative cases.

Negative cases

Within grounded theory, negative cases are cases that do not fit into the constructed substantive theory (Morse et al., 2021:4). Both negative cases are based on the age of the participant. Due to their ages, the theory suggests they would fit into group 3 rather than group 2. The first negative case is Artist-Teacher K, aged between 60 and 64, and the sole male participant. More data is needed to see whether males follow the same age related trends. The second negative case is Artist-Teacher X, aged between 65 and 70. It would have been expected that she would have

engaged in a first career before pursuing art. However, as a college leaver, she decided to pursue art despite a lack of support.

'I went to a school ... that was a very high-powered academic school and ... Fine Arts were very much downgraded ... it was only stupid people who did that ... People who couldn't ... do Oxbridge ... I would have [studied] English ... had the influence of the school prevailed. But actually, I came to my senses and realise what I wanted to do and applied to art college ... I had a lot of success really when I left college. I took part in an exhibition ... that had international artists and my painting was recognised by the Tate gallery director ...'

Artist-Teacher X, female, 65–70, ACL centre 11, South West

Similarly, Artist-Teacher K did not engage in a first career. However, his experience differs from Artist-Teacher X's, as he stated that he went 'on the dole' to finance his artist life. The two negative cases were also the only two participants who stated that they transitioned into teaching for financial reasons.

Group 3: Baby boomers

Group 3 members are aged between 60 and 64. This grouping includes two negative cases. People within this group had first careers unrelated to art and education. They engaged in art in childhood and returned to it in adulthood to retrain as artists. They later retrained as teachers and entered ACL. Members' first careers included physiotherapy, physics, catering, and shop ownership.

Sample members

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Artist-Teacher L, female, 60–64, ACL centre 11, South West

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Negative cases

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

Artist-Teacher Z, female, 45–49, ACL centre 26, Yorkshire and the Humber

Members started teaching in ACL between the ages of 37 and 60. The time spent in their first professions varied between three and thirty-seven years. Motivations for leaving their first careers included declining health and being unable to continue in their first careers, negative work environments, and wanting to do something that would sustain them artistically, financially, and emotionally.

‘I wanted to do something that was ... sustainable in that I enjoy doing it and would give me enough money to pay for my car and ... studio ... [I]t was perfect really, and gave me the space to do my own painting ...’

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

Negative Cases

Both negative cases are based on the age of the participant, and the status of floristry in art. It would be expected they would both fit into group 2 rather than group 3, due to their ages. Negative cases emerged when the theory was tested with participants. Artist-Teachers I and Z placed themselves in Group 3, defying the emerging theory. Artist-Teachers I and Z trained in floristry and had first careers as floristry shop owners; neither considered their floristry an art practice before they started teaching. Both now, independently from each other, refer to themselves as 'floral artists' and are passionate in their conviction that they are artists, in the same way as those with more traditional art practices.

'One of my little bugbears I want to change is they call the course "floral flower arranging", and I want to call it "floral art", and it may sound really petty. But I think it's important to give it that definition ... you wouldn't call pottery "playing with mud" or "mud arranging". You call it "pottery" ... and that's not to elevate in some kind of hierarchical thing, it's just, call it what it is and allow people to be in that space of artistic expression ... I think the difference for me ... is the difference between retail professionalism and floral art is very distinct.'

Artist-Teacher Z, female, 45–49, ACL centre 26, Yorkshire and the Humber

If Artist-Teachers I and Z had considered their floral shop ownership as professional art practice, they would have identified as belonging to group 2. Artist-teacher I stresses that this was not the case, as the shop drained her creativity and was quite prescriptive.

Basic social processes

The following paragraphs descriptively explain each basic social process involved in *Transforming into an artist-teacher in ACL*. Each is described before the transition is outlined.

Experiencing art in childhood (groups 1–3)

Participants experienced art in childhood at home and school. This time encapsulates early years until the end of secondary education. Participants experienced art in childhood as enjoyable and as a form of escapism. They experienced a childhood sense of being chosen (McAdams, 1993:247), as they were encouraged and praised, and singled out as being good at art from a young age. Participants outlined the belief that they had a natural ability for art and that it was their destiny to pursue it. Participants acknowledged that in childhood they were art-y, but not necessarily artists. However, one participant's secondary school art education is when she formed her artist identity.

Participants were exposed to art at home, namely painting and drawing. Some had access to additional materials, including sculptural materials. In most cases, participants had a family member who identified as an artist and acted as a model of what it was to be an artist.

Group 1

'... I kind of always had that ... creative way in me ... even as a child ... I liked doing things physically with my hands.'

Artist-Teacher V, female, 30–34 , ACL centre 25, East of England

Group 2

'[Dad] would be in his workshop, making his art ... Every spare minute, it was compulsion ... I would just go into workshop with him and ... I couldn't bother him ... he was working ... but I could be in the corner of the workshop doing my own thing. My own little art practice ...'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Group 3

'... the extent that I'm an artist now ... I can trace that back to my childhood ... I've always loved making things, so I would be a little girl who was always making things up, and sometimes I sort of think not much has changed ... I love trying different ways ... it would have been French knitting and colouring ... and cutting and sticking and things and painting when I was a little girl. I started sort of sewing and knitting and crocheting stuff at very young age ... it would have been my grandma. Some of the older ladies who used to come in from the village and babysit for us.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Participants experience art in their formative education at school. It was not uncommon for this to be a negative experience (n=3), with art sidelined and unimaginative, and encouragement from school as lacking. However, for others the school experience was positive.

Negative

Group 1

'I've got ... [a] fairly negative one ... my GCSE art teacher ... I said to them that I was thinking about doing A level art and ... they kind of went "you?" You know, "Like, really?" and it really put me off and I thought ... "I'm obviously not very good."

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 2

'[Art at school was] absolutely terrible ... so boring. And the art teacher, so bad, it was shocking.'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Group 3

'I didn't do very well at school ... I had quite low self-esteem so I never felt terribly confident ... there was this choice when I left school, should I go and do ... art, but I wasn't encouraged.'

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

Positive

Group 1

'... they were supportive ... my teachers really encouraged me and they said, "If you don't do it, I'm gonna get cross with you" ... my teachers really wanted me to do art.'

Artist-Teacher Y, female, 35–39, self-employed, West Midlands

Group 2

'I went to school, obviously did art ... I remember ... being small and the art teacher being like, "Oh, I think you're quite good at this." And obviously, when someone says that, that encourages you to do more ...'

Artist-Teacher F, female, 35–39, ACL centre 2, East of England

Group 3

There were no extracts by group 3 participants outlining art in school positively. Comments were either negative, or no comments were made.

Participants spoke about the effect encouragement and praise in childhood had on their lives and how it ultimately led to them identifying as artist-teachers in ACL. Encouragement and praise mainly came from participants' families and schools, and included verbal encouragement and praise, such as being complimented on a skill set and actions, family members showing the child's art to others, family members sitting and creating art with them, and being asked to create something for a display.

Group 1

'I was always complemented as a child that I was good at drawing ... from time to time ... particularly my Nana would ... get out a drawing and show her friends ... I was kind of... singled out a little bit at school for being good at drawing ... [if] they needed somebody to draw something, it would be like "Get [Artist-Teacher H] to do it," and I'd be like, "Oh, I can do it. I'll draw anything except hands and feet." [Laughs] So ... maybe I had a little bit of a reputation at school for being good at drawing ... [w]hich was nice.'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 2

'I always wanted to draw ... my mum would tell you in a cheesy fashion that was ... my destination ... I was very lucky I had a very supportive teacher at GCSE and then at A level ... So, it was kind of ... if you pick any child out in the playground and said they were going to have an art career, I'm not being boastful, it would have been me. It was properly destined and my dad is a commercial artist, and my uncle, my grandmother was a professional tailor, so you could kind of see, kind of where it ... came from ...'

Artist-Teacher B, female, 40–44, ACL centre 1, East of England

Group 3

'... various people said to me, "... you're good at photography." [They] could see that perhaps I'd got a natural eye or a skill.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Experiencing art in childhood helped participants to start to identify as creative people. This took place in the context of the family home and compulsory education. Those who experienced negative processes found that these did not affect their enthusiasm for art. Everyone had some form of early art memory to draw upon, and most tied this to their current identity today. However, participants in groups 1 and 3 found that the encouragement for art they enjoyed in their formative years waned as they came towards the end of adolescence and entered young adulthood, with the focus shifting from their artistic talent to ensuring they were financially stable.

Group 1

'... when I started the degree ... this very much "You've got to be able to support yourself" came into play ... as I hit ... 18 ... [Mum] wasn't discouraging towards ... creativity, but [said], "You can do it as long as you're able to support yourself" ... that was when it sort of started to decline a little ... it did maybe affect some kind of relationship. Though she would always turn up to my exhibitions, and graduation.'

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

Group 3

'... back in those days you were ... discouraged from [vocational courses] ... it wasn't seen as a profession ... I was discouraged ...'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Undertaking art education (groups 1–3)

Participants choose to study art in further and higher education due to their love for the subject. This choice sometimes resulted in conflict between the participants and their families. Studying art helped most participants (n=11) solidify their artist identity.

Data from groups 1 and 3 show how studying art in further and higher education increased the participants' confidence as artists. Participants in group 2 made no such claims: elements of art education that increased their confidence included time spent in an art environment, and being part of an artist CoP.

Group 1

'... you're just bubbling with confidence ... especially ... towards the end of the degree ... four, nearly five, years of ... do[ing] art full time ... you get really quite skilled ... you know what you're talking about, you live and breathe it ...'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 3

'... going to do the foundation, I realised ... I wasn't too bad at being an artist ... that gave me what I needed, the spur to think, "... maybe I could be an artist."'

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

Groups 1 and 2 chose to pursue their art education in their youth, much of the time from GCSE level onwards, while group 3 chose to return to art in young and middle

adulthood, after first careers. In all cases the choice was informed by desire, joy, and encouragement.

Group 1

'... for me ... it was GCSE choice. I'd always loved drawing ... ever since childhood I was always really keen.'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 2

'I think it just slips into you by osmosis ... complete compulsion to do it ... complete obsession, like I have to do it. It's not really a choice ... It's very innate ... It's quite difficult to put into words how it makes you feel ... just totally make[s] you feel like you're totally on track.'

Artist-Teacher O, female, 50–54, centre 3, South West

Group 3

'I started ... in my forties ... [doing] some of the things that I used to do when I was younger that I'd really enjoyed ... the college for photography ... they were doing the evening B.Tech and that was really how I started.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Most participants started to identify as artists during their art education, though recognising that their artist self stemmed back to childhood. Art education tended to

have this impact due to the time spent on art during this phase, and the CoPs participants found themselves in.

Group 1

'[I] should probably say [I was an artist] when ... I was a student, 'cause I always say to the students, "You're an artist" [laughs] ...'

Artist-Teacher Y, female, 35–39, self-employed, West Midlands

Group 2

'... it was GCSE year ... I just wanted to keep my head down and I basically decided to stay in the art department.'

Artist-Teacher E, female, 40–44, ACL centre 15, Wales

Group 3

'... my teacher ... who is such an inspirational chap ... said ... "You really should be taking this pottery a bit further ... you've got some real skills" ... [that] was a really important time for me.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

The transition into further and higher art education happened at different times for the members of the three groups. Despite this, art education had the same effect on each participant, solidifying their artist identity. Within this basic social process, they transformed from creative people to artists. As groups 1 and 2 approached the end

of this transition they questioned what was next and how they would sustain themselves financially and socially.

Group 1

'It was a lot easier to be freer [in youth] as an artist ... without the responsibilities ... as an adult.'

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

Group 2

'I like people, so when I was a full-time freelance designer, working in a studio on my own in London, I missed people ... It wouldn't be enough for me just to be in my studio all day, painting alone.'

Artist-Teacher B, female, 40–44, ACL centre 1, East of England

Engaging in a first career (group 3)

Participants in group 3 experienced first careers, which they left to re-engage with art practice. While engaged in their first careers, participants continued to engage informally with art.

Participants engaged in first careers, which were chosen as they were considered more suitable than art. Suitability was informed by the cultural climate of the time and parental opinion, and was often closely tied to the status of the profession and/or to financial security. One participant engaged in multiple jobs, rather than a career, before entering art and teaching, stating that she has been working since she was 13.

'... back in [the] 1970s, when I was choosing my options, it was very difficult [to pick art].'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

'... I did catering [instead of art] because I thought, "... I can get a job catering" ... I did catering for quite a long time.'

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

Participants left their first careers as they could no longer continue with them. In some cases, participants left as they became dissatisfied with the work. Two left their first careers as they could no longer physically carry out the work. Another participant could not return to their first career after a break raising their family. Leaving their first careers led them back to their art practice and eventually to teaching.

'I'd taken a good long career break. I was not able to go back to doing research physics anymore ... I was completely out of touch.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

'I thought, "... I can't ... cooking anymore. I can't do it," [laughs] so I said, "Right, I am going to do my [art] degree."

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

'Physio is a very physically demanding job ... I knew, because ... [of] the knee problem I've got, that I couldn't carry on in the area that I was working ... I'd either really got to go back and retrain in another area of physio. Or do something else.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Participants continued to practise art during their first careers, but not professionally. Engagement included taking photographs on holiday. The continuation of informal art practice is best represented within the network of enterprises (Figure 39).

'I was ... mid-twenties ... busy with other things. Still would probably take the camera on holiday ... but not taking regular photos.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

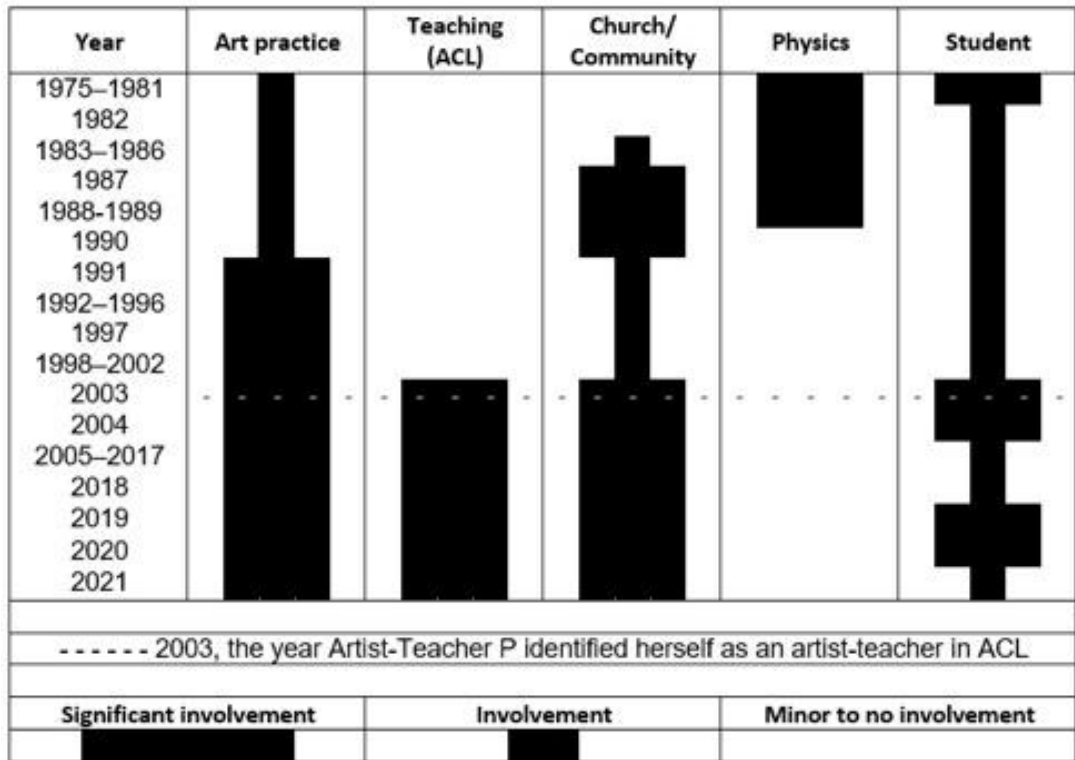


Figure 39: Network of enterprises for Artist-Teacher P

Within this transition, the participants, as adults, are experiencing an identity shift as they move from being caterers, physiotherapists, and scientists to deciding to step toward an artist identity. Two participants experienced this transition more gradually, as they started to engage with art and art teaching before leaving their first careers, as documented within their networks of enterprises (Figure 40).

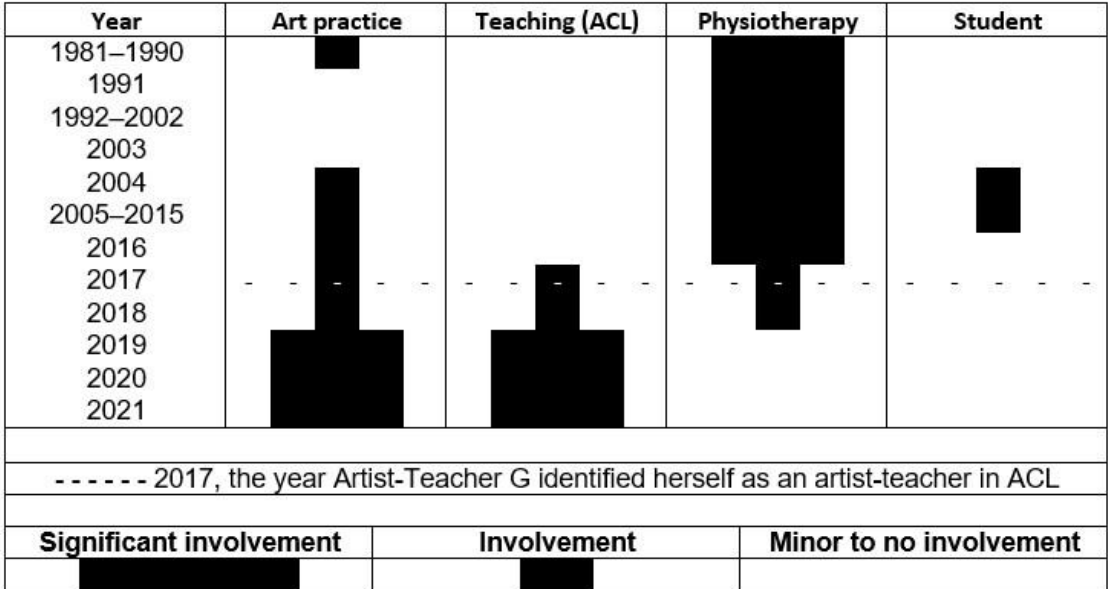
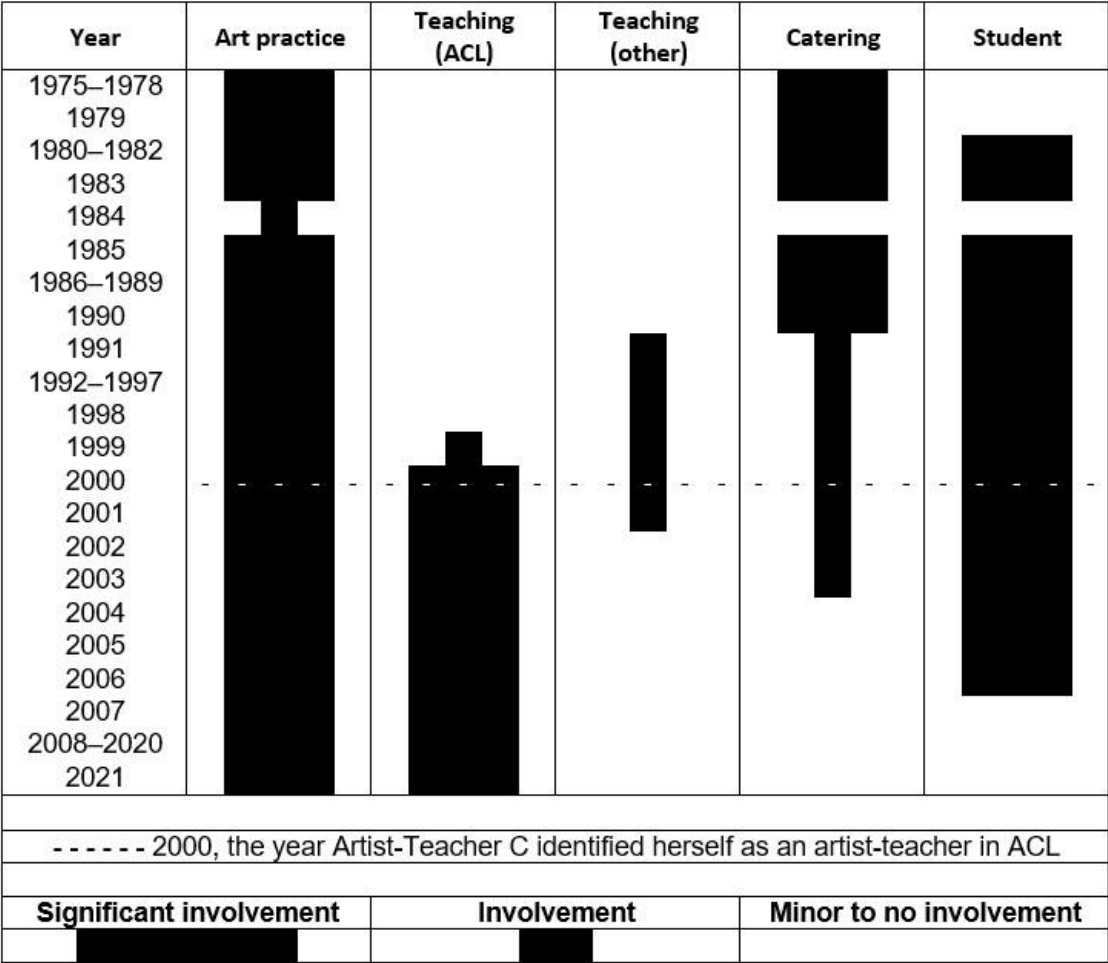


Figure 40: Networks of enterprises for Artist-Teachers C and G

Initial teaching encounters (groups 1–3)

The majority of participants (n=15) experienced initial teaching encounters before training to be a qualified teacher. Participants enjoyed these experiences and were motivated to enter into the enterprise more formally. Through their informal engagement, some participants came to see teaching as a viable way to financially support their art practices. Initial teaching encounters did not necessarily take place with adult learners.

Participants experienced initial teaching encounters in several contexts, including: working as a teaching assistant, and activities with churches, care homes, primary school clubs and the wider community, charities and non-profit organisations, and galleries and museums.

Group 1

‘... the [teaching assistant] position came up ... to support one-on-one with somebody [with] ... behavioural difficulties or learning difficulties ... it was rewarding ... you saw people get things out of what you would do in with them.’

Artist-Teacher V, female, 31–35, ACL centre 25, East of England

Group 2

‘... I've done lots of presentations ... I've done a lot of interview panels with every big show ... weekly activity workshops with different age groups ...’

Artist-Teacher W, 35–39, ACL centre 24, South East

Group 3

'... I've taught ... through the community and the church ... From being involved in a church in our town ...'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

The enjoyment of the initial teaching encounters was key within this process, as this is what motivated them to teach formally.

Group 1

'I felt like I would be good at [teaching] ... I'd done well at college when I was doing the learning support assistant job. Really enjoyed it ... really enjoyed helping people.'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 2

'I used to go and help [at] an old people's home and do art, and I go to my local junior school, I absolutely loved it.'

Artist-Teacher B, female, 40–44, ACL centre 1, East of England

Group 3

'I always wanted to be a teacher ... I have taught most of my adult life ... I was the one that learned the new processes and cascaded it [in the bank] ... I loved doing that...'

Artist-Teacher L, female, 60–64, ACL centre 11, South West

Within this stage, participants started to transform into teachers. They experienced the role for the first time and started to see it as a viable career. They enjoyed the work and were motivated to continue to develop this identity more formally by engaging in teacher training and securing jobs within the educational sector.

Practising as an artist (group 2)

Participants in group 2 worked as professional artists for a time after completing further and/or higher education, and before becoming artist-teachers. While practising as artists, some participants experienced initial teaching encounters.

As professional artists, participants engaged in activities including having a studio, and selling and exhibiting work. Participants also networked with others from the art world in artist CoPs.

'I graduated from art school ... I had a very active practice ... [I did] studio stuff ... [I've] been practising for like fifteen years.'

Artist-Teacher W, female, 35–39 , centre 24, South East

A factor in participants moving away from being solely professional artists was the isolation they felt due to solitary working conditions. They had limited interaction with others and experienced competitiveness with those they did meet.

'I [liked] being able to just be in the art room and draw ... [but] it [was] quite solitary.'

Artist-Teacher F, female, 35–39, centre 2, East of England

Participants came to see working as a professional artist as not financially secure due to the short-term contracts and/or freelance work.

'I do earn money from my practice, but it's not enough ... it's not regular ... it's more like a gig economy, sometimes I'll sell lots of works and sometimes I won't.'

Artist-Teacher W, female, 35–39, ACL centre 27, South East

At the start of this basic social process, participants identified strongly as artists. However, towards the end, they questioned this identity for several reasons, including isolation and financial issues. At this point, participants considered developing a new identity. Participants considered moving into teaching due to positive initial teaching encounters and how this could combat isolation and financial issues.

On average, participants engaged in their professional art practices for nineteen and a half years before entering ACL, but for just ten years before they engaged in another enterprise. These figures do not include the negative cases.

Teaching (groups 1–3)

Participants in groups 1 and 2 had experience of teaching professionally in other educational sectors before teaching as artist-teachers in ACL. Some participants in group 3 also had this previous experience, while others went straight into teaching in ACL.

Teaching before ACL included teaching in primary, secondary, general further education, and higher education, and is documented as 'teaching (other)' within the networks of enterprise (Figure 41).

Group 1

'... in 2018 I managed to get a job at a private school, being [a] primary art teacher.'

Artist-Teacher Y, female, 35–39, self-employed, West Midlands

Group 2

'I went into the PGCE 'cause I'd really enjoyed the workshops I delivered at the educational centre ...11 to 18 was my specialism. It was very intense.'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Group 3

'I was an associate lecturer for ... a few years ... It was lovely to be with the ... younger students and I did enjoy it.'

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

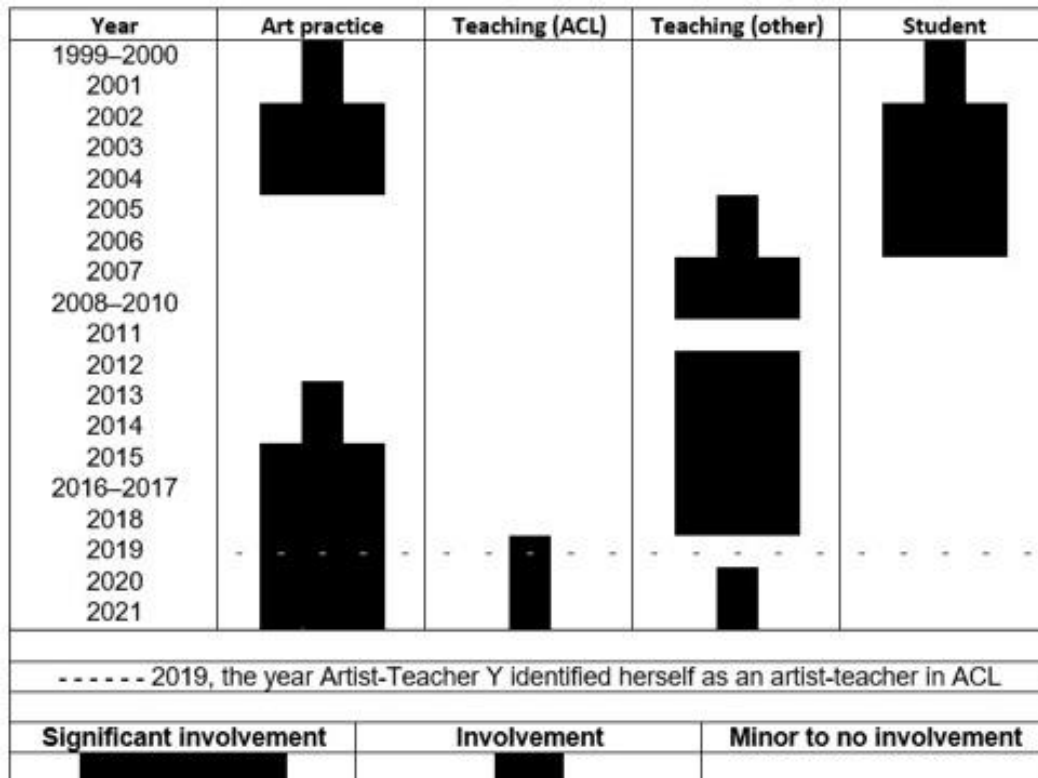


Figure 41: Network of enterprises for Artist-Teachers Y

Participants started teaching in ACL for different reasons. Those already teaching professionally wanted to move into a different sector due to tensions in other educational sectors. Participants in all three groups cited wanting to teach to use their art skills. Additionally, some were seeking joy and happiness. Upon getting into teaching art in ACL, some participants continued to teach in other sectors alongside ACL (Figure 42).

Group 1

‘... [moving into teaching art] was a bit of a mutual thing [between myself and my manager] ... I was ... really keen to have ago ... I ... went back through and ... picked out the highlights from my own courses ... and

thought ... “These are ... the basics ... the most important bits”, and ... built a course around those...”

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 2

‘... firstly remuneration, because ... I need to earn money ... the visual arts isn't known for its financial [gain], and I wanted to earn money in a way that was complementary to my practice, and that utilised my skills ...’

Artist-Teacher W, female, 35–39, ACL centre 24, South East

Group 3

‘I did have a job at [a school], teaching textiles, and that was a full-time job ... it was dreadful, it made me so miserable ... it's a totally different way of teaching, teaching in schools ... if I'm ... teaching textiles in ACL, I write the programme ... But with schools you just have ... [to] write down and copy down this ... not really my thing at all, so I left there and luckily got a 0.5 at ACL.’

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

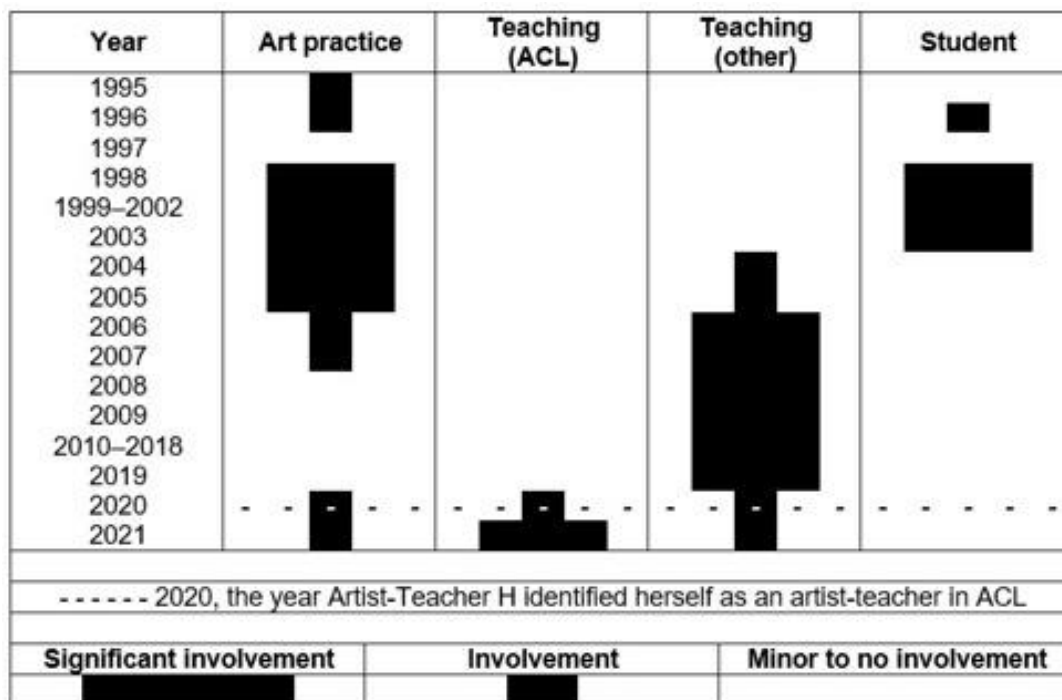


Figure 42: Network of enterprises for Artist-Teacher H

Participants' identities started to transform from the singular 'artist' to the dual 'artist-teacher'. Within this transition, some participants needed to first identify as teachers before they could identify as artist-teachers. Participants' identities transformed into 'teacher' as they spent more time within this context and with others who identified as teachers. They start to tell others they are teachers.

Training as a teacher (groups 1–3)

Participants undertook formal teacher training after initial teaching encounters.

Some participants gained teacher qualifications before teaching in a formal setting.

Others gained qualifications while teaching. Despite there being no legal requirement for teachers in FE to hold teaching qualifications (Augar Review, 2019), participants held qualifications ranging from level 3 to level 7 (see Part 2).

Some participants in groups 1 and 2 gained their teaching qualifications before entering teaching. No participants from group 3 gained teaching qualifications before entering teaching.

Group 1

'I ended up doing a teaching degree ... I did that and I got my first teaching post in 2007, and I was there until 2018.'

Artist-Teacher Y, female, 35–39, self-employed, West Midlands

Group 2

'... the PGCE, I suppose, was a stepping stone to get to where I wanted it to be.'

Artist-Teacher A, female, 50–54, ACL centre 16, North East

Some participants from groups 2 and 3 gained teaching qualifications after accepting teaching positions within ACL. Participants expressed that the motivation to do this was that their workplace was paying for the qualification.

Group 2

'I just walked in saying, "Is there any work going?" Because that's the sort of person I am ... I had a phone call ... the following day and she said, "Actually we do have position. But do you have any teaching qualifications?" So I said "... unfortunately no, I don't," and she said, "Well, OK ... we

actually have ... a PTTLES course” ... I agreed to do this PTTLES course as an intensive course, so this was over like ten weeks ... highly intensive ... every night I was doing paperwork, but at the same time they gave me the job. So I started teaching at the same time ... I combined the two.’

Artist-Teacher E, female, 40–44, ACL centre 15, Wales

Group 3

‘I did my teaching ... level 3 with ACL ... I knew I've got to do the teaching qualification ... I think you had to do that within the first year or eighteen months.’

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Participants’ teacher identity started to become formalised internally and externally. Participants completed teacher training either before teaching or on the job as a requirement of their employer. Just one artist-teacher, who was in the first year of teaching, had not obtained a teaching qualification during the interview phase of the research. However, at the request of her employer she had started on-the-job training by the time of the focus group phase of the research.

Identifying as an artist-teacher in ACL

Participants identified as artist-teachers in ACL shortly after gaining their position. One participant took seven years to identify as an artist-teacher, as she lacked access to subject-specific CoPs and CPD. Participants stated that while they see themselves as artist-teachers, how they are viewed externally may differ. Some

participants commented that they had no idea how others viewed them (see Part 2). Others said that those outside ACL view them as artists rather than artist-teachers. Conflict was experienced in many guises, including juggling aspects of the role such as work hours and responsibilities of each identity. Time spent teaching emerged as the dominant way of understanding conflict for the artist-teacher (Part 3, Chapter 1).

Group 1

'I think it's ... harnessing the kind of feelings that I have towards my own work, and trying not to let that bleed out into the work that my learners are producing ... I tend to be quite [a] perfectionist ... it's kind of like letting go of that perfectionism ... and not letting that ... spoil the experience for my learners.'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Group 2

'I[ve] found it exhilarating and very stressful simultaneously ... on the one hand really, really exciting ... I have to sort of run to stand still ... I think ... quite hard to sustain ... indefinitely.'

Artist-Teacher O, female, 50–54, centre 3, South West

Group 3

'I do think that if I hadn't have taught and I had been brave enough just to be a painter ... I probably would have got to other things much quicker because of that continuity.'

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

Participants held values in their roles as artist-teachers. Values held and enacted had personal meaning rather than coming from their ACL centre, legislation, or CoPs (Part 3, Chapter 3).

Group 1

'... respect I think is a big thing, mutual respect ... I'm very much a believer of ... you get as much respect as you put in and you shouldn't ... talk down to anybody...'

Artist-Teacher V, female, 30–34, ACL centre 25, East of England

Group 2

'I value ... the diversity ...of collaboration ... and everything like that. I really appreciate when someone's committed and consistent ... I really admire [that].'

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

Group 3

'[I] love to make other people feel better about themselves ... if you're looking at your life mission ... I would be somebody who wants to make other people feel better about themselves ... [M]y pottery teaching ... it's like

running ... small communities ... supporting and encouraging the interaction of these ... creative people and, enjoying being part of it...'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Each artist-teacher was motivated by a combination of factors, from self-serving to altruistic. Money was the least motivating factor, and learners the most motivating for becoming and remaining artist-teachers in ACL (Part 3, Chapter 2).

Group 1

'I get excited to pass [knowledge] on to other people ... at the moment colour mixing ... It took me a while, but now I really, really understand it ... and I want to pass that skill on to other people because I like to help people and that's my job. I just want to help people to be the best [they] can be.'

Artist-Teacher Y, female, 35–39, self-employed, West Midlands

Group 2

'... I find it incredibly inspiring to work with students and learners who are into the same stuff that I'm into ... I watch them make and I want to go home and make because I just love how wonderful the things they make are.'

Artist-Teacher W, female, 35–39, ACL centre 24, South East

Group 3

'... it's the people who are going to come ... [I] enjoy being in the pottery, [learners] either meet clay for the first time or ... just carry on doing what they love.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

The transition to identifying as an artist-teacher in ACL, above all other ways a participant could identify, is helped as their values start to align with the sector. The transition sees motivators moving from self-serving to altruistic as they remain in their positions because of learners. When outlining their future scripts, no participants planned on leaving the sector for any reason other than retirement.

Embodying the role of artist-teachers in ACL allows them to identify in this way. For most, this transition takes place quickly, within the first year. This identity is not the endpoint. If participants change careers, their identities will transform again.

Analysis

Transforming into an artist-teacher in ACL suggests there are three groups of artist-teachers in the UK, roughly separated by generations. Each group traverses a set of basic social processes and transitions which transforms their identity. The basic social processes and transitions include; undertaking art education, engaging in a first career, initial teaching encounters, practicing as an artist, teaching, training as a teacher, and identifying as an artist-teacher in ACL. Participants transformed their identities into that of artist-teachers in ACL based upon the completion of previous basic social processes.

Identifying as an artist-teacher in ACL strategies

The data suggest three strategies to help with the transformation into an artist-teacher in ACL: *understanding motivations, reducing conflict, and aligning values* (see Part 4).

Understanding motivations refers to artist-teachers' understanding why they do the work they do and ensuring that it is clear to other stakeholders, too. Reducing conflict pertains to gaining a balance between the two roles. The data suggest that to avoid conflict, artist-teachers should spend more time on art practice than teaching practice. Aligning values is related to artist-teachers' artist and teacher values coming together, which can be difficult as the two sets of values can be oppositional. These values must also align with those of the ACL sector.

Generalisability

As a middle-ranging theory, *Transforming into an artist-teacher in ACL* will be generalisable to other artist-teachers working within ACL in the UK. Substantive theories are not intended to be generalisable to a large population (Part 1, Chapter 1).

Strengths and limitations

The strengths of this theory lie in its being developed from the lived experience of artist-teachers in ACL, as well as its relation to extant theories, including Erikson (1994), McAdams (1993), and Mezirow (1990) (see Part 3, Chapter 2). Additionally, the theory acknowledges negative cases and exploration of why they existed, which strengthens the theory (Morse *et al.*, 2021:6) and adds analytic depth and insight, which enrich the theory (Bowers and Nolet, 2021:137) (see Part 1). *Transforming*

into an artist-teacher in ACL was taken back to artist-teacher participants in focus groups to come to a consensus on its real-life applicability, including the appropriateness of the three groups and the basic social processes each group experienced. Participants found these findings applicable (see Part 3).

The main limitation of this research is the small sample size. However, wide generalisations are not abstracted from this data. Additionally, the interview sample only included one male participant, while the focus group sample did not include any, making the constructed theory more applicable to females in ACL. However, previously published data shows more females working in ACL than males (DfE, 2018:32). Additionally, the sample was predominantly white, meaning the constructed substantive theory can only reasonably be applied to white-female-identifying artist-teachers in ACL.

Recommendations for supporting processes of identifying as an artist-teacher in ACL

The first three recommendations pertain to motivations, conflict, and values (see Part 3). These recommendations are intended to support an individual in transforming their identity into that of an artist-teacher in ACL.

Recommendation 1 is that artist-teachers should identify what motivates them and continue to question this as their careers continue. Artist-teachers in ACL should consider the place of salary as a motivator, and whether it is a viable motivator (see Part 4, Chapter 1).

Recommendation 2 relates to conflicts around how artist-teachers spend their time. It is recommended that artist-teachers spend the same number of hours, or fewer, teaching as they spend on art practice (see Part 4, Chapter 2).

Recommendation 3 is that artist-teachers should seek to work in ACL centres that hold the same values as they do (see Part 4, Chapter 3). This ensures artist-teachers feel ready and able to embody the values of their workplace. Teaching within an ACL centre that holds values that conflict with the artist-teacher's may cause issues and result in the artist-teacher not being able to embed the values into teaching and learning in a meaningful way.

Recommendation 4 pertains to tracking and charting identity. Artist-teachers should use tools such as the Artist-Teacher Likert Scale and the network of enterprises to document their changing identities, and to reflect on where they are now and where they want to be in terms of identity. These reflections can inform decisions on CPD and CoP membership.

Additionally, it is recommended that *Transforming into an artist-teacher in ACL*, is used by artist-teachers and their employers to identify which of the three groups an artist-teacher belongs to. Used in this way, the tool can help identify the support an artist-teacher will need within the role, now and in the future.

Section 3: Theory testing

Chapter 1: Testing

Transforming into an artist-teacher in ACL, was taken back to the 'field', using focus groups to test its applicability (Charmaz, 2021:173): to see whether it is appropriate among the 'relevant ... professional groups' (Charmaz and Thornberg, 2021:7–8) and 'ring[s] true' for participants 'emotionally [and] professionally' (Morse *et al.*, 2021:305–6). Theory testing became a way of checking whether artist-teachers fit into the theorised groups.

Bringing the theory to the artist-teacher participants to review helped to develop a 'degree of validation' (Corbin, 2021:31–5) and allowed participants to give feedback (2021:27–31). In round 1 focus groups, participants reviewed the three groups and stated which most resonated with them, why, and if they felt anything was missing. *Transforming into an artist-teacher in ACL* remained 'open and flexible' (Glaser, 1978) to changes based on participant feedback, in an act of co-construction (Charmaz, 2021:165).

In reflecting on the three groups, group 1 member Artist-Teacher H ruminated on the basic social processes of groups 1 and 2, focusing on what separates them: not having (group 1) or having (group 2) a professional art practice.

'[I'm] struggling to define between [groups] 1 and 2 ... I didn't really make much money out of being an artist, although I did try. Can I say that I had a career in art? I don't know. How about attempted a career in art? ... I think probably [group] 1 for me.'

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

The extract shows the difference between having a professional art practice, defined by Artist-Teacher H as something you make money from, and not having one. Those in group 2 were, for a time, able to support themselves from their art practice, and while those in group 1 had art practices, teaching sustained them financially. Continuing on a similar theme, Artist-Teacher V, also from group 1, makes an important contribution and distinction between jobs versus careers.

'I'm ... split between [groups] 1 and 3 ... I had jobs before teaching, but I wouldn't call them career[s] ... They weren't kind of something I would have been involved in for lot of years ... I'm gonna go with 1 ... I did my art degree ... after lots of little jobs.'

Artist-Teacher V, female, 30–34 , ACL centre 25, East of England

Transforming into an artist-teacher in ACL only accounts for careers, and not jobs.

This research suggests jobs were not a substantial basic social process in becoming an artist-teacher in ACL as they did not help form the identity. Artist-Teachers H and V considered multiple routes through the theory diagram, showing themselves as evaluating which 'ring[s] true' to them (Morse *et al.*, 2021:305–6).

Artist-Teacher W comments on when artist-teachers train as teachers, outlining that for herself, as a group 2 member, teacher training was on the job.

'... [group] 2 [is] lacking the "retrained" part ... I think there's actually quite a lot of people who are probably teaching in ACL ... without the "retraining" ... that definitely would have been me if it hadn't been ... offered and encouraged.'

Artist-Teacher W, female, 35–39, ACL centre 24, South East

While not renamed to reflect the idea of retraining, the descriptive text for the 'training as a teacher' stage reflects the different times an artist-teacher might gain their teacher training qualification. These included (1) before gaining a job in teaching, which was most prevalent in group 1, and (2) on the job, most prevalent in groups 2 and 3. The extract touches on the underlying fact that teacher training

qualifications are not a legal requirement (Augar Review, 2019), but are encouraged by ACL centres.

Extracts from comments by those in group 3 (Artist-Teachers C, G, L, P, and Z) delineate that *Transforming into an artist-teacher in ACL* 'include[d] enough explanatory power on what is going on in situations' (Charmaz and Thornberg, 2021:7) while remaining adequately open to fit many participants.

'I think ... art continued as a hobby from childhood, through it wasn't [there] during my first career ... I did a physics degree and then was working in physics research ... But I ... never stopped making.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

In this extract, Artist-Teacher P highlights that art did not leave her once she decided to pursue her first career. While the theory diagram is not explicit about this, the textual description is, as the basic social process of 'engaging in a first career' includes having an informal art practice. Artist-Teacher L had a similar concern, and comments on how a varied life fits into the theory diagram.

'I think mine probably would have art [and] teaching in childhood, first career with teaching on the side, educated in teaching, retrained as an artist, and then artist-teacher in ACL ... for me, teaching has been married with the art all the way.'

Artist-Teacher L, female, 60–64, ACL centre 11, South West

The network of enterprises is better placed for documenting the nuances of individual lives. However, we can still see how Artist-Teacher L fits into group 3, as she follows its basic social processes, starting with experiencing art in childhood and concluding with identifying as an artist-teacher in ACL. Acting as a teacher in childhood for Artist-Teacher L can be considered 'initial teaching encounters'. Artist-Teacher L's network of enterprises shows art education coming before teacher education. Similar to Artist-Teacher L, Artist-Teacher Z also considers the need for more basic social processes to be included.

'I need more bubbles ... [but] probably ... I think if I was to conceptualise ... I'd say [group] 3. Yeah, definitely.'

Artist-Teacher Z, female, 45–49, ACL centre 26, Yorkshire and the Humber

'... [group] 3 is definitely for me ... the overlap ... isn't quite right, because I was educated in art, that should be ... inside my first career and ... then was trained as a teacher.'

Artist-Teacher G, female, 60–64, centre 1, East of England

Despite her initial hesitation, Artist-Teachers Z connects to group 3. Artist-Teacher G also commented on the role of the visual overlap of the basic social processes, stating that for her, some took place concurrently. This is better represented in a network of enterprises, as the theory diagram is linear. Despite this, Artist-Teacher G is certain she belongs to group 3. Artist-Teacher C also shows certainty (Morse *et al.*, 2021:305–6).

'... number 3 ... says it all really.'

Artist-Teacher C, female, 60–64, ACL centre 1, East of England

While some participants suggest modifications, Artist-Teacher C has nothing more to add. In stating that group 3 'says it all,' she is suggesting it contains sufficient detail.

Transforming into an artist-teacher in ACL has been shown to have 'relevance and resonance' as participants 'could recognise most or all processes' (Charmaz and Thornberg, 2021:13) in the three groups. Some participants felt the linear diagram did not visualise the basic social processes and transformations they had undertaken. However, these concerns are addressed in the textual description. Overall, the focus groups showed *Transforming into an artist-teacher in ACL* as relevant to artist-teachers in ACL (2021:7–8).

Within round 2 focus groups, findings from round 1 were shared with participants. Participants were shown the theory diagram (Figure 1) and asked to comment on its real-life applicability. Just one participant provided a comment.

'I think it's useful. I was having a conversation recently about ... 'what got you into teaching?' ... those kind of open questions that are really useful at any point when you're ... talking to ... other tutors ... [I]t works well for people that are already in employment ... it would be really beneficial for recruitment and those initial stages ... like a second interview ... where you can start to get to know a bit about someone's background ... [i]t explains a lot when you know people's backgrounds.'

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

Artist-Teacher I identifies the personal and professional benefits of the theory diagram, suggesting it can help ‘participants’ [understand] their everyday lives’ (Charmaz and Thornberg, 2021:9), but also help other stakeholders understand, too.

The theory diagram was then taken to the first Artist-Teachers in Adult Community Learning conference to gain wider feedback, and attendees were invited to participate in one-off focus groups. Two focus groups, each with two participants, took place in April 2023 (see Part 1). Additionally two interviews took place due to participants’ availability. The theory was able to successfully anticipate which group each of the six participants considered most relevant to them (Table 59).

Table 59: Conference attendees’ predicted and picked groups

Artist-teacher	Expected	Actual	Match
Conference attendee 4, female, 40–44, centre 29, Greater London	2	2	Yes
Conference attendee 5, female, 45–49, centre 26, Yorkshire and the Humber	3	3	Yes
Conference attendee 6, female, 45–49, centre 30, East Midlands	2	2	Yes
Conference attendee 7, female, 35–39, centre 31, North West	1	1	Yes

Conference attendee 8, female, 40-44, Centre 29, Greater London	2	2	Yes
Conference attendee 9, female, 50-54, Centre 3, South West	2	2	Yes

These findings go some way to validate the theory, as it is shown to be able to predict the groups artist-teachers belong to outside the initial sample.

3.3 Chapter 2: Composite character stories

In this chapter, groups 1-3 are further explored with composite characters. The results section of this chapter is written as a series of autoethnographic stories (Bochner and Ellis, 2016), which introduce composite characters Emily, Jessica, and Carol. The stories unpack the basic social processes and transformations each experienced in becoming an artist-teacher in ACL. The stories draw on data collected from participants (n=17) in life story interviews (McAdams, 2012). Within the discussion, the stories are analysed with extant theories by Erikson (1994), McAdams (1993), and Mezirow (1990). Second-generation theory and constructivist grounded theory suggest that in the final stages, the constructed substantive theory is compared to the 'existing literature' (Charmaz and Thornberg, 2021:4) to help validate and position it (Corbin, 2021:27–31). McAdams (1993) and Mezirow (1991) believe our present lives are based upon our past experiences that form our personal histories (1991:xiv). Additionally, Mezirow (1991) refers to the work of Erikson when delineating the process of adult development as a 'reconfiguration of the self in response to age-related realities in the life cycle' (Mezirow, 1991:151). He outlines Erikson's life cycle as a stage theory, which 'evokes a change in behaviour patterns ... confusion and conflict' (1991:152). These

theorists have been selected due to their connections with narrative (McAdams, 1993:12) which encompasses a lifespan beyond childhood (Erikson, 1990). Erikson's life cycle states that growth and development continue into adulthood (Levine and Munsch, 2016:31). This is important as the transformation of artist-teacher takes place in adulthood, though it is grounded in childhood experiences. Both McAdams's life stories and Erikson's life cycle acknowledge that growth and transition take place sequentially over time, which is also reflected in *Transforming into an artist-teacher in ACL* and the basic social processes (Part 2, Chapter 2), and is later shown in the stories of Emily, Jessica, and Carol. Additionally, reference is made to published literature on artist-teachers in other sectors (see Part 2) to highlight the differences between artist-teachers in these sectors (from primary through to HE) and artist-teachers in ACL.

Methods

This research has taken an autoethnographic approach (Ellis, 2004; Bochner and Ellis, 2016), with writing used as a method of inquiry (Adams *et al.*, 2014:17) to construct a layered account of how one becomes an artist-teacher in ACL (Bochner and Ellis, 2016:206). This methodology was chosen as 'narrative is the best way to understand the human experience' (Ellis, 1993:727) and is intended to complement the substantive theory constructed (Part 3, Chapter 1) in this QUAL-qual research (Morse *et al.*, 2021:317) (see Part 1).

While autoethnography most often draws upon the researcher's personal experience to explore and understand phenomena, this research also draws upon those of others (Pace, 2012:2), utilising words and phrases from interviewees' life stories (n=17) (McAdams, 2012). Composite characters are used to collapse the stories of many into one (Bochner and Ellis, 2016:151), allowing for differing experiences to be interrogated (Adams *et al.*, 2014:19), and explicated. The

research is presented as three stories, each with a narrative voice, characters, and plot (Pace, 2012:5). The narrative voice is written in the third person (Bochner and Ellis, 2016: 81–2) and describes the ‘experiences, thoughts, feelings, and actions’ of the rhetorical characters (Adams *et al.*, 2014:78). The intention is to immerse the reader in the experiences of the composite characters.

The stories are structured around the three chapters identified in life story interviews (McAdams, 1993:256): becoming an artist, a teacher, and an artist-teacher. These are organised chronologically, ‘with earliest chapters linked to childhood’ (1993:257), and demonstrate the epochal transformations that take place as individuals ‘redefine old ways of understanding’ (Mezirow, 1991:94).

Emily

Emily,* aged between 25 and 44, had always taught, but not always art and not always in ACL. This is the story of how she became an artist-teacher in ACL.

** Emily is a composite character comprised of four artist-teachers in ACL.*

Chapter 1: Salad days

Emily has creativity in her blood. She has a dad who can draw and an uncle who is an artist. She has a creative way about her. Even as a child, Emily liked doing things physically with her hands, including drawing and painting. Identifying as an artist came early to Emily. It was an identity connected to her education and being an art student, from GCSEs to art school and beyond.

Emily is drawn to an artistic way of life, as it brings her enjoyment. Art allows Emily to be free and expressive and gives her a way to communicate with the world. Her artistic talent was praised in compulsory education, where she was singled out as

being good at drawing. Later, Emily's teachers encouraged her to pursue art. In her art classes, she felt like an artist.

Art education allowed Emily to surround herself with like-minded people. She mixed with others who were arty and had that kind of mindset.

In secondary school, Emily was drawn to creative subjects and knew that was the route she wanted to take. However, the road was not always smooth. Emily's family negotiated encouraging her art and happiness with making her aware of needing to earn a living. She started to realise the financial implications of being an artist as she moved into adulthood. As she turned 18, the need to support herself increased.

Art was not necessarily viewed as a career by those around Emily. Due to the socioeconomic background she was brought up in, it was viewed as a hobby. However, while they did not always see eye to eye, Emily's family supported her. Her Nana would get out Emily's drawings to show her friends, and despite Emily's being discouraged to study art at University, her mum always turned up to her exhibitions.

Emily headed off to art college, something her family were unenthusiastic about. She heeded her family's warnings, though, and felt she needed a safety net.

Chapter 2: Developing and changing

After graduating from her art course, Emily moved back home and started to wonder, 'What now?' After some time, she got a job teaching art, and dipped her toe in many educational sectors, first as a teaching assistant, then in the role of teacher, which she held for quite some time.

When asked, Emily will tell you that she got into teaching 'totally accidentally'. It was an opportunistic move. She was in the right place at the right time. However, her past experiences were paving the way for this move.

While Emily found her feet as a teacher, she was still active with her art practice. However, before becoming a teacher, before even completing her art course, she had become disillusioned with the idea of being an artist. It was not as easy as she'd assumed it would be. Buying art materials, exhibiting, entry fees, travelling. Everything was an expenditure. But she still enjoyed the glory that came with showing her work.

Teaching was Emily's choice. No one pushed her into the role, though her family provided unsubtle hints that she needed a career. She had some initial teaching encounters and enjoyed helping people. She had always thought about teaching; it was always on the agenda. Emily often wondered if teaching, like art, was in her blood, as she had family members who taught. She felt she would be good at it.

During this time, a lot happened. She gained her teaching qualification and started to identify as a teacher. Emily was surrounded by teachers most of the week, which cemented this identity.

As an art teacher, Emily hoped to have a positive effect on learners. She drew upon her art teachers, good and bad. In their own ways, they helped shape who she was in the role. For Emily, if art was about glory, teaching was about helping others.

Teaching was enjoyable, but it was also a career. Emily had realised it was teaching or working out how to sell a lot of paintings. She had bills to pay.

Teaching took up most of Emily's week and she found it more stressful than art-making. She experienced some nightmare years in the classroom, but overall felt she made progress with her learners. Teaching in compulsory education was

pressurised and came with unrealistic workloads, things were overly complicated, and she missed being surrounded by artists. Something had to change.

Chapter 3: The enjoyment of being an artist-teacher

Emily's previous teaching roles gave her the experience and knowledge she needed to apply for a position in ACL. She will tell you she was in the right place at the right time. Emily became an artist-teacher in ACL as she wanted to use her art qualification. She didn't want to waste all those years of studying. It was all very natural, she just went with the flow.

Becoming an artist-teacher in ACL was about progression, personally, financially, and academically. But it was also about helping people. It was mostly about helping people.

ACL differed from the other sectors she had taught in, which had started to feel less like teaching and more like social work. However, Emily discovered one pitfall of working in ACL: uncertainty. She can work anywhere between eleven and forty hours a week.

During this time, it dawned on Emily that she didn't have to choose between being an artist or a teacher. She needed to be an artist to be an artist-teacher. She needs to do both to become the best she can be. Unlike her previous teaching posts, working in ACL gave her the time to do this.

Emily found working in ACL was about community, which was a change from her previous teaching positions. She has conversations about art all day and is surrounded by learners who are doing the same thing she is doing. Teaching in ACL has helped her regain the artistic part of her identity.

Emily prefers having both identities. As an artist-teacher, she has learned to negotiate her time. While the ratio is a lot heavier on the teaching side, she still has an art practice of her own, as she believes she should practise what she preaches.

On day one of being an artist-teacher in ACL, Emily thought, 'Yeah, OK, this is what I'm doing now.'

Jessica

Jessica,* aged between 30 and 54, spent the first part of her career as a professional artist, before deciding something had to change. This is her story of how she became an artist-teacher in ACL.

**Jessica is a composite character comprised of nine artist-teachers in ACL.*

Chapter 1: Compulsive creative

Jessica had been interested in art since she was around seven or eight years old. She grew up in inspirational surroundings with inspirational people, from her brilliant teachers to her family. Creativity was in her DNA, from furniture-making to make-up and music. Jessica felt everyone around her had an urge to create. Even if her family members didn't consider themselves artistic, she did. Jessica spent her childhood in an unspoken apprenticeship, watching others from a distance and emulating their creativity.

Her earliest memories include getting old bits of wood from her dad's offcuts and painting them in his workshop, with her friends creating in the shed at the weekend, and sitting in her bedroom drawing, colouring, and painting. You name it, she would do it. She just had an overriding desire to create. For Jessica, art was a very intuitive, known thing.

After compulsory education, Jessica completed further and higher education in her art specialism. This was something she couldn't imagine not doing, something that would feel really strange, no, really wrong, not to do. There was never a question about it throughout her education: the art room was her space, her place to go.

It was at this point Jessica started to identify as an artist. She made a decision, moved away from home, and committed to her degree. At this moment, Jessica was forming her future life direction and identity as an artist.

Upon leaving education, Jessica worked as a freelance artist: she had her own studio, which was always her aim, but she missed interacting with people. While she occasionally ran art workshops, she realised it wouldn't be enough for her to be in her studio all day, alone. Jessica needed to be surrounded by others, just as she had been in the art room at school.

Chapter 2: Upward spiral

After a brief spell as a professional artist, Jessica decided she needed a change. There was no huge breaking point, just lots of little niggles. Being a professional artist came with its challenges. It was isolating and competitive.

Jessica had some previous, initial teaching encounters, in the shape of art workshops, which she had enjoyed. She decided a move into education was the logical step. Besides, she wanted to use her art skills to give some something back and do something more social.

Jessica taught in compulsory education before ACL. Jessica found that teaching wasn't all about whiteboards and that she didn't need to be at the front of the classroom. She needed to be in the thick of it. Jessica thought this was great, as it kept her creating.

She also found that becoming a teacher was about gaining teaching qualifications, for the most part. While Jessica knew others who taught in FE without a teaching qualification, she decided that wasn't for her. During her teacher training she realised how much she didn't know about teaching.

During this time, Jessica drew upon a few influential teachers, who shaped who she was in the role. She would be as supportive as her GCSE art teacher, and would carry the discipline for her art practice instilled in her by her FE tutors.

Jessica started to feel like a teacher quite soon after stepping into the classroom. She felt autonomous and skilled, and learners responded well to the briefs she set, which she felt was very positive.

While she had less time for her art, she found she was more confident in herself. Jessica's identity was transforming.

Chapter 3: Horizon

Jessica started to feel like an artist-teacher in ACL after spending around a year in the role. She found that access to subject-specific CPD helped her embody this role. Though this was not often provided by her workplace, she is always on the lookout for self-directed activities. For Jessica, CPD is a conscious activity, she continues her learning by reading journals, paying to attend external courses, and keeping up to date with what's happening with contemporary artists and designers. When it comes to CPD, Jessica would love to do more with other ACL teachers and artists.

Teaching allowed Jessica to be around people, something she had missed when she was a professional artist. While the hours are very unstable – she is told a week before the class starts whether it's running or not – she feels she can divvy out her time and have a fifty-fifty career. Each week Jessica spends between zero and

fifteen hours on each practice. However, she still grapples with this aspect of the role and wonders if she really has autonomy over her time or if she has fallen into a zero-hour trap.

Jessica enjoys the freedom of ACL. She can put herself across and do it her way. As an artist-teacher, she can make work alongside students, who have had a profound impact on her art practice and thinking processes. She has learned so much from them about art and life.

At times Jessica feels teaching practice takes over her mind space from her artistic practice, as she is always thinking about it. However, overall she feels they sit nicely together and tries to embrace the flexibility of the role. She loves both.

Carol

Carol,* aged between 60 and 64, spent the first part of her working life in a completely different profession than teaching art. This is her story of how she became an artist-teacher in ACL.

**Carol is a composite character comprised of five artist-teachers in ACL.*

Chapter 1: The girl who loved making things

Carol can trace her artist identity to her childhood, from about eight or ten years old. She always loved making things: colouring-in, cutting and sticking, French knitting, and painting. Her early talent was praised by family and friends, her natural eye and skill evident even before education.

Carol was brought up in a very artsy family, who made things and were happy to sit with her while she made things too. Her grandma encouraged her early interest and

talent and taught her to crochet, knit, and sew. Despite the support, Carol was never terribly confident in herself or her art.

When Carol was choosing her O level options in the 1970s, she found art wasn't encouraged, and was very difficult to pick as a subject. So Carol did not pick it and her art education came to an abrupt halt at the end of compulsory education. It wasn't just art she was discouraged from: she was discouraged from other vocations too, as they were not considered professional careers by those around her. Instead, she had to choose between an academic subject, such as science, and entering the workforce.

Carol worked in her first profession for quite a long time and found herself in a very different role from the artist she was as a child. Her chosen path meant that she took a break from art, leaving her feeling unfulfilled.

However, her life started to change as she got older, allowing her to reflect on what she wanted to do. Carol found that what she wanted to do was tied to her childhood self. As her confidence grew with age and changing circumstances at home, Carol picked up her art education where it left off.

Chapter 2: This is my life

Upon re-entering art education as an adult, Carol realised she wasn't too bad at being an artist. Maybe she had something, maybe she should have pursued this before. While she still had a foot in her previous job, Carol started to enter the art world.

Her tutor was an inspiration, and with their encouragement, she became very keen on art. Carol was able to learn all the things she had wanted to, and it allowed her to discover so much. Over the next few years, her art practice would change and develop.

She met some really interesting people, and her return to art education really got her going. But Carol discovered during this time that it is hard work to make a living out of making and selling art. She might sell the odd piece to friends, but it wasn't sustainable. She wasn't too fussed about exhibiting, either.

Chapter 3: Pre-knee, post-knee

Teaching in ACL for Carol was opportunistic. She saw the job advertised, and it interested her. She thought she would give it a go. After all, how hard could it be? Carol had some previous initial teaching encounters, the odd workshop, and delivering training at work, which she always felt went well and was enjoyable.

Carol completed her teacher training while teaching, and started to feel like a proper teacher within her first year. While she didn't have to complete the training, it was encouraged and paid for by her employer. Carol found this to be both interesting and challenging. Between the new knowledge gained from her teacher qualification, and experience in the classroom, Carol was becoming an artist-teacher in ACL.

Early in this process, she realised she could be a teacher and an artist. She found she was not too bad at either. Her confidence continued to grow. Even if in the first instance she had no idea what she was doing in the classroom, she was learning. Learners seemed to enjoy her sessions, and Carol felt they produced some nice work.

Besides, she wanted to do something sustainable that would give her enough money to pay for her car and studio, and that she would enjoy. In this sense, Carol needn't have worried, as she enjoys her work in ACL. She loves to make other people feel better about themselves. When the paperwork, procedures, and Ofsted get her down, she remembers the learners she is doing it for. If you ask Carol, she will tell you ACL is about the people.

When Carol entered this role, everything changed. It gave her a way of making a living, but she was also a more fulfilled person, with more belief in her abilities.

Being an artist-teacher in ACL is perfect for Carol, because she is still a person who loves to make things, and this role gives her space to do her art, as she teaches less than twenty hours a week.

Analysis

Writing the stories of Emily, Jessica and Carol

Naming the composite characters

There was no guidance in naming the composite characters. While Bochner and Ellis (2016) and others (Ellis, 1993; Denzin, 1997; Adams *et al.*, 2014) comment on composite characters, however, there are no naming conventions. It was important to name the composite characters to set them apart from the artist-teacher participants (Artist-Teacher A, Artist-Teacher B, etc). It was also vital to make clear that they are fictional characters (Denzin, 1997:143). In naming each composite character, I wanted to capture the context of each group (1–3) by using names that could be 'rightfully employed' (1997:155). As the sample was predominantly female, the composite characters needed to be female-identifying and named to reflect this. As the participants are anonymous (1997:143), it was also important the names chosen were not the names of any participants.

Chapter titles

Within their life story interviews, artist-teachers were asked to title three chapters in their lives (Table 60). The composite character stories then took titles from those

provided by participants. It was intentional that each chapter of each composite character story borrowed its title from a different participant, from the relevant group, to ensure the composite story did not become the story of a single participant.

Table 60: Interview data: Life story interview chapter titles

Artist-teacher	Chapter 1	Chapter 2	Chapter 3
Group 1			
H	Salad days	You are going to have to sell a lot of work	Carrot
V	Laissez-faire	Developing and changing	What's next?
Y	How can we simplify teaching so it's not so stressful?	The importance of art	The enjoyment of being an artist-teacher
Group 2			
A	Saturday club	Passport	Privilege
B	The awakening	Horizon	Horizon continued
E	Artist established through Prince Charles visit	Play with clay	Teaching job that got me where I am today
F	Fuck you	Frustrated artist	Home

K	Becoming an artist	Survival as an artist and a teacher	Creative juggling and survival
O	The compulsive creative	Exhilaration and stress	Limitless possibilities
W	Slow emerging	Slow emerging	New beginnings
X	Formative years	Emerging as an artist	Artist-educator
Group 3			
C	Maybe I could be an artist	This is my life	I'm still optimistic
G	Barking and Dagenham college	ACL	Pre-knee, post-knee
I	This is good	An upward spiral	Lightbulb moment
L	Can't Turn it Off	Monkey see, monkey do	Truly, madly, deeply
P	The girl who loved making things was in the right place at the right time	You should really become a teacher	Confidence to do it my way
Z	Finding my flow	Being a subject specialist teacher	Leaning into the discomfort of being in the arena

Titles were chosen based on which was most applicable to the stories of the other participants in the same group. Some titles were deemed too personal, such

as 'Artist established through Prince Charles visit', and others too vague, such as 'Formative Years'.

Next, the three stories are analysed with extant theories by Erikson (1994), McAdams (1993), and Mezirow (1991). This comparison forms part of the theory testing. The composite character stories are 'based on facts ... generally believed to be true' (McAdams, 1993:111) by artist-teacher participants. Within each chapter of the stories of Emily, Jessica, and Carol, it becomes clear that they are each in different stages of Erikson's life cycle (1994).

Chapter 1 for Emily, Jessica, and Carol starts in childhood and with an early idea they may be creative people. McAdams (1993) suggests this is to be expected, as we know that as adults they identify as artists, and that it is in 'elementary school that an individual's real-life motives begin to take form' (1993:72). While identity is not fully formed in childhood or adolescence, childhood is when the process starts (Erikson, 1994:7), as children start to learn 'through socialisation ... [and] schooling' (Mezirow, 1991:1). Participants did not talk about the first three stages of Erikson's life cycle, the years spanning birth to five years of age (infancy, early childhood, and preschool), but these years may be important as 'an adult's personal myth will often be suffused with the unconscious imagery of early childhood ... of the first three or four years' (McAdams, 1993:61). Within my autoethnographic writing, memories from my life as young as three years old are included (Appendix 8); when documenting my artist identity-forming, these early years provided 'important raw material' for my adult identity (1993:40).

Within each story, chapter 1 takes place in stages 4 to 5 of Erikson's (1994) life cycle, where Emily, Jessica, and Carol move from school-age (5–11 years) to adolescence (12–18 years). Within stage 5, it is not uncommon for the individual to be unsure of what to do 'when I grow up' (Meggitt, 2006:163). This is true for Emily

and Carol, as pursuing art becomes less of an option. However, Jessica is more assured in her decision. Carol's first chapter continues into stage 6, young adulthood (19-40 years), where she faces 'intimacy vs. isolation'. Stage 4 of the life cycle refers to 'industry vs. inferiority'. Emily, Jessica, and Carol show signs of opting for industry over inferiority and start to define themselves by what they are learning, specifically what they are learning about art (Erikson, 1994:87): that they are good at it, have natural talent, and received praise and encouragement when engaged in it. It is in these experiences of praise and encouragement that they learn of 'approved ways of seeing and understanding' their lives, which impacts their 'future learning' (Mezirow, 1991:1), and decision to pursue art. Within their early art practices, they develop a sense of 'being able to make thing[s]' well (Erikson, 1994:91), whether it be colouring, crocheting, cutting and sticking, drawing, French knitting, making, painting, or sewing. In this process, they develop a sense of pride. Within this stage, teachers start to 'play an increased role in the child's development' (Meggitt, 2006:163). Emily and Jessica's stories highlight the importance of their schoolteachers, who encouraged and inspired them. However, the schoolteacher role is not always positive, and Carol found her schoolteachers discouraged art, making it a difficult subject to pick.

The composite characters learn to use their creative skills to 'win recognition' from others, including family members and schoolteachers (Erikson, 1994:91). Their industry was developed by the good teacher and other adults in their lives. Erikson states that the good teacher recognises and encourages 'special efforts [and] gifts' (1994:92). Good teachers are further outlined in Part 1. Emily and Carol's artistic talents were praised throughout their compulsory education, which helped them develop a sense of competence and belief. This was also experienced by Jessica, who developed pride and felt competent during her school years.

For Emily and Jessica, chapter 1 ends in stage 5, adolescence, aged 12–18, with 'identity vs. confusion' (Table 61). Confusion comes from an 'inability to settle on an occupational identity' (Erikson, 1994:97). Within this stage, compulsory education ends, and they enter the working world. Illeris (2014) highlights how Erikson's life cycle may be outdated, as this stage is now likely to extend beyond 18 years of age, to 'the middle or late twenties, sometimes ... the thirties' (2014:86). The stories of Emily, Jessica, and Carol suggest this could be true, as their occupational identities continue to change as they traverse becoming artists, teachers, and artist-teachers. In finding their identity, within stage 4, the individual needs to seek and find a 'satisfactory sense of belonging' (Erikson, 1994:95). To do this, one should surround oneself with like-minded people, in the way Emily does at school, and Jessica does at home. This happens much later for Carol, in stages 5 and 6, and chapter 2 of her story (Erikson, 1994): in an act of transformative logic, Carol is 'searching for possible solutions' (Mezirow, 1991:26) to her feeling unsatisfied with her first career. McAdams (1993) suggests this might take place in the 'tumultuous second half' of a career (1993:100). However, this happens later for Carol (Table 61), as she follows a 'hunch' (1991:26) by re-entering art education as a mature art student. Table 61 shows that many artist-teacher participants transitioned into the role of artist-teacher within or around their thirties. In accordance with McAdams, this suggests Carol is behind the 'social clock' (1993:197). The constructed substantive theory (Part 2, Chapter 1) shows how some leave behind past endeavours when transforming, such as by leaving a job, while 'others try to maintain or re-establish old patterns of connection' (Mezirow, 1991:158) and stay in their first role as they establish their new roles. All three composite characters maintain a connection with art in some way as they become artist-teachers.

Table 61: Interview data: Artist-teacher ages and careers

Composite character	Artist-teacher	Age bracket in years			
		First career	Art career	First teaching role	ACL teaching role
Emily	H	–	–	23–27	39–41
	V	–	–	20–24	30–34
	Y	–	–	19–23	33–37
Jessica	A	–	26–30	30–34	47–52
	B	–	32–36	35–39	36–40
	E	–	15–19	31–35	33–37
	F	–	10–14	24–28	30–34
	I	–	15–19	–	22–26
	K	–	19–23	–	26–30
	O	–	20–24	22–26	35–39
	W	–	18–22	24–28	34–38
	X	–	24–28	41–45	41–45
Carol	C	13–17	–	30–34	27–31
	G	20–24	–	–	56–60
	L	16–20	–	16–20	50–54
	P	13–17	–	–	42–46

	Z	18–22	–	–	42–46
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It is towards the end of chapter 1 and stage 5 of the life cycle that the stories of Emily, Jessica, and Carol diverge, mirroring how groups 1–3 diverge in *Transforming into an artist-teacher in ACL*. Here, they choose to pursue different paths and different occupational identities (Erikson, 1994:97–99): Emily chooses the teacher identity, Jessica the artist identity, and Carol the identity of her first career, which differs for each artist-teacher participant making up Carol (see Part 3, Chapter 1). For Emily, the transition to teacher comes at the end of her first chapter, though we do not know this is the route she is going to take until we enter her second chapter. Her transition is influenced by adolescence (stage 5) ending and young adulthood (stage 6) beginning, as the ‘boundless possibilities’ of the twenties give way to ‘more realistic’ options (McAdams, 1993:101). She feels pressure from her family to be ‘on time’ (1993:197) and become financially secure (Erikson, 1994), as the support and encouragement she enjoyed for her art in childhood wanes.

In chapter 1, Jessica transforms from a creative child into an artist. Her understanding of herself changes: she believes she is an artist and acts accordingly. Namely, she moves away to university to study art and later acquires an art studio. Towards the end of chapter 1 and stage 5, Jessica becomes a self-employed artist. Within stage 6, she loses faith in her artist identity due to the lack of social interaction. Here, in the conflict between intimacy and isolation, the balance tips towards the negative, as Jessica experiences the loneliness of the artist (McAdams, 1993:145). However, due to the solid foundations of her early years, she can evaluate what it is she wants, and decides to transform her professional identity (Mezirow, 1991; McAdams, 1993; Illeris, 2014).

The conclusion of Carol's chapter 1 sees her leave her childhood artist self behind and pursue her first career, which is unrelated to art. As Carol got older, those around her were less supportive of her art practice – as with Emily. Encouragement moved in favour of a more socially accepted (in the eyes of her family) profession. In the battle between identity and confusion, Carol becomes confused, as the artist identity is no longer an option. She loses the sense of belonging she once had (Erikson, 1994:94). Carol experiences a time of 'letting go', where she grieves for the art life 'curtailed' (Mezirow, 1991:157–158). When Carol enters the working world in stages 5 and 6, she is unfulfilled. However, as she gains confidence in herself, in stages 7 and 8, we see the return of the artist (McAdams, 1993:145) as Carol re-enters art education as a mature student.

Chapter 2 encompasses the transition from adolescence (stage 5) to young adulthood (stage 6), which is considered significant in terms of identity development (McAdams, 1993:36). Here, they face becoming young adults and 'intimacy vs. isolation'. This stage lasts much longer than previous stages, spanning 19 to 40 years of age. The composite character stories focus on the professional lives of Emily, Jessica, and Carol, but this stage is also important in terms of private lives, where individuals come to terms with having two ways of being, a work self and a private self (1993:119). Identities are still not 'fully achieved': as they continue to 'flux and change' (1993:95), we see this with Emily, Jessica, and Carol, as their identities continue to transform. They become more aware of their identities 'when [they] are just about to gain [them] ... when [they] are just about to enter a crisis' (Erikson, 1994:127). Emily becomes aware of her teacher identity as she enters the role and completes teacher training. She becomes aware of the crisis when she starts to feel lonely in her teacher identity; Jessica becomes aware of her artist identity when it starts to cause her isolation, and becomes aware of her teacher

identity as she steps into the classroom; and Carol becomes aware of her artist identity as she re-enters art education.

Before Emily identifies as a teacher, she questions what to do next in an act of perspectives of transformation (Mezirow, 1991:156). Her transition to teacher answers this question (1991:157). Chapter 2 sees the teacher identity become central to Emily's story (McAdams, 1993:208), with the artist identity marginalised (1993:144). She keeps the two separate: while she is still active with her art, her artist identity is not informing her teaching.

Erikson (1994) states the importance of choice in healthy development through the life cycle (1994:99). In chapter 1, Carol's choice to pursue art was removed from her by family and teachers, which resulted in her feeling unfulfilled.

As Emily builds a secure base in stage 4 for her industry, we see this confidence carried through to young adulthood (Levine and Munsch, 2016:31), as she never questions her ability to teach. Towards the end of chapter 2, Emily feels isolated from her artist self and other artists. However, she is not isolated from her teacher self as she spends much of her week with other teachers, perhaps a sign that her identity needs to transform once more.

Chapter 2 sees Jessica entering young adulthood and actively avoiding the isolation of being an artist. She enters the world of education and builds strong relationships with those around her, including her teachers, who influence her teaching practice (McAdams, 1993:123). Here Jessica's idea of herself transforms as she starts to see herself as a teacher, building on her secure industry foundation developed in stage 4. Jessica's belief systems change, and she has less time for her art, instead spending more time with learners in a teaching environment. She sees access to a community as a benefit of teaching.

In chapter 2, Carol re-enters art education as a mature student, and reconnects with her artist identity. She becomes concerned with mastering different art techniques (McAdams, 1993:134), but continues to work in her first career. Carol finds herself in stage 5 of the life cycle, battling 'identity vs. confusion' as she tries to work out who she is. As her art education continues, Carol moves into stage 6 and builds strong relationships with her tutors and peers. Art education as an adult was transformative for Carol as she adapts to her changing circumstances and 'acquire[s] new perspectives ... [and] control over' her life (Mezirow, 1991:3).

In all stages of young-to-middle adulthood, there is a focus to 'work or study for a specified career' (Erikson, 1994:100–101), as it is only in the 'truly adult stages [that] professional identities' (1994:165) can be born. However, the professional identity continues to transform throughout adulthood (Mezirow, 1991). This typically happens in the late twenties (Illeris, 2014:89), but as we see from chapter 3 of Jessica's and Carol's stories, it can happen in middle adulthood, as they both transform into artist-teachers in this life cycle stage. This reflects how life 'ebb[s] and flow[s]' in ways unique for each individual (McAdams, 1993:74–5). Within chapter 3, Emily, Jessica, and Carol bring together their two central and conflicting identities of the artist and teacher (McAdams, 1993:122).

Chapter 3, for Emily, continues in young adulthood (stage 6). Due to her age, Emily only reaches middle adulthood in this story. Chapter 3 brings together the maker and teacher as she realises she could choose to do both. Since she began to teach in ACL, Emily has built a community of learners and other artist-teachers in ACL. Jessica enters stage 7 of the life cycle, middle adulthood, which spans ages 40 to 65. Here the individual faces 'generativity vs. stagnation'. Generativity leads to feelings of being involved within the community at large, while those experiencing stagnation will feel uninvolved (Erikson, 1994:103). This stage focuses on work and

family life. The stories of Jessica and Carol focus on generativity within their working lives. Generativity can be understood as ‘the interest in establishing and guiding the next generation ... forms of altruistic concern and ... creativity’ (McAdams, 1993:228; Erikson, 1994:103) in an act of creating something that will outlast the individual.

Jessica develops a sense of generativity within chapter 3 as she interacts with her ACL learners, is a thriving contributor to art and teaching communities, and still has time for her art practice. She starts to see herself as someone who can do both as an accomplished artist-teacher. Jessica revises her beliefs about her career and how her time is split; she comes to accept that teaching might take over her art practice, highlighting a compromise she has made in this adult stage (1993:101). She accepts she does not necessarily have control over every aspect of her adult life, such as working hours (McAdams, 1993:102). By the end of chapter 3, Jessica sees art and teaching as sitting together.

In Chapter 3, Carol enters stages 7 and 8 of the life cycle: middle adulthood and maturity. Maturity, starting at age 65, sees the individual face ‘integrity vs. despair’. The individual reaches ‘acceptance of the fact that one’s life is one’s own responsibility’ (Erikson, 1994:104), and reflects on their life to determine whether they are happy with what played out, or if they hold any regrets. Carol shows optimism within chapter 3, suggesting she is not in despair. She quickly identifies as a teacher and then as an artist-teacher within the first year of being in the post. She notices her identity changing (1994:127). In this process, Mezirow (1991) outlines that Carol would have ‘search[ed] for meaning’ to understand the changes which have brought about this transformation (1991:158).

Emily, Jessica, and Carol all emerge as ‘especially generative adults’, which has been shown by McAdam (1993) to be a theme in the lives of those who

'experienced especially positive treatment or exposure from their social environments' in childhood (1993:247).

In this final chapter and these final stages, Emily, Jessica, and Carol integrate the artist-teacher identity into their lives and 'commitment to a new lifestyle' (Mezirow, 1991:158). While their stories stop here, their identity transformations will continue as a 'lifelong development' (Erikson, 1994:122). Identities will continue to be 'lost and regained' (1994:128). As such, there is scope for further research into Emily, Jessica, and Carol in the future.

3.4 Chapter 3: Bringing together the stories of artist-teacher in ACL participants and the composite characters

In this chapter, the stories of composite characters Emily, Jessica, and Carol are contextualised with participant extracts that informed *Transforming into an artist-teacher in ACL*. The chapter shows how these link to extant theories as the last stage of the grounded theory process (Glaser, 1978:2; Charmaz and Thornberg, 2021:4).

Life cycle stages

Within the life story interviews, participants were asked to briefly discuss 'what makes for a transition from one chapter to the next' (McAdams, 1993:256). Mezirow (1991) states that this is something that can only take place in adulthood as we develop the ability to exercise 'reflective judgment' (1991:127). In some instances within the life stories and composite character stories, several transitions happen within one chapter. In others, a single transition takes place at the end of the chapter. The transition into an artist is tied to art education for all three composite characters to reflect the lived experience of participants.

'I would say artwise ... the degree ... was when I kind of started to mix with other people who are arty and have that kind of mindset.'

Artist-Teacher V, group 1, Laissez-faire

'I found my little clan and a lot of them were ... into art ... it was a place of sanctuary for me ... being able to just be in the art room and draw.'

Artist-Teacher F, group 2, Fuck you

'... after ... going to do the foundation. I realised that actually I wasn't too bad at being an artist ... that gave me what I needed, the spur to think, "... maybe I could be an artist.'"

Artist-Teacher C, group 3, Maybe I could be an artist

These extracts represent the role education played in the transitioning of members of groups 1–3 into artists, and reflect the work of Adams (2007), Thornton (2013), and Zwirn (2021), who all state that the artist identity emerges from art education, specifically at college level and above. Artist-Teachers V and F comment on the role peers within this physical environment played in this transition (Lave and Wenger, 1991; Wenger, 2000), while Artist-Teachers V and C also comment on the role of gaining a qualification. These experiences were echoed by other members of groups 1–3. Next, we see how the transition into a teacher identity was connected to both teacher training and being in the classroom. Emily, Jessica, and Carol all transformed into the role of teacher quickly. Adams (2007) and Thornton (2013)

suggest this transformation takes hold quickly, as teacher training is a short, intensive experience. Adams also suggests that identity shifts from artist to teacher, as identity can be defined socially, and the social world they find themselves in is that of a teacher (2007:266).

'I wouldn't say I was a teacher ... when I was learning. I was a teacher when I was qualified.'

Artist-Teacher Y, group 1, How can we simplify teaching so it's not so stressful?

'... then there was ... [the] full-time PGCE in art and design ... I thought ... if I get the PGCE, it's a second string to my bow.'

Artist-Teacher O, group 2, Exhilaration and stress

'...when I was doing the PGCE. I think I started feeling like a proper teacher.'

Artist-Teacher C, group 3, This is my life

The experience of gaining their teaching qualifications differed for groups 1–3. Artist-Teacher Y reflects on her teacher identity being formed once qualified. Artist-Teacher O, who as a group 2 member had worked as a professional artist for a time, decided to complete a PGCE, initially in the secondary sector, to gain another skill. This process saw them transform into a teacher. Artist-Teacher C's experience of the transition differs again: as a group 3 member, she gained her teaching qualification on the job as a condition of employment, showing the appetite from

local authorities for qualified teachers, despite the lack of legal requirements (Augar Review, 2019). The extracts show that regardless of when, how, or why a teaching qualification is undertaken, it has the same transformative effect on the individual.

The composite character stories showed that the transition into artist-teachers in ACL also happened quickly. This was true for all participants, regardless of which group they belonged to. For the majority of participants (n=15), it took a year or less. The transition took place in the classroom, with learners and with other artist-teachers.

'It was always ... on the agenda to do ... a little bit of both ... [it's] a really attractive way of doing things.'

Artist-Teacher H, group 1, You are going to have to sell a lot of work

'I'm in this really heavy research phase and I'm really learning ... my own teaching style and how to be responsive and ... I just feel like I'm in this really heavy learning stage.'

Artist-Teacher W, group 2, New beginnings

'... getting the ... pottery teaching job secured me into being part of ... a pottery studio [with] others ... [it] put me in that community.'

Artist-Teacher P, group 3, You should really become a teacher

These extracts show how groups 1-3 diverge from each other, as they transition into becoming artist-teachers in ACL. For Artist-Teacher H, it is made clear that this

transition was intentional and planned. Artist-Teacher W, who at the time of the interview was in her first year of teaching art within ACL, highlights the role learning has on identity transformation (Adams, 2007; Thornton, 2013), while Artist-Teacher P comments on how the community that comes with being an artist-teacher in ACL informed her transformation: in her case, in casual encounters and the pursuit of pottery as a common interest, and in a physical CoP (Wenger, 2000:258).

The dominant themes across all chapters of all three composite character stories are joy and happiness. These themes set a narrative tone for the story (McAdams, 1993:48), starting in childhood, along with imagery. Imagery becomes an 'essential contribution to adult identity' (1993:65) and is informed and shaped by the culture we are born into (Mezirow, 1991:99; McAdams, 1993:60). Imagery continues to form in adolescence as individuals start to plot their stories against their 'belief[s] and values' (McAdams, 1993:67). Happiness and joy were prevalent within the life story interviews with participants, with extracts about art and teaching were generally positive.

'I just enjoyed painting. [It's] the simplest way I can put it ... I enjoy it.'

Artist-Teacher Y, group 1, How can we simplify teaching so it's not so stressful?

'... when you have people come in the classroom and you see what they create, I've had some joyous experiences ... you might have somebody come in with ... personal problems and they create something brilliant and they're happy.'

Artist-Teacher B, group 2, The awakening

'[Art] can be quite euphoric ... you make a good painting ... and you think, "Bloody hell, I made that" [laughs] ... it comes out of somewhere and sometimes it can be really good.'

Artist-Teacher C, group 3, Maybe I could be an artist

In their extracts, Artist-Teachers Y and C talk about the happiness art brings to their lives, while Artist-Teacher B talks about art teaching in ACL. This is a theme that extends into the published literature on artist-teachers, which shows joy as also present in other education sectors (Vella, 2016; Matthews, 2019). Joy was related to working with learners, creating (Vella, 2016: 45, 132), and personal growth as a teacher and artist (Matthews, 2019:862). Similarly, Artist-Teacher Y pursued art as it brought her joy. The repeated use of 'enjoyed' and 'enjoy' becomes a rhetorical device that emphasises the message. Artist-Teacher C too relates art-making with intense feelings of excitement and happiness. She notes this is not something that happens all the time, but is instead an occasional feeling. Artist-Teacher B also references joy, this time the joyous experience of the classroom. Her experience of helping learners is full of happiness and related to helping learners overcome obstacles and constraints.

'[Mum] always turn[ed] up to my exhibitions, and graduation[s].'

Artist-Teacher V, group 1, Laissez-faire

'I found ... the school delivery of art and design ... absolutely terrible ... I was amazed I had stayed with it.'

Artist-Teacher O, group 2, The compulsive creative

'I started ... sewing and knitting and crocheting ... at very young age ... it would have been my grandma. Some of the older ladies who used to ... babysit ...'

Artist-Teacher P, group 3, The girl who loved making things was in the right place at
the right time

Artist-Teachers V and P outline family members as characters in their stories, while Artist-Teacher O refers to a teacher. The phenomenon of having artists in the family was also evident in the stories of other artist-teachers in other educational sectors, with artist-teachers mentioning their artist parents, siblings (Thornton, 2013:57), and grandparents (Vella, 2016:127). In all three groups, family and teachers were mentioned, as referenced in the stories of Emily, Jessica, and Carol. For Artist-Teacher V, her mum becomes an important character in her story. As with other group 1 members and composite character Emily, Artist-Teacher V faces characters who are unsupportive in the pursuit of art as a profession. Artist-Teachers V's mum discouraged art for financial reasons. However, Artist-Teacher V 'wins' in the end, with her mum coming through and showing support by attending exhibitions and graduations. Artist-Teacher P draws on encouraging acts from several characters in her story, mostly older women from her family and village. These characters showed encouragement by sitting with her to create. In contrast, Artist-Teacher O's experience of art could be seen as a perilous journey that ended in triumph, as she stayed with art despite the discouraging secondary art environment. However, there were encouraging characters in her story too, including her artist dad, who was referred to in an earlier extract. Most individuals will encounter both encouraging and discouraging characters. The theme of romance is concerned with the individuals' ability to embrace the adventure, weather the storm of negativity, and win in the end (McAdams, 1993).

All three composite characters follow the strategy of a good past giving birth to a good present, as a way to account for how one comes to be (McAdams, 1993:103). Within this strategy, 'goodness of childhood is ... "passed down" to adulthood' (1993:103). The goodness of Emily, Jessica, and Carol's childhoods is evident in chapter 1 of each of the composite character stories. Artist-teacher participants experienced this phenomenon.

'I quite like that idea of being able to be free and expressive ... [I] chose all artistic subjects at GCSE ... [I] got some quite good results [at school].'

Artist-Teacher V, group 1, Laissez-faire

'I've always had a desire to create ... I was lucky, and I grew up in inspirational surroundings ... I met brilliant teachers all the way through.'

Artist-Teacher B, group 2, The awakening

'I was brought up in a very sort of arty family, my mum ... painted. She was a potter. My dad ... he made things all the time ... I come from a family who makes things ... We're all sort of makers ... we all are never happier than when we're making.'

Artist-Teacher C, group 3, Maybe I could be an artist

Artist-Teacher V experienced goodness in childhood (McAdams, 1993:103) at school: the freeness, the chance to express herself, and the good results she earned from her GCSEs all contributed to this and helped to shape her future artist-

teacher identity. Artist-Teacher B's goodness of childhood also featured aspects of schooling, here more notably the role of teachers. Her childhood surroundings, including the family home, where creativity was embedded, also contributed. Similarly, the goodness in Artist-Teacher C's childhood was also related to the family home. As a family unit, they were happiest when creating, which continued for her into adulthood. The role of families extends beyond artist-teachers in ACL, as Hatfield *et al.* (2006) found of eleven K–12 artist-teachers, seven reported that their adulthood artist identities were 'internalized [in] childhood' (2006:45). The goodness of childhood being passed down to adulthood might be most eloquently summed up by Artist-Teacher P, who at the start of her life story interview states, '[As a child] I would be a little girl who was always making things ... and sometimes I sort of think not much has changed.'

Each chapter of the composite character stories reveals an imago of Emily, Jessica, and Carol. Imagoes are 'carefully crafted aspects of the self' (McAdams, 1993:123). Within their respective first chapters, all three composite characters take on 'The Maker' imago, which includes the artist. They are creators of 'wonderful ... things' (1993:144), and the imago becomes 'a central aspect' of their personal myths (1993:145). Imagoes are often embodied by an external role model within their lives (1993:123), namely the creative parent or other family members and teachers.

'... my dad ... he didn't go to art college but I remember he applied ... I have got one or two drawings that he did.'

Artist-Teacher H, group 1, Salad days

'My mum is very creative ... just ... create[s], and I was the child that was always drawing and painting.'

Artist-Teacher B, group 2, The awakening

'... my aunt would sit and do colouring in with me ... I just feel as ... I [can]
trace it right back to ... just enjoying different ... aspects of making things.'

Artist-Teacher P, group 3, The girl who loved making things was in the right place at
the right time

In chapter 2 of Emily's story, the main imago is the teacher, an agentic and communal imago (McAdams, 1993:124). For Emily, 'the teacher is the central imago in the personal myth' (1993:208) and becomes the central imago for Jessica and Carol as their life stories progress. The teacher imago is also featured in the story of HE artist-teacher Walter Dahn (Reardon, 2008), an imago that he felt in childhood (2008:143).

'I created ... Saturday club where I'd ... create stuff, and then we'd make
stuff in the shed, so that ... translate[s] to where I am now as a lecturer.'

Artist-Teacher A, group 2, Constructive chaos

Jessica's imago remains the maker but is embodied now by art teachers in her life. She starts to experience the loneliness of this imago more strongly (McAdams, 1993:145). This experience of loneliness is widely reported in the published literature (Wolff, 1981:11; Davis and Tilley, 2016:19; Saltz, 2020:85). Within participants' life stories, the solitary experience of the maker was prevalent. Jessica shared her 'wants' for a less lonely career, and in communicating this, she transformed it into a desire and purpose, an important stage in transformative learning (Mezirow, 1991:56). She uses premise reflection, questioning the problem

itself, to understand why she thinks and feels this way about her situation (1991:106).

'I had a studio space in London and it was just me ... I missed people.'

Artist-Teacher B, group 2, The awakening

It can be asked whether, when transforming into an artist-teacher, Jessica engaged in 'overcompensation' by spending too much time with other people (her learners) and not enough time in her studio (Mezirow, 1991:158). Graham and Rees (2014) document this struggle as those who transform into artist-teachers by trying to juggle their time and negotiate the 'time-consuming detour from the art studio' (2014:16), something echoed by Parker (2009:183) and Thornton (2013:84). Emily and Carol also experienced reflective action, where they identified a problem and took action to resolve it (1991:106). For Emily, this pertained to a perceived lack of financial security in art, which resulted in her going into teaching, and for Carol it meant feeling unfulfilled in her first career and leaving it to pursue art.

'I always felt I had to do something alongside [art], as a safety net.'

Artist-Teacher Y, group 1, How can we simplify teaching so it's not so stressful?

'... it's hard to find space that satisfies my own creative expressions and curiosity.'

Artist-Teacher A, group 2, Constructive chaos

'I felt unfulfilled [in catering].'

Artist-Teacher C, group 3, Maybe I could be an artist

In chapter 3, they all experience the normative and expected experience of bringing together the conflicting imagoes (McAdams, 1993:132) of the maker and the teacher, a phenomenon easily depicted within networks of enterprises (Appendix 2), and widely discussed by Thornton (2005; 2013). Thornton describes it as the coming together of different worlds (2005:167), which brings together conflicting 'characteristics, attitudes, knowledge and skills' (2013:52). Emily, Jessica, and Carol come to see that they are 'many things and that some of these things may contradict each other' (McAdams, 1993:112): as the main character in their stories becomes the artist-teacher, the maker and teacher imagoes come together to create a new gestalt (Mezirow, 1991:39).

'[It] dawned on me ... that I could do both ... I wanted to use my degree ... [and] I felt like I would be good at [teaching].'

Artist-Teacher H, group 1, You are going to have to sell a lot of work

'... day one ... I was like this is what I'm doing now.'

Artist-Teacher F, group 2, Home

'I have become an artist who sells ... [and] a tutor ... who is ... fought over for delivering courses ... [It] is ... gratifying.'

Artist-Teacher H started to understand, from observing the career of her own artist-teacher, that she could embody the roles of artist and teacher. She saw the possibility of using her art degree within a teaching context. Artist-Teacher F's realisation came later than Artist-Teacher H's. For Artist-Teacher F, it was at the inception of her career that she realised this was a plausible option, and she committed to the dual role. For Artist-Teacher L, this transformation into artist-teacher in ACL took a little longer. Over time she grew in the roles of artist and teacher, finding them to be a great source of pleasure.

3.5 Chapter 4: Story Testing: Real-life applicability

The real-life applicability of the three composite character stories was tested with artist-teachers in round 2 focus groups. The success of the stories is dependent on whether they resonate with the participants and others from the same context (Bochner and Ellis, 2016:237). The stories presented explore the choices made by Emily, Jessica, and Carol, with the intention of 'connect[ing] emotionally to readers' lives' (2016:36).

At least one of the stories resonated with each of the six participants who took part in the initial focus group. The story assigned to their given group (Part 2, Chapter 1) resonated with four participants, two stories resonated with one participant (including the story assigned to their group), and a story unassigned to their group (Table 62) resonated with one participant. Those who picked the stories unassigned to them had already been identified as negative cases in Part 2, Chapter 1.

Participants were asked to read and/or listen to the three composite character stories ahead of the focus group. Within the focus group they were asked to share their experiences of reading with the stories (Bochner and Ellis, 2016:56), and to come to a consensus on their real-life applicability.

Table 62: Focus group data: Artist-teacher story selection

	Basic social process group		Composite character	
	Expected	Actual	Expected	Actual
Artist-Teacher G	3	3	Carol	Carol
Artist-Teacher P	3	3	Carol	Carol
Artist-Teacher V	1	1	Emily	Emily
Artist-Teacher W	2	2	Jessica	Jessica
	Negative cases			
Artist-Teacher I	2	3	Jessica	Carol
Artist-Teacher Z	3	3	Jessica	Jessica/Carol

Negative cases

Artist-Teacher I and Z both appear as negative cases in *Transforming into an artist-teacher in ACL*. To a degree, the story of Carol, rather than that of Jessica, resonates with them both. However, this is unsurprising as both of these artist-teachers identified with group 3 rather than group 2. Artist-Teacher I was drawn to

Carol due to her focus on sustainability, while Artist-Teacher Z was undecided between Carol and Jessica.

Bochner and Ellis (2016) suggest readers need to be able to read *with* the story (2016:56) and let the story analyse them (2016:220), as this shows the stories to be theoretically plausible and generalisable to the appropriate demographic. The reader should be seen and accepted as 'a co-constructor of the meaning' (2016:56, 247), who brings with them their own 'diverse experiences' to the work (2016:247). As a researcher, I am particularly interested in this notion, as it is another moment within my identity as an artist-teacher-researcher-student where I see parallels between practices. Within my art practice, I have been loyal Roland Barthes's idea (1977) of the death of the author; by accepting the reader as a co-creator I see this idea echoed from my art to my research practice.

When a reader thinks about a story, they become removed from it and access it from a distance (Bochner and Ellis, 2016:219). When reading with a story, the reader can be 'more fully immersed and engaged – morally, aesthetically, emotionally, politically, and intellectually' in the story (2016:52). In this act the reader can 'consider how partial, tentative, and incomplete our stories and memories can be' (2016:255).

Focus group participants were invited to read with the stories of Emily, Jessica, and Carol. In this act, they were asked to state which story resonated with them most.

'I ... recognise myself enormously ... because I'm sure that other people wouldn't have said it exactly the way that I did ... it fitted together with the other things that you'd put.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

'I found it really interesting. I ... kept listening for myself ... I was like, "Oh, that's a little bit of me ... that's a little bit of me".'

Artist-Teacher Z, female, 45–49, ACL centre 26, Yorkshire and the Humber

Extracts from Artist-Teacher P and Z show how they both found themselves within the stories. Artist-Teacher P saw herself in Carol's story, while Artist-Teacher Z saw herself in the stories of Jessica and Carol. This shows the stories as speaking to the reader (Bochner and Ellis, 2016:218). In finding 'little bits' of herself, Artist-Teacher Z shows how the composite characters can resonate with the participants, helping the story 'move beyond itself' into the real world (2016:220, 237). Artist-Teacher P also recognised herself 'enormously'. Interestingly, she felt parts must have been about her, showing how similar the stories of those from the same groups are. This shows Artist-Teacher P as connecting to Carol's story and relating it to her own life (2016:36), and as making sense of it (Adams et al, 2014:95; Bochner and Ellis, 2016:241–422).

These two extracts show the story of Carol as having resonance, helping to validate it (Bochner and Ellis, 2016:237). Due to the small scale of the focus group sample, future research is needed to see whether this is also true for Emily and Jessica. The majority of focus group participants had not read or listened to the stories, highlighting the limits on requests that can be made of participants.

3.6 Summary of Part 3

Part 3 has employed grounded theory (Morse *et al.*, 2021) and autoethnography (Adams *et al.*, 2014) in a QUAL-qual study (Morse *et al.*, 2021:317) to introduce and analyse artist-teachers in ACL and their transition to identifying as such.

Chapter 1 introduced *Transforming into an artist-teacher in ACL*, which has contributed to the field of artist-teacher literature by offering a ‘fresh conceptualization’ (Charmaz and Thornberg, 2021:13) of the artist-teacher, from an ACL perspective.

Chapter 2 introduced the composite characters Emily, Jessica, and Carol, based on the three groups constructed within Chapter 1. The stories employed autoethnographic techniques to tell their stories through composite characters (Bochner and Ellis, 2016:151).

In Chapter 3, these stories were analysed with extant theories from Erikson (1994), McAdams (1993), and Mezirow (1990). Chapter 4 showed how the stories were tested for real-life applicability among artist-teacher participants. Findings were in keeping with those of the constructed substantive theory from Chapter 1, with the same negative cases emerging, helping to advance the theory (Bochner and Ellis, 2016:185).

This is not the end. *Transforming into an artist-teacher in ACL* can be extended as future generations enter the workforce. The duration of this doctoral study may not be long enough to see whether the theory stands the test of time (Charmaz and Thornberg, 2021:7-8). The ability of *Transforming into an artist-teacher in ACL* to predict future trends might be considered as we enter a time where, similar to the experience of group 3, undertaking art education is discouraged through cuts to art education (Office for Students, 2021). Further research could examine what happens to Emily, Jessica, and Carol, as they enter the next stages of their lives. A

new composite character might be added to reflect new generations of artist-teachers.

4. Part 4: Motivations, Conflicts, and Values

4.1 Introduction to Part 4

Part 4 explores three salient themes that emerged from the constructed substantive theory and composite character stories. These themes are motivations, conflicts and values. Each chapter consists of two sections: a literature review and findings, and a composite character story.

4.2.1 Chapter 1, Section 1: Motivation

Motivations for individuals to become artist-teachers are explored in published literature, in which money emerges as a dominant way to understand this (Godfrey, 2006; Madoff, 2009; Thornton, 2013). Other motivators coded within the literature review included: access to facilities and equipment, enjoyment and satisfaction, love of teaching, to develop own artwork, improving the quality of life for students, inspiring others, sharing their passion and enthusiasm for the subject, wanting to do something that was away from the art market, and to tackle isolation. These findings came from published literature on primary to higher education. However, artist-teachers in ACL are missing. This analysis will consider the applicability of these findings to artist-teachers in ACL.

Artist-teacher Phyllida Barlow, who taught within higher education (HE), believes the motivation behind undertaking teacher training is to enter a second career that provides an 'income to survive' (Godfrey, 2006; para 25). Williams (2006), who writes from a secondary education perspective, states the same. However, these educational contexts differ from ACL, which is known for its low pay (Augar Review, 2019) and precarious working hours (Westminster Hall, 2021). Data from artist-teachers in ACL showed the most frequently reported work hours per week as just

eleven to fifteen hours, and that on average they earn £1–£4,999 a year (Appendix 17). In comparison, 71% of classroom teachers in state-funded schools in 2017 earned more than £30,000 (DfE, 2018). These data suggest that while money might be a motivator for artist-teachers working in schools and HE, it is less likely to be one for those working in ACL.

Artist-teachers are motivated similarly by money and security, but Thornton (2013) believes another motivator for becoming an artist-teacher is tied to knowing teaching is a viable career option upon graduating with an art degree (2013:50). Vella (2016) suggests this factor is further highlighted by parents and carers, persuading their children into a more viable career than being an artist, as they worry their children will not be able to ‘do’ anything with an art qualification (2016:31).

Daichendt (2010) suggested an individual may be motivated to become an artist-teacher due to their art education and educators, by both good and bad experiences (2010:113), with artist-teachers wanting to return either to change the system or to emulate their art tutors. Vella’s (2016) interviewees showed both of these motivations in action. Beverly Naidus had ‘dynamic teachers’ who were ‘risk-takers and role models’ (2016:10), while Shady El Noshokaty, found their education oppressive (2016:23). Walter Gropius’ own art education was just as lacking, and he was inspired to avoid the same unexplored pitfalls he had experienced in his art education, which led to his design of the Bauhaus building (Daichendt, 2010:104), ‘divided into three different wings ... the workshops, studio spaces and the north wing all have particular spaces’ (2010:104). In contrast, Vanalyne Green’s (Reardon, 2008) relationship with her art tutors was so strong that she compares the experience to a ‘duckling being imprinted’ and credits them for her becoming the artist-teacher she is today (2008:197).

Thornton (2013) states that the realisation that art students can become art teachers happens within tertiary education (2013:39). Within the UK, tertiary education refers to 'formal educational institutions that build on secondary education' (UNESCO, 2011).

My desire to become a teacher was born out of my dissatisfaction with my compulsory education teachers. I felt vindicated while completing the PGCE when there were moments of, 'I knew they were doing it wrong'. This motivated me to 'do it right'. I would treat learners with respect. That was it, really. I wouldn't talk down to people or claim to be a fountain of knowledge or the holder of truth. Harrowed by my compulsory education, I knew that I could not teach in this sector.

Abbie Cairns, 2021, Dissatisfaction

Daichendt uses Anni Albers as an example of someone who followed in their teacher's footsteps, sharing her passion with learners in the same way they had (2010:114). Bickers (2010) adds that art students can be further motivated to teach, with art schools inviting successful graduates back to teach part-time (2010:14). This is unlikely to happen in ACL, as learners leave 'courses at Level 2 ... or below' (Local Government Association 2020).

Inviting learners back to teach can result in a love of teaching. Joachim Kettel (Vella, 2016) stated that his love of teaching prevailed, despite lack of time for art. The thing they loved about teaching was that it was an 'alternative' to their studio work (2016:179). Kettel was speaking from a school perspective, as was another of Vella's interviewees, Daniel Yahel. Yahel's love of teaching came from enjoying working with children in a school art context (2016:45). Williams (2006) found the same with his participants, with one motivated by 'bouncing ideas off the kids'

(2006). Other factors which lead to artist-teachers' love of teaching included its being fun (Vella, 2016:5), enriching (2016:124), and giving them a 'sense of purpose' (2016:15). These views are echoed by Reardon's (2008) interviews with Michael Craig-Martin and Rainer Ganahl, showing that, similarly to those in a school context, HE teachers also love teaching in part due to learners (2008:226, 292). Craig-Martin states that he would not be motivated to teach if he did not find it enjoyable (2008:108), while Ganahl's love of teaching is such that he does not 'think it's work' (2008:166). Interviews with artist-teachers in ACL will consider whether this theme is relevant in this sector. Chapman (1963) also draws upon the same themes, 'loving children ... art ... teaching' (1963:18), showing their historical roots. Chapman stated his thought that these themes were all 'that was required to become a teacher of art' (1963:18). However, this literature has shown that other motivators also come into play.

Another prominent motivator was wanting to share passion and enthusiasm for art with learners. Hodge (2010), who writes from a secondary education perspective, believes that at the heart of this motivation for all artist-teachers is getting learners to 'feel the same enthusiasm for the subject' as they feel (2010:1). Reardon's (2008) interviewees show that this motivation carries through to HE: John Hilliard believes sharing and 'being properly enthusiastic about the subject' is a prerequisite of being a good teacher (2008:211), while Simon Lewandowsky uses his enthusiasm to guide his teaching, stating 'whatever I'm enthusiastic about ... comes into the teaching' (2008:252). This motivation has historical roots too. Szekely (1978) states that in being motivated to share their enthusiasm for art, artist-teachers can 'create meaningful art experiences' for learners (1978:18), and Daichendt (2010) agrees, believing that sharing your enthusiasm in the classroom helps to strengthen both practices (2010:149). Hoffman *et al.* (1980), who write on lifelong learning and the visual arts, highlight the importance of the art teacher's enthusiasm, stating that a teacher's 'enthusiasm [is] contagious' and passes on to the learners (1980:65).

Williams (2006) and Hodge (2010) both outline that a 'desire to inspire' others was a motivational factor for artist-teachers. Mindel (2018) suggests one way an artist-teacher can inspire their learners is by 'being active in [their] art practice' (2018:182), as this inspires learners to develop their ideas, too. More widely within adult learning, inspiring others is an important motivation. Giannoukos *et al.* (2015), who write on the role of the educator in adult learning, state that the educator inspires learners to be respectful and to express themselves freely (2015:238).

Motivation also comes from artists becoming artist-teachers to improve their practice (Godfrey, 2006; Reardon, 2008; Daichendt, 2010; Thornton, 2013; Vella, 2016). One way this could be achieved is through access to facilities provided by educational institutions (Sharp and Dust, 1997; Reardon, 2008; Daichendt, 2009; Vella, 2016). In his work chronicling George Wallis' career, the first recorded artist-educator, Daichendt (2009) highlights how Wallis's classroom 'doubled as an art studio' (2009:219), and in interviews with Reardon (2008), Walter Dahn and John Hilliard both expressed that they used their universities as sites to produce artwork (2008:140, 205). It is worth considering that due to the low pay and status that come with being an artist-teacher in ACL (Augar Review, 2019), motivations might be intrinsic.

In his book *How to Be an Artist*, Jerry Saltz (2020) states that 'sooner or later you will scam your way into a job that needs you only three days a week' (2020:88), implying that this will provide a living wage for the artist. Given the insecure contracts of artist-teachers in ACL, three-days-a-week work might not be viable (ETF, 2020; Westminster Hall, 2021). Data from surveyed artist-teachers in ACL showed that where full-time is 35 hours a week, and three working days equate to twenty-one hours, 76% of artist-teachers work less than this (Table 63)

Table 63: Survey data: Artist-teacher’s working hours per week

Hours per week	Artist-teacher frequency
< 21 hours	32
> 21 hours	4
Withheld	6

However, to sustain a teaching career, the artist-teacher may need to be motivated beyond money, or they may move into a role that requires less of them. This would be contradictory to the role, as identifying as an artist-teacher suggests dedication to both art and teaching (Thornton, 2013:89).

There is so much support in ACL. It was never about the money.
 It is enjoyable.
 It isn't on the side.
 This work will sustain you.

Abbie Cairns, 2022, Motivation

In contrast with Saltz, artist-teacher Monica Castillo, an interviewee of Vella (2016), states that one of the motivating factors for becoming an artist-teacher was to avoid the art world. Castillo equates the art world with ‘money and power’ (2016:5), and Allen (2011) agrees that teaching is ideal for those who ‘choose not to enter [it]’ (2011:16), those who wish to avoid the ‘precarious route of exhibition career-building’ (2011:16). The composite character stories in Part 3, Chapter 2 reflected this, with members of group 1 forgoing a professional art career, members of group 2 leaving a professional art career, and members of group 3 acknowledging the difficulty of selling work.

Additionally, Thornton (2013) suggests 'job satisfaction [and] feeling valued' (2013:37) are both motivators. Fitzner *et al.* (1980) propose that for artist-teachers working with adults, job satisfaction is conditional on 'the degree of autonomy' they have, including having the power to make decisions and follow their own direction (1980:106). This thought was continued by Taubman (2015), who demonstrated how a lack of autonomy 'limits ... professional agency ... [and] reduce[s] the time teachers have to connect with, care for, and attend to the needs of individual learners ... [which] diminishes teachers' sense of motivation' (2015:110).

Feeling valued might be an equally difficult motivator to harness for the artist-teacher working in ACL. Rachael Maskell, Labour MP for York Central, suggests that those teaching within FE are 'devalued like no other professional in the public sector' (Westminster Hall, 2021). Here she means that artist-teachers in ACL, along with a plethora of other FE teachers, are unlikely to feel valued by society (Petrie, 2015:7) due to 'sustained attacks' on the profession by government (Taubman, 2015:109), from the 1970s to today. Starting with '[James] Callaghan's [1976–1979] Ruskin speech, which blamed teachers for slow economic development ... [and Margaret] Thatcher's [1979–1990] New Right schizophrenic policies, which curtailed local autonomy while strengthening central control,' (Elliott, 2017:xxiii). Followed by John Major (prime minister, 1990–1997) and the incorporation of the FE sector, which saw a 'dramatic reduction in the number of FE colleges across the UK' and the removal of local control of their management (2017:xxiii), ' ... [and Tony] Blair's [1997–2007] Third Way, education and teachers increasingly became the focus of politicians' ire and at the same time the instrument of choice for social engineering' (Hafez, 2015:160). Under Gordon Brown (2007–2010) privatisation continued to grow within the educational sector (Beauvallet, 2011), an agenda continued by the coalition government led by David Cameron (2010–2016), which saw a push for all schools to become academies and saw the passing of the Education Act (2011), including Ofsted's increased power to intervene in 'under-performing schools'

(2011). Theresa May's [2016-2019] government saw a push – detrimental to those teaching adults, and to creative subjects – for 'young people' to gain skills for 'the high-paid, high-skilled jobs of the future' (Prime Minister's office, 2017), and more recently, under Boris Johnson's (2019–2022) reign, FE teachers were left out of the teacher pay rise for 2022–2023 (DfE, 2022). Excluding FE teachers from the pay rise devalued those in the sector and increased the pay gap between school teachers and FE teachers. Additionally, the merry-go-round position of secretary of state for education shows education as undervalued, with ten different secretaries in post in the last ten years, four of whom took post in 2022 (Gov UK, 2022).

Hatfield *et al.* (2006) showed that artist-teachers are most motivated when both their artist and teacher selves are valued 'inside and outside the school' (2006:46).

Prentice (1995, cited in Thornton, 2013) suggested that reflective teachers are valued as 'resourceful individuals' (2013:8), and that those who are appropriately qualified might find they are more highly valued than colleagues who are not (2013:117). The appropriateness of qualification in ACL is questionable, due to the lack of legal requirements for artist-teachers in ACL to have a teaching qualification at any level (Augar Review, 2019). Future research could glean the correlation between qualification and how valued artist-teachers feel.

Thornton (2013) outlines that artist-teachers might find that their artist selves are not valued within an educational context (2013:31), due to the differences between educational mandates and the artists' practice. However, Williams (2006) found that a participant in her study felt bringing his creativity into the classroom bolstered how valued he felt as an artist in that context, showing that Thornton's point is not universal. In a similar vein, Zahra (Vella, 2016) states that teaching offers him 'some ... fulfilment' (2016:163). Karin Sander, an interviewee of Reardon (2008), felt more fulfilled in her role once she settled into a longer post within an HE institution (2008:314). She was motivated by getting to make a deeper connection with her learners, something she missed out on when teaching as a visiting critique host,

and something artist-teachers in ACL might miss out on due to their working patterns.

Paul Klee (Thornton, 2012) suggests a motivation altogether more altruistic, or as described earlier, generative (McAdams, 1994; Erikson, 1994) (Part 3, Chapter 2): he states that teaching is a 'political obligation' and that 'modern artists ... could contribute to the future shaping of society' by teaching (Thornton, 2012:40). Bishop (2011), whose research focuses on artists with participatory practices, draws parallels with Klee. She describes artists who work with communities as altruistically motivated, with community projects coming from a place of good intention: aims for community projects include bringing together 'different social classes, races, and ages' (2011:265), which draws similarities with ACL, as this sector is also concerned with bringing adults together (DfE, 2021; Smith and Duckworth, 2022:117). More specifically, research into those working with adults also resonates. La Porte (2015), who researches art and older adults, believes that those working in the sector should be motivated to 'improve the quality of life for older adults' (2015:60). Fitzner *et al.* (1980) agree, and outline working with older adults as about service (1980:38). Additionally, at a Westminster Hall debate in April 2021, Maskell outlined that 'altruistic service' is important in adult education, across subject areas, as tutors are 'charged with the greatest of responsibilities to nurture adults in a learning environment' (2021). This is in line with Freire (1996), who believes those who teach should be truly 'generous' (1996:27). Maxted (2015) found altruism within her research with FE teachers, with the majority of her participants agreeing that a 'strong desire for social justice' had motivated them to 'become educators in the first place' (2015:40).

The key texts within the literature review were used as a source of extant data (Table 64). These motivators were put to artist-teachers, managers, and learners within the online survey to gain an understanding of actual and perceived motivation

for the artist-teacher in ACL. The published literature does not address how other stakeholders perceive artist-teachers to be motivated.

Table 64: Extant data: Motivators for becoming an artist-teacher

Motivator	Extant data source
Access to facilities and equipment	<ul style="list-style-type: none"> • Sharp and Dust (1997) • Reardon (2008) • Daichendt (2009) • Vella (2016)
Enjoyment and satisfaction	<ul style="list-style-type: none"> • Sharp and Dust (1997) • Hatfield et al (2006) • Williams (2006) • Reardon (2008) • Thornton (2013) • Vella (2016)
Love of teaching	<ul style="list-style-type: none"> • Chapman (1963) • Williams (2006) • Reardon (2008) • Vella (2016)
Money	<ul style="list-style-type: none"> • Godfrey (2006) • Reardon (2008) • Madoff (2009) • Bickers (2010) • Thornton (2013)
To develop own artwork	<ul style="list-style-type: none"> • Godfrey (2006)

	<ul style="list-style-type: none"> • Reardon (2008) • Daichendt (2010) • Thornton (2013) • Vella (2016)
To improve the quality of life for students	<ul style="list-style-type: none"> • Madoff (2009) • Daichendt (2010) • Daley et al (2015) • La Porte (2015) • Vella (2016)
To inspire others	<ul style="list-style-type: none"> • Williams (2006) • Hodge (2010)
To share their passion and enthusiasm for the subject	<ul style="list-style-type: none"> • Szekely (1978) • Sharp and Dust (1997) • Reardon (2008) • Pringle (2009) • Hodge (2010) • Vella (2016)
To do something that was away from the art market	<ul style="list-style-type: none"> • Reardon (2008) • Allen (2011) • Vella (2016)

Data presented in this chapter pertains to two online survey questions:

- artist-teachers were asked, 'What was your motivation for becoming an artist-teacher?'
- managers and learners were asked, 'What do you think motivates an individual to become an artist-teacher?'

Participants selected from the motivators listed in Table 64. Additionally, they had the option to add their own. Artist-teachers provided 137 responses, managers fifty, and learners forty-two.

Table 65 shows how often each motivator was selected. The two most frequently selected were consistent across all groups: 'to share their passion and enthusiasm for the subject' (artist-teachers, n=28; managers, n=11; learners, n=10) and 'to inspire others' (artist-teachers, n=26; managers, n=11; learners, n=7).

The least selected motivator, 'access to facilities and equipment', was consistent across all groups (artist-teachers, n=4; managers, n=0; learners, n=0). It should be considered that this survey was conducted during the COVID19 pandemic, when artist-teachers would not have had access to facilities and equipment due to national lockdowns.

Notably, money was mid-ranging for artist-teachers (n=14) (Table 65), and low for managers (n=3) and learners (n=0). Additionally, 'to improve the quality of life for students' ranked similarly to money for artist-teachers (n=13), and higher for both managers (n=6) and learners (n=2), showing that surveyed stakeholders believe artist-teachers in ACL are more motivated by helping others than by money. These findings start to show that money is not the dominant motivator for artist-teachers in ACL. Instead, the data suggests, artist-teachers in ACL are motivated by the learners they are charged with educating, showing La Porte's (2015) and Maskell's (Westminster Hall, 2021) thoughts to be a lived reality.

Table 65: Survey data: Motivators for the artist-teacher in ACL

Motivator	Artist-teachers	Managers	Learners
Access to facilities and equipment	3%	0%	0%
To improve the quality of life for students	9%	12%	5%
To inspire others	19%	22%	17%
Money	10%	6%	0%
To share their passion and enthusiasm for the subject	20%	22%	24%
Love of teaching	8%	16%	21%
To do something that was away from the art market	7%	0%	2%
To develop own artwork	4%	6%	10%
Enjoyment and satisfaction	15%	14%	19%
Other*	4%	2%	2%
*Artist-teachers	'For me this identity evolved over time. Initially I worked to subsidise my own making, then I found I liked making with		

	<p>people. There is a dualism in the identity that fulfils a need I have to make my own work and work with others'</p> <p>Artist-Teacher AA, female, 50–54, no ACL centre, no location</p> <p>'More predictable work timings when I was a carer'</p> <p>Artist-Teacher D, male, 50–54, ACL centre 4, Greater London</p> <p>'To change the offering of art courses locally and connect with local artists'</p> <p>Artist-Teacher F, female, 35–39, ACL centre 2, East of England</p> <p>'At the time it had more progression than I felt open to me in the local floristry industry'</p> <p>Artist-Teacher I, female, 30–34, ACL centre 1, East of England</p> <p>'The work was part-time, local and fitted in with childcare, enjoyable and enable me to stay connected to my training and interests'</p> <p>Artist-Teacher N, female, 65–70, ACL centre 1, East of England</p>
*Managers	'Create opportunities that people have missed in general education/life'

	Manager A, female, 60–64, ACL centre 1, East of England
*Learners	‘To help inspire self-confidence, and self-belief in their students’ own artwork, thereby improving the quality of a student’s life i.e., confidence, self-esteem’ Learner G, female, 60–64, ACL centre 1, East of England

Interviews

Interview data from artist-teachers (n=17) and managers (n=7) add to these findings. Eleven artist-teachers and three managers referred to motivation in their interviews.

Motivation was not included within the interview schedule, as it was not anticipated that it would become salient to my research into artist-teachers in ACL, but it emerged naturally as a theme in the life story interviews. Due to my use of grounded theory, I was open to new categories emerging (Morse *et al.*, 2021). Motivations coded within these interviews are outlined in Table 66.

Table 66: Interview data: Motivations of artist-teachers in ACL

Motivator	Artist-teachers	Managers
Enjoyment and satisfaction	G	–
Love of art	Y	A
Love of teaching	I, V	H
Money	–	F
To develop own artwork	C, V, Y	F
To follow in the footsteps of own teachers	B, H	–

To improve the quality of life for self	C, I, V	–
To improve the quality of life for students	B, L, O, P	–
To share their passion and enthusiasm for the subject	B, I, K	F

Within interview transcripts, nine categories were coded twenty-four times. Table 66 shows that 'to improve the quality of life for students' emerged as the most salient motivator for artist-teachers in ACL (21%), followed by 'to improve the quality of life for self' (16%), and 'to develop own artwork' (16%). There is not enough data provided by managers to draw any conclusion. However, it is notable that no managers outlined learners as a motivator. Additionally, no artist-teachers referred to money as a motivator.

Focus groups

Round 1 focus groups took place with artist-teachers (n=9) to allow them to come to a consensus on what motivates artist-teachers in ACL. Participants were self-selecting from the interview stage. Focus group participants were presented with the word 'motivation' as a prompt for discussion. All nine focus group participants responded to the prompt and shared what motivates them.

As with the interview data, extracts from focus groups are used to make clear participants' thoughts and feelings.

Motivation was coded thirty-one times within focus group transcripts. These instances were then delineated into seven categories (Table 67).

Table 67: Focus group data: Artist-teacher motivation

Motivator	Artist-teachers
Love of art	C, G, I, W
Love of teaching	H, L, V
Love of the ACL sector	I, V
Money	C, W
To be part of a community	C, I, W
To develop own artwork	L, W
To improve the quality of life for students	C, G, H, I, L, P, V, Z

Table 67 shows that within the focus groups, 'to improve the quality of life for students' emerged as the most salient motivator for artist-teachers in ACL, making up 26% (n=8) of the thirty-one coded motivations. Working within the community was the second most motivating factor for artist-teachers working in ACL (19%, n=6). Money remained low on the motivations agenda, accounting for just 6% (n=6) of the responses.

Results and analysis

The published literature suggests that money is a dominant way to understand artist-teacher motivation (Godfrey 2006; Reardon 2008; Madoff 2009; Thornton 2013). However, the participant research has shown that money is not the main motivator for artist-teachers in ACL (Table 66), making up just 10% of the selected motivators by artist-teachers within online surveys, behind 'enjoyment and satisfaction' (15%), 'to inspire others' (19%), and 'to share their passion and

enthusiasm for the subject' (20%). Additionally, 0% of interviewed artist-teachers (Table 66) and just 8% of focus group (Table 67) participants listed money as a motivator.

Surveys

Online survey data was congruent with the published literature, with all extant motivators selected by at least one participant across the three participant groups, but the frequency with which the motivator was coded within published literature was not necessarily reflected by the participant data. For example, 'access to facilities and equipment' was coded in four published texts (Sharp and Dust, 1997; Reardon, 2008; Daichendt, 2009; Vella, 2016), but only made up 3% of the selected motivators of artist-teachers in ACL and was not selected by any managers or learners.

Thornton (2013) suggested 'job satisfaction [and] feeling valued' (2013:37) as a possible motivator, and the online survey data showed twenty-one artist-teachers (50%) were motivated by this. Additionally, Thornton (2012) suggested artist-teachers might share Klee's motivation for teaching as a political obligation. Online survey data showed some agreement, with the motivator 'to improve the quality of life for students' ranking sixth out of ten for artist-teachers (n=13) and managers (n=6) (Table 65). However, it ranked much lower for the learners, with only 5% (n=2) believing it to be a motivator.

Within the survey, participants were able to add their own motivators. Responses by artist-teachers in ACL (Table 65) encompassed convenience (Artist-Teachers D and N), predictability (Artist-Teacher D), progression (Artist-Teacher I), and community (Artist-Teachers F and AA).

Within her comment, Artist-Teacher AA suggested motivation changes over time: her initial motivation was money, but that was replaced by the motivation to create art with others in a community, a theme that is continued within interview and focus group findings. This motivator shows the duality of the role, and how the artist-teacher can be motivated to improve themselves and, more altruistically, others simultaneously.

Interviews

Extracts from artist-teachers and managers allow for these categories to be further explored, beginning with money.

'I really think it's about ... having an income ... lots of artists ... need to have part-time ... work ... or full-time work ... I have work on the side, I'm the same.'

Manager F, female, 30–34, ACL centre 4, Greater London

Only one manager outlined money as a motivator for artist-teachers: Manager F highlighted the belief that teaching for the artist is about money, based on her experience of needing to work full-time to support her art practice. While this is supported by the published literature, it is not aligned with the artist-teachers in this study. The claim that artist teacher for money comes with an assumption that artist-teachers in ACL can survive financially on part-time wages and insecure contracts (Westminster Hall, 2021).

Data from life story interviews point towards learners being more motivating for artist-teachers in ACL. Further, life story interviews suggested that artist-teachers in

ACL wanted to afford those who missed the opportunity to study art previously the chance to do so. This is a timely motivation, as in 2018 the BBC reported on ‘cutbacks on staff, facilities [and] lesson time in ... creative arts subjects’ within schools (2018). ACL can offer these opportunities after compulsory education.

Daichendt (2010) suggests an individual may be motivated to become an artist-teacher due to their educators. Within interviews, this was categorised as ‘to follow in the footsteps of own teachers’.

‘He really wanted people to create ... really good quality work ... this drive for decent work ... stayed with me.’

Artist-Teacher H, female, 40–44, ACL centre 13, Yorkshire and the Humber

Life story interviews with artist-teachers have shown this to be a continued phenomenon (Table 67). In the extract, Artist-Teachers H cites her own artist-teacher’s ‘drive for decent work’ from her as a student, as informing her teaching. Similarly, Manager D and Artist-Teacher P identified the motivator to share passion and enthusiasm as key.

‘They want to pass it on to other people ... their passion is to encourage other people.’

Manager D, female, 50–54, ACL centre 20, East Midlands

‘I think my main interest is ... helping other people to enjoy making things, to enjoy ... getting that release from being creative.’

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Manager D and Artist-Teacher P show how this also feeds into improving the lives of students, showing motivation as multifaceted. Helping others is a primary concern of artist-teachers, who have an inclination to pass their passion and enthusiasm on. In order to do this, artist-teachers must already possess it themselves. One way to develop the desire to pass enthusiasm on is through gaining their own qualifications, which they are then motivated to use.

‘... my husband, who works in the building industry, ... he said to me ...
“there's work going in the office ... for admin” and I looked at him and I said,
... “really...with all my training?”’

Artist-Teacher E, female, 40–44, ACL centre 15, Wales

Focus groups

Five of the categories coded within the focus groups – 'love of teaching', 'to improve the quality of life for students', 'money', 'to develop own artwork', and 'love of art' – aligned with five of the categories in the interview stage, suggesting that these are the five most prevalent motivators. Additionally, there were two new motivators: 'love of the ACL sector' and 'to be part of a community'. Money was outlined by two participants as part of their motivation for becoming an artist-teacher in ACL. However, in both cases money was not their only motivation.

‘I have ... remuneration because ... I need to earn money ... the visual arts isn't known for its financial [gain], and I wanted to earn money in a way that

was complementary to my practice, and that utilised my skills ... So I had remuneration, inspiration, connection, cultural context and personal development.'

Artist-Teacher W, 35–39, ACL centre 27, South East

Artist-Teacher W lists money among four other motivators, which fall into two categories: 'to develop own artwork' and 'to be part of a community'. Artist-Teacher C lists money alongside 'to improve the quality of life for students', 'to develop own artwork', and 'love of art'. Remuneration may have been important for Artist-Teacher W, but she suggests it is just as important that this activity sits well with her art practice, for Artist-Teacher W has art experiences and skills that she does not want to waste. Pringle (2009) found the same within her research into artist-educators within gallery education, with individuals in this role motivated to 'pass on skills and knowledge' (2009).

In contrast to money, 'to improve the quality of life for students' was outlined as a motivation by all focus group participants. Motivators encompassed 'enabling adults to play' (Artist-Teacher Z), and 'making a difference to peoples' lives' (Artist-Teacher L).

'It's the people who are going to come ... [who] enjoy being in the pottery, either meet clay for the first time or ... just carry on doing what they love. [It's] their best day of the week.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Within her interview, Artist-Teacher P outlines her motivator in three words: 'it's the people'. She goes on to unpack the positive effect her classes have on her learners, showing that her motivations are closely related to improving the quality of life for students.

Participants indicated that their motivations for becoming artist-teachers in ACL differ from the motivations to remain in the role. Initial motivators included money and using their art skills, whereas they are motivated to stay in the role by their learners. This distinction is not made clear within the published literature.

A recent survey by the DfE (2018) suggested that 'the best part of working in FE related to learners' (2018:54). Artist-Teachers in ACL agreed with this, with 51% (n=67) of motivations for being an artist-teacher attributed to learners.

'Now I'm in teaching, I think what motivates me is ... the learners, ... it's changed ... I still like to use my skills ... but what really motivates me is ... if ... somebody starts and you see the improvement that they make and they're so thrilled at what they're doing.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

The extract shows that Artist-Teacher G, like Artist-Teacher P, is motivated by improving the quality of life for students. The focus is on the impact on the learner, their improvements, and their positive emotional response to the situation, rather than her own. However, she highlights that she is still motivated by using her art skills, showing that she has multiple motivators. Artist-Teachers G and P show the artist-teacher to be truly 'generous' towards their learners (Freire 1996:27) as they stand at their side and help them grow (1996:31).

4.2.2 Chapter 1, Section 2: On motivation

Two rectangular beige tables pushed together to make a square, four blue plastic chairs, two on either side. The pattern repeated, filling the room.

Early, Emily arrives. She is the first here, which is fine as she wouldn't know anyone anyway. This is her first moderation meeting, and she is looking forward to meeting her colleagues. Emily is a millennial, and she wonders if the others will be too.

While this is her first moderation meeting at ACL, she has previously worked in other educational sectors. That is all she's done since graduating from university. She got her BA in art and went straight into teacher training. General FE wasn't for her, and HE wasn't either. They came with bureaucracy, were pressurised, and had unrealistic workloads. Things were overly complicated. However, this didn't put her off teaching, and now she's confident that she's found her place in ACL. The learners are great, and she can teach art and pass on her skills and knowledge.

She walks to the back of the room and then to the middle.

"Where to sit?" she questions herself and then picks the table in the middle of the room, pulling out the blue chair just as another artist-teacher enters.

'Hi, I'm Jessica. Great to meet you.' The stranger beams, holding out her hand for a handshake.

Jessica looks a little older than Emily, maybe in her forties or fifties.

She seems really friendly, a large smile on her face. Jessica takes the seat opposite Emily and starts to unpack her bag.

Jessica has been teaching in ACL for a while. She came to the role after pursuing her art career, after graduation. Something she had left due to the isolation she felt.

It's not long before they are joined by another woman. Much older than Emily, more flustered than Jessica. She comes in laden with bags and sketchbooks. Without a word, she sits at their table, next to Jessica, and places her bag on the empty seat next to Emily.

'I thought I was going to be late!' comes before an introduction.

This is Carol, a sixty-something artist-teacher on her second career. Emily and Jessica learn that Carol used to work in another field before teaching art. Before art, even.

'It wasn't the done thing at the time, not encouraged. And I didn't have the confidence to go for it,' she shares with a shrug. This is a story Carol has told before.

The trio sit in silence for a beat.

Emily wants to get to know her colleagues, as she has been working here for a year and thus far has not met anyone. However, before she has time to respond to Carol's comment, the trio are interrupted as others start to shuffle in and take seats. Carol moves her bag to allow an older male to sit down. The moderation starts.

Becoming a teacher

The moderation lead signals that it is time for lunch, and the attendees gather their bags and make their way to the cafeteria. The promise of a cup of tea and jacket potatoes awaits. Emily, Jessica, and Carol remain. They simultaneously dig out packed lunches from their bags, carefully unwrapping sandwiches, fruit, and bottles of water. They pick up where they left off.

Through a mouthful of cheese and pickle on white bread, Carol asks Emily, 'What drew you to teaching?'

Emily thinks for a moment. This is not a new question, but it is a question she never really has an answer for. The truth is, after graduating from her art degree, her future had a large question mark hanging above it. Teaching felt like the logical thing to do, but it was deeper than that.

'Well, I think, what it was, I had been doing some workshops, you know, art workshops towards the end of my degree and in the summer after I graduated. I enjoyed it and thought, why not give teaching a go. I guess it was accidental. It wasn't my big life plan. Then I did the teacher training, and everything fell into place, I started to feel like a teacher, you know, I had a class and some whiteboard pens.'

She gestures to her pencil case with the four whiteboard pens stuffed inside. 'I was in the right place at the right time.' She breaks to take a bite of her apple. 'Even though my family had wanted me to pursue something away from art, they didn't push me into teaching. It was my choice. Teaching is in the family, though, so maybe there is something in that too!'

Carol looks to Jessica, invested in this conversation topic. 'How about you?'

'Well, I had always admired my art teachers, and I guess in some sense I was drawing on them. I started similarly to Emily actually, in my art practice, I had done some workshops which I enjoyed, and around the same time, I was enjoying being a practising artist less and less. I needed a change, and it was around then memories of my art tutors came back to me. They always seemed like they enjoyed their work. It's not like there was a breaking point, just lots of little niggles.' She indicates with her thumb and forefinger how little those niggles were. 'It was the isolation, mainly, and how competitive the art world is. Of course, I had to do all the teacher training stuff, but I felt like a teacher quite quickly, I surprised myself! I could bring in my skills and share them. Even in my first few sessions, the learners responded well. It felt very positive.'

Jessica looks thoughtful, and continues. 'It was also logical for me, Emily. Perhaps I should have come to it sooner. It was logical in the sense that I could do what I loved in my art practice, but it was social too. And being able to give those skills back to learners.' She pauses, places a hand on her heart. 'So rewarding, and the learners have made me feel more confident in myself.'

Emily agrees. She has been surprised about the impact she can have on her learners and has concluded that teaching is about helping others. Of course, it isn't all sunshine and rainbows. For Emily, there is no arguing: teaching is more stressful than being in the studio.

Carol laughs. 'Look at us! None of us planned to be here. It was an opportunistic move for me too!'

'How did you end up here?' Emily asks, intrigued by this lived life.

Their conversation is cut short as the lunch break ends and the others return and take their seats. Attention moves towards the front of the room to the moderation lead.

Becoming an artist-teacher in ACL

The moderation lead announces a comfort break, and the room empties.

'So where was I?' Carol asks, turning back to Emily and Jessica. 'Oh yes, so having completed my art education alongside my first career, my confidence really grew. I started to think that I wasn't too bad at being an artist, I met some really interesting people that got me going, I started a studio practice, even sold the odd thing! But I'm not very good at all that, putting myself out there.' Jessica nods knowingly.

'With my newfound confidence, when I saw a job advertised to teach art I thought I'd give it a go and, as it happens, I'm not too bad at this either!' She has to admit that

the sustainability of the move is also beneficial: she has few expenses and the work covers them. 'And I enjoy it. I wouldn't be here if I didn't.'

Emily is relieved to hear this. She enjoys the work too and has been able to teach and maintain her own art practice.

'I'm not sure I find teaching sustainable,' Emily laughs. 'Money-wise, the uncertainty! I've only taught two hours a week this term,' she clarifies. 'But I do really enjoy it, and it gives me time for my art practice. I think I became disillusioned with the idea of being an artist before you, Jessica. The materials, exhibition fees and travelling. Talk about expensive! I had this epiphany while studying, that's why I went straight into teaching.' Emily is quite practical about it all. 'Saying that, I have to admit, I do like the glory that comes with exhibiting.'

'Yeah,' Jessica and Carol chime together.

'The thing that really drew me to ACL in the first instance was that I didn't want to waste all those years of studying art. But now, having been here a while, it is really about helping people. Helping them discover something new, learn a skill, enjoy art the way I do.' She smiles. Emily hadn't expected to find this work so rewarding, but seeing others discover art for the first time is a gift. She enjoys being with her learners and building a creative community in the classroom. 'And it makes me keep up with my art practice too. I figure I'd better practise what I preach!'

Jessica thinks for a moment and then responds, 'I totally agree with you, Emily. It is very unstable, and I've certainly had classes cancelled at the last minute, but I'm not as lonely as I was. Now I get to spend half my week in the classroom with my learners, who I learn so much from – new artists, where to buy the best paints and sketchbooks.' Her face lights up as she talks. 'Which makes the time in the studio more bearable.' Jessica realised that teaching for her is also about community, with the learners, and other artist-teachers. Doing CPD like today's moderation course

helps her feel more at home in the role. 'Art and teaching really do sit quite nicely together,' she says, smiling, placing her hands flat on the table as if to show the two side-by-side.

Carol leans in across the table. 'I just feel so fulfilled in this job,' she half whispers. 'I get to teach and make my own work,' she says, half in disbelief.

'I know what you mean, Carol,' Emily says, joining in the half whisper, as though if someone hears them, they might take the job away. 'The day I started here, I just knew that it is what I am supposed to be doing.' She leans back in her chair.

'Literally day one,' she says a little louder.

On cue, the rest of the group return, and the moderation session continues.

4.3.1 Chapter 2, Section 1: Identity conflict

The relationship between time and identity conflict is important in research about artist-teachers and has historical roots (Szekely, 1978). Thornton (2005), Graham and Zwirn (2010), and Wild (2022) outline that time conflict comes partly as being an artist and being a teacher both '[require] attention' and are time-consuming (Zwirn, 2010:226–7). McAdams (1993) asserts that conflict occurs when an individual has to contend with two conflicting imagoes (1993:122), such as the teacher and the artist. Bishop (2011) and Steadman (2023) adds that conflict comes from trying to balance two identities. This chapter will interrogate how the surveyed and interviewed artist-teachers spend their time in an 'average' week, examining the number of hours spent on art and teaching practice, and the relationship of these hours to conflict for each artist-teacher. Findings on time and conflict were later taken back to focus groups for verification.

Several of Reardon's interviewees (2008), Thornton (2013), Jaffe (2015), and Hoekstra (2018) suggest that power relations may also cause conflict, due to the imbalance of power between teacher and student (Thornton, 2013:79). Thomas Bayrle and Guillaume Bijl (Reardon, 2008) feel the relationship between teacher and student should be equal (2008:58, 69), and Hoekstra (2018) suggests that an 'atmosphere of equality and nearness' can help achieve this (2018:116).

Additionally, John Armleder (Reardon, 2008) outlines equality as being related to the artist side of the artist-teacher, seeing working with students as the same as working with other artists (2008:27). Jaffe (2015) also believes this and hopes that by bringing their artist self into the classroom, artist-teachers can achieve a 'more equal footing' (2015:133). Tobias Rehberger (Reardon, 2008) suggests that the need for equity and power balance between artist-teachers and their learners increases when teaching adults (2008:292). However, Biesta argues that this stance 'devalues the teacher ... representing him or her [sic] as a mere "fellow learner" in a classroom' (Gregory and Lavery, 2017:526). Armleder, along with Michael Corris and Rainer Ganahl (Reardon, 2008), acknowledges the reality that the relationship is uneven by nature, due to the 'pedagogised identities' that are formed in the classroom (Page, 2012:74). The teacher has authority and is tasked with grading the student (Reardon, 2008:28, 94, 156). Relational pedagogy might be one way to tackle the imbalance, if artist-teachers are willing to 'get to know their students ... [and be] interested in them and their lives', viewing the relationship as 'I/Thou rather than I/it' (Smith and Duckworth, 2022:170). This can be achieved in 'collaborative communit[ies] of practice' between teacher and student (Page, 2012:67), which afford space for 'authentic relationship[s]' between the two (Wild, 2022:174–175).

Briggs (2007) and Page (2012) suggest professional identity may be tied to professional location. Thus the amount of time spent in each setting needs to be analysed with identity and identity conflict in mind. Drawing on Bourdieu's

structures, habitus, and practices (1990), Page (2012) and Thornton (2013) outline that one's identity may form in 'context ... [and] time' (2013:4). Page (2012) suggests spaces such as the college hall are 'structured social places with rules, practices, values and positions' (2012:74). Briggs (2007) expands on this concerning professionalism, suggesting it could be understood that artist-teachers have two professional locations they divide their time between. For Briggs, the professional location does not refer to physical locations but to the profession, such as education or art, that individuals belong to (2007:471). This relates to networks of enterprises (Daichendt, 2011), which bring into consideration other enterprises and identities that participants hold, as revealed by their life story interviews (Part 2, Chapter 3).

Within this chapter, results from artist-teachers in ACL will be compared to the extant literature and similar findings relating to teachers working in general FE, to highlight the particular qualities and experiences of ACL and to demonstrate how current published research excludes this sector. Reference is made to the Department for Education's (DfE) *College Staff Survey* (2018) and the Education and Training Foundation's (ETF) *Further Education Workforce Data for England* report (2020).

Surveys

The published research only considers artist-teachers' opinions on the role of the artist-teacher. In contrast, this research considers other stakeholders' options, including those of managers, and how they view the artist-teacher in ACL identity. The descriptive statistics show that over half (52%, n=22) of artist-teachers surveyed believed their artist-teacher in ACL identity was not in conflict, with just 19% (n=8) believing it is. Meanwhile, 73% (n=8) of managers believe that the role is not in conflict, and 9% (n=1) believe it is (Table 68).

The findings show a lack of congruence between the artist-teacher participants. While more than half (52%) state that they are not in conflict, almost a third are unsure (29%).

Table 68: Survey data: Artist-teacher conflict

		Artist-teacher frequency	Manager frequency
Identity conflict?	Yes	8	1
	No	22	8
	Unsure	12	2

Of the online survey participants who self-selected to be interviewed, 44% (n=4) were not in conflict, 33% (n=3) were unsure, and 22% (n=2) were in conflict (Table 69).

Table 69: Survey data: Artist-teacher conflict, continued

		Artist-teacher frequency
Identity conflict?	Yes	2
	No	4
	Unsure	3

Briggs (2007), Graham and Zwirn (2010), and Thornton (2013) all outline that artist-teachers are likely to be in conflict. In contrast, the survey showed that the majority

were not conflicted between the two identities. These findings indicate a difference between artist-teachers in ACL and artist-teachers in other educational sectors.

Interviews

Interview data from seventeen artist-teachers adds another layer to these findings. Of the seventeen interviewees, twelve had completed the survey, and five additional participants were sampled after the survey phase of the research.

The descriptive data shows that a slim majority of artist-teachers interviewed (53%, n=9) stated that the roles are conflicting (Chart 5), contradicting the survey findings and demonstrating a need for further research.

Notably, all three participants (Artist-Teachers C, G, and H) who responded in the online survey as being 'unsure' about being in conflict responded in the interview that they were. Artist-Teacher C completed the survey during the first national COVID19 lockdown and had felt conflicted since returning to work. Artist-Teacher G concluded that time caused conflict, and Artist-Teacher H reasoned that there was a conflict between her own and learners' art practices.

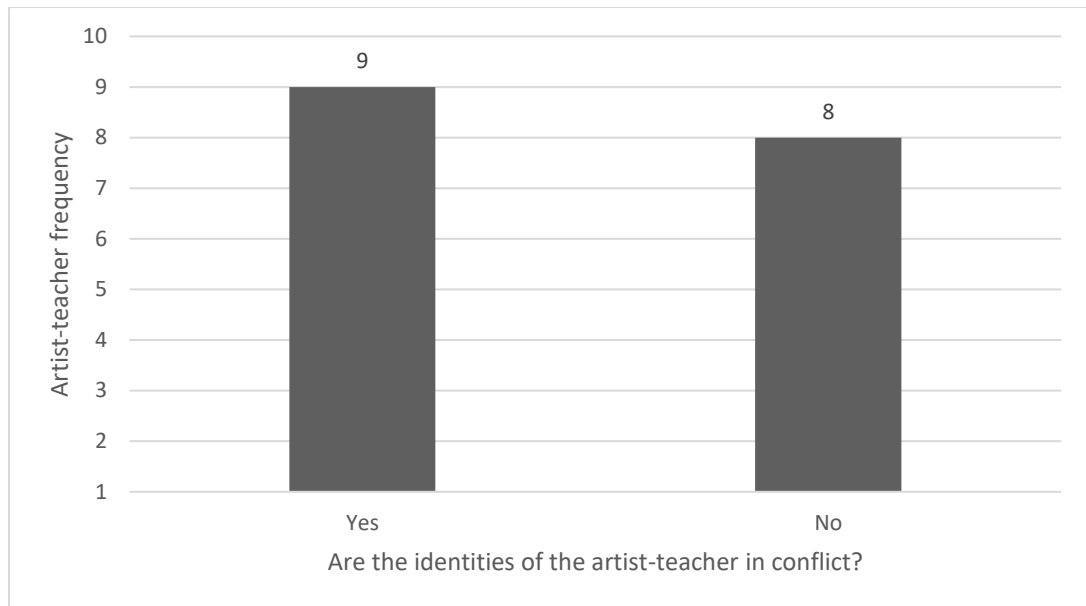


Chart 5: Interview data: Artist-teachers: Are the identities of the artist-teacher in conflict?

Additionally, within interviews managers' opinions on conflict for the artist-teacher shifted, with 57% (n=5) stating the role was in conflict and 43% (n=4) stating it was not (Table 70). These results may have changed from the survey stage, as not all interviewed managers completed the survey. This shows the need for further research using a larger manager sample.

Table 70: Manager interview data: Are the identities of the artist-teacher in conflict?

		Manager frequency
Identity conflict?	Yes	5
	No	4

Artist-teachers as not in conflict

Extracts from artist-teacher interviews show participants outlining factors that contribute to the two roles not conflicting, including that art and teaching practice mirror each other (Artist-Teachers E, I, and O) and balance each other out, regarding art being isolating and teaching being social (Artist-Teacher B), that they are the same thing (Artist-Teacher E), and finally that they enjoy both (Artist-Teachers P, W, and X). Managers A, H and J agreed that the role was not in conflict, and their rationales were similar to those of the artist-teachers. They believe the role of the artist-teacher is a dual one, and thus art and teaching go hand-in-hand. Manager J acknowledged the balancing of the two roles could be challenging, but that this does not necessarily mean that they are conflicting. Artist-Teacher P agrees.

'It's not in conflict, and I wonder whether it's partly because ... I'm not ambitious as an artist ... it's not that I am trying to get work together for a ... big show or something like that ... and I've got to do ... teaching on the side.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Artist-Teacher P's extract suggests conflict is related to ambition and that a lack of a strong desire to exhibit as an artist means art and teaching do not conflict. Thornton (2013) also acknowledges this, positioning teaching as a relatively secure job that can lead to the 'abandonment of artistic ambition' (2013:31). This is in line with Szekely's (1978) belief that conflict is related to ambition, and that teaching can become a 'hindrance' if it stands in the way (1978:18). John Hilliard (Reardon, 2008) suggests teaching cannot be taken 'casually' (2008:206). However, this experience

is not universal, with Walter Dahn (Reardon, 2008) finding that his artistic success came after becoming a teacher (2008:147).

In the introduction of Reardon's book (2008), David Mollin outlines that the artist's ambitions in their 'work and career' can have an impact on their teaching (2008:19). By framing teaching as 'on the side', it can be understood that it is an addition rather than the focus. However, Rainer Ganahl (Reardon, 2008) positions teaching not as on the side, but instead as something they 'really love' (2008:166).

Neither art nor teaching dominates Artist-Teacher P's time, resulting in a lack of conflict. However, Thornton (2013) suggests artistic ambition can be good for teaching, as it can help artist-teachers encourage learners to find their artistic ambitions (2013:52). The lack of conflict can also come from the desire to do both. Williams (2006) acknowledges that artistic desire comes first, with the 'desire to share practice with students' coming second (2006). One of Shreeve's (2009) interviewees relates having an art and teaching practice to not wanting to do either 'all the time' (2009:156). Others agree, with artist Ben Coode-Adams (Davis and Tilley, 2016) and artist and professor Joachim Kettel (Vella, 2016) both outlining teaching as a positive 'alternative to ... studio work' (2016:179) which allows them to 'do something else' the rest of the week (Davis and Tilley, 2016:195).

Artist-teachers as in conflict

Participants named factors that cause conflict as being related to time (Artist-Teacher A, G, K, L, and X) and to the differences between being an artist and a teacher (Artist-Teachers C, H, V, and Z). These factors were also highlighted within the published literature. Thornton (2011) notes that this difference is down to artists being 'free' and teachers as having 'responsibilities' (2011:34). He goes on to differentiate the roles of artist and artist-teacher, with the latter as having guidelines for 'what to do and how [to] teach' (2011:54). Conflicts of this nature for participants

included classroom versus studio culture (Artist-Teacher C and H), and being an artist in a classroom (Artist-Teacher Z). Additionally, conflict came from artists being 'messy [and] very creative' and teachers needing to be organised, due to institutional red tape (Artist-Teacher V).

Managers D, F, G, and I all believe the roles of artist and teacher conflict, citing discords between the values and activities of artists and teachers (see Part 4, Chapter 3). Managers worry that the artist side will take over the teacher and lead to administrative activities being overlooked, including form-filling and completing registers, which are prerequisites for funding (Manager G). Manager D also held the belief that artists do not 'suit Ofsted', which can cause conflict, as the teacher must be vested in the Ofsted process.

'I would like to ... put more time towards my own art [but] I can't see myself giving up completely teaching in the ideal situation ... I think I would always want to ... keep contact there ... [B]ut I suppose I would always want to ... devote more time to my own work ... That's probably a classic one. You've probably heard that before.'

Artist-Teacher K, male, 60–64, ACL centre 5, Greater London

Artist-Teacher K's extract outlines artist-teacher conflict as related to splitting time. The amount of time teaching takes up for Artist-Teacher K is unsatisfactory. This is in line with the thoughts of Saltz (2020) who discusses 'three-day-a-week job[s]', and is a thought echoed by Davis and Tilley (2016), who suggest any work outside of art is secondary (2016:12). However, these views are those of artists rather than artist-teachers. Artist-teachers have differing thoughts on the topic, with Thornton (2013) stating that art teaching should not be seen as abandoning art (2013:31),

and HE artist-teacher Phyllida Barlow suggests that 'snobbery' around teaching is not necessary (Godfrey, 2006).

Artist-Teacher K suggests the conflict of time for artist-teachers is common, but it should not be surprising to hear, however, that this conflicts with the survey results (Table 63). The thoughts of Artist-Teacher K are similar to the those of Crowley, former Professor of Painting at the Royal College of Art, who taught between one and three days a week (Reardon, 2008:126). Crowley brings to the fore a consequence of conflict, stating, 'I had to leave [teaching] because I cannot continue to be a painter and do this job properly' (2008:134). While Crowley may enjoy a higher status in the art world than Artist-Teacher K, their experiences highlights that when this balance is uneven, something must be sacrificed. Both Artist-Teacher K and Crowley suggest that teaching should be sacrificed. Tellingly, there is no reference to Crowley's teaching roles on his curriculum vitae (CV) on his website (Crowley, n.d). However, Artist-Teacher K's CV does include his teaching activity.

The interview results showed slight congruence with the literature, with just over half saying they were in conflict (n=5). The dominant reason for conflict was time (n=3) (Artist-Teachers A, G, and K), followed by the values of the artist and teacher clashing (n=2) (Artist-Teachers C and H) (see Part 4, Chapter 3).

Juggling two identities was at times exhausting and at times fulfilling. I quickly found a pattern of studying, teaching and making art. The latter in the evenings and weekends after essay writing and session planning.

Abbie Cairns, 2021, I can do both (continued)

A survey by the DfE (2018) showed that just 17% of FE teachers still worked in their 'industry', alongside teaching. However, this rose to 30% when looking at creative and design tutors (2018:70). The figure increases to 90% (n=38) of surveyed artist-teachers in ACL. The two sets of data shows general congruence. However, the trend is much stronger in ACL, highlighting a difference between FE creative and design tutors, and artist-teachers in ACL.

Conflict and time

This section will outline results from the online survey, interviews and focus groups in relation to conflict and time.

The relationship between conflict and time is evident in the research of Reardon (2008), Thornton (2013), and Davis and Tilley (2016). Davis and Tilley talk in terms of working generally and suggest artists should spend twenty hours on their art practice per week (2008:17). Reardon comments on teaching, albeit in HE, not ACL. His interviewees advise that artist-teachers should teach one or two days a week (2008:109, 206, 270), suggesting that balancing the two professions could be beneficial to the artist-teacher, as it ensures they continue to have a practice outside teaching. Thornton states that by splitting their time artist-teachers are able to 'work part-time at both' (2013:86).

A key difference between artist-teachers in HE and ACL is the inclusion in contracts of research and other scholarly activity for those in HE, as highlighted by two of Reardon's (2008) interviewees – John Hilliard, who at the time of interviewing was Director of Studies, graduate programmes, and graduate tutor at the Slade (2008:202), and Simon Lewandowsky, Associate Professor at Leeds University – who outlined that their HEIs pay them to make their work (2008:206, 258). In HE, research activity is essential alongside teaching, as it is directly linked to securing funding. In contrast, ACL funding is related not to research (BIS, 2013:86), but to

the success rate of 'retention [times] achievement' (Smith, 2017:7), meaning the motivation for artist-teacher in ACL to be given time to research is taken away.

Surveys

The descriptive data show that surveyed artist-teachers (n=42) spend between less than five and up to forty hours on their art practice per week (Table 71).

Table 71: Survey data: Time per week on art practice and conflict in artist-teachers

		< 5	5– 10h	11– 15h	16– 20h	21– 25h	26– 30h	31– 35h	36– 40h	40 >
Identity conflict?	Yes	2	2	–	2	1	1	–	–	–
	No	2	6	5	6	2	–	–	1	–
	Unsure	5	3	2	1	1	–	–	–	–

These findings suggest that between eleven and fifteen hours is the optimal amount of time for artist-teachers to spend on their art practice, as the majority (71%) of artist-teachers spending this amount of time on their art practice were not in conflict (Table 71). This is closely followed by sixteen to twenty hours (67%) and five to ten hours (55%) (Chart 6).

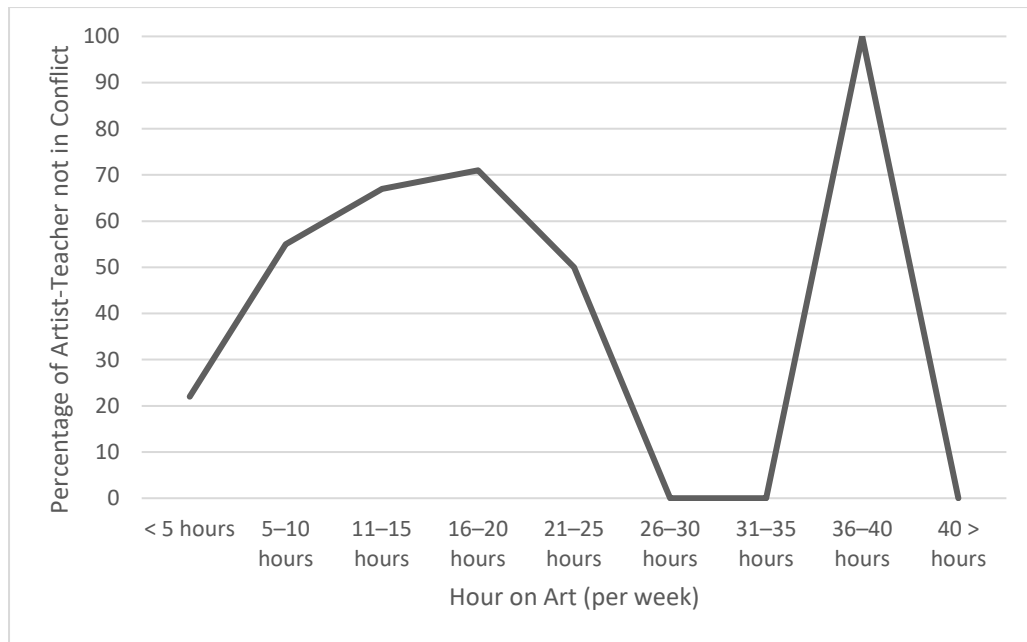


Chart 6: Survey data: Time per week on art practice and artist-teachers not in conflict

Chart 6 shows a bell curve of normal data distribution, with the highest point representing the modal time frame for hours spent on art practice and not feeling conflicted. The other results are symmetrically distributed on either side of the peak. A point outlier was revealed, with one participant, Artist-Teacher W working between thirty-six and forty hours on art practice and not feeling conflicted. Artist-Teacher W was in the first year of teaching in ACL when she completed the survey. As this was the only result of this time frame, further research might be needed to test this anomaly.

How much time to spend on each practice becomes a 'disorienting dilemma' (Mezirow, 1991:163) for artist-teachers. The published literature suggests an artist might want to spend at least twenty hours a week on their art practice if they wish to sustain it (Davis and Tilley, 2016:17). Briggs (2007) suggest that continuing to working part time in a vocation allows the individual to maintain a strong allegiance

with their vocation (2007:478). However, the survey data from this research found that only 21% (n=9) of artist-teachers in ACL achieved this (sixteen to twenty hours), with a majority of 64% (n=27) spending fewer hours on their art practice (Table 71). In contrast to Davis and Tilley's advice, this research suggests artist-teachers can spend less than twenty hours on their practice without feeling conflicted, with 71% (n=5) of artist-teachers who spend eleven to fifteen hours on their art practice reporting that they are not in conflict.

A 2018 college staff survey by the DfE showed that in FE, 37% of tutors were contracted to teach between eleven and twenty hours a week, followed by 28% who were contracted for between twenty-one and thirty hours a week (2018:29). This can be compared to artist-teachers in ACL within this research, with the highest proportion working between five and ten hours a week (35%, n=11), followed by eleven to fifteen hours a week (26%, n=8) (Table 72). This suggest artist-teachers in ACL on average work fewer hours than their general FE counterparts. Further participant research will interrogate whether this is the choice of artist-teachers in ACL, or all they are offered.

Table 72: Survey data: Time per week teaching and conflict in artist-teachers

		< 5	5–10h	11–15h	16–20h	21–25h	26–30h	31–35h	36–40h	40 >
Identity conflict?	Yes	–	3	1	1	1	1	–	–	–
	No	5	2	6	2	1	–	–	–	1

	Unsure	1	6	1	2	-	-	-	-	-
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The descriptive data shows 40% (n=2) of artist-teachers who teach between sixteen and twenty hours a week feel the roles are not in conflict. The data in Table 72 highlights this phenomenon as a lived reality.

I quickly realise I am going to need another job besides ACL. I cannot live off one morning teaching.

I scour the job market. There are no art teaching jobs.

However, at the university that I am about to graduate from there is a post for a study skills and PASS Adviser.

“I could do that.”

So I do. I am here Mondays, Wednesdays and Fridays.

Abbie Cairns, 2022, Teaching in HE to fund being an artist-teacher
in ACL

The ETF’s workforce data report (2020) outlines that ‘34% of staff at local authority providers work less than 20% of full time’ (2020:27), which is on average less than seven hours a week. Where full time is thirty-five hours, all but one (3%) taught less than full-time hours, while 50% (n=17) taught ten hours or less a week (Table 72). This shows a discrepancy between the ETF’s findings and artist-teachers in ACL, with a much higher percentage of artist-teachers in ACL interviewed working fewer hours than the workforce surveyed by the ETF.

The survey data (Table 72) suggests teaching under five hours or between eleven and fifteen hours a week is ideal for artist-teachers in ACL to avoid feeling

conflicted, with 83% (n=5) and 75% (n=6) of participants respectively reporting the two roles are not in conflict.

The online surveys did not elicit whether participants had any other commitments outside art and teaching.

Interviews

Interviews with artist-teachers continued to interrogate the relationship between conflict and time. Within interviews, 44% (n=4) of artist-teachers who viewed the two roles as conflicting, stated that time was the root cause. Other conflicts included the differing roles (22%, n=2) and locations of artists and teachers (11%, n=1), and balancing the two roles (22%, n=2). This chapter will continue to focus on time, as it remained the most salient cause of conflict. Other causes of conflict could form the focus of future research.

Just 35% (n=6) of interviewed artist-teachers reported working full-time, where art and teaching hours are combined and full-time is thirty-five hours; 59% (n=10) of artist-teachers work less than this. The discrepancy may be understood in terms of other activities which take up the artist-teachers' time. Those who reported having other commitments work thirty hours or less when combining their weekly art and teaching hours. Commitments include family (Artist-Teachers B, H, L, and P), studying (Artist-Teacher O), and additional jobs (Artist-Teachers A, G, I, K, and V).

'... it's 18 1/2 hours doing the curriculum lead. Then 12 hours doing tutor. 10 hours doing ... a qualification in leadership and management. And then any extra time ... [T]he actual figures aren't quite there with my artwork. Can you see how bottom of the pile it is?'

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

The extract suggests Artist-Teacher I is involved with the enterprises of curriculum lead, teaching, studying, and art. She acknowledges the hours suggested in her network of enterprises do not add up (Figure 43). By breaking down these enterprises, she can identify that to fit them all in, time for art practice has been compromised. Thornton (2013) suggests it is important for artist-teachers to realise 'some form of compromising will take place' (2013:61) regarding how they spend their time. Artist-Teacher I outlines that art is completed in 'extra time' and not prioritised or scheduled into the week.

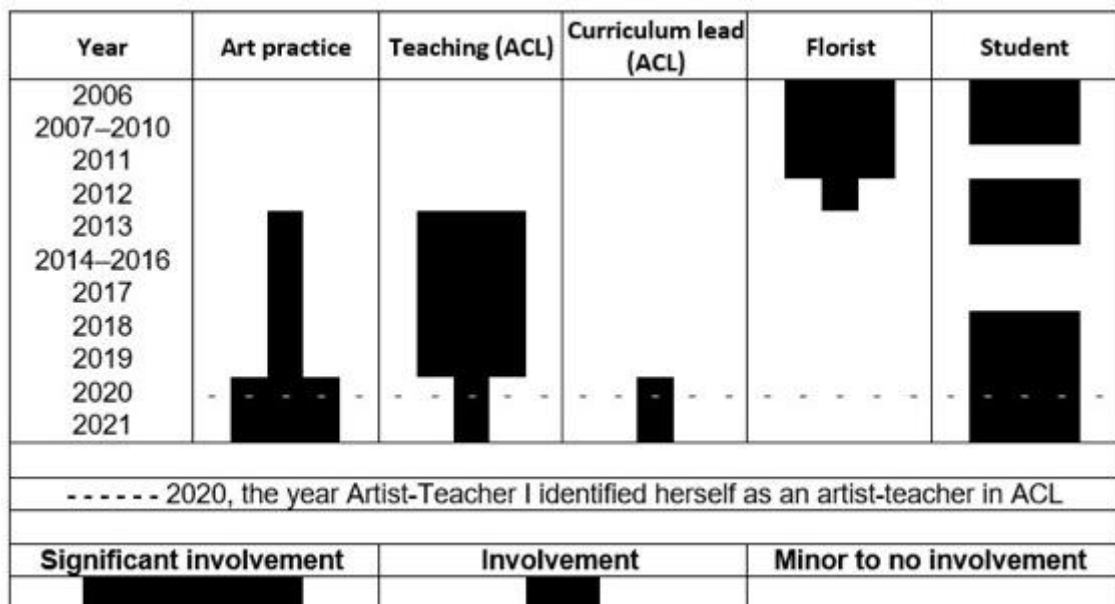


Figure 43: Artist-Teacher I's network of enterprises

The working patterns of artist-teachers are important and can be documented with the use of networks of enterprises (Wallace and Gruber, 1989; Daichendt, 2009). Data suggests artist-teachers in ACL do not teach as many hours as the published literature recommends and demonstrates a potential difference between ACL and

other educational sectors; these findings highlight the need for this research to uncover the other ways in which artist-teachers in ACL diverge.

All eight participants who reported that they felt the roles of artist and teacher were in conflict were spending twenty-five hours or less on each practice a week (Chart 7). Artist-Teacher X reported being in conflict but did not provide her working hours.

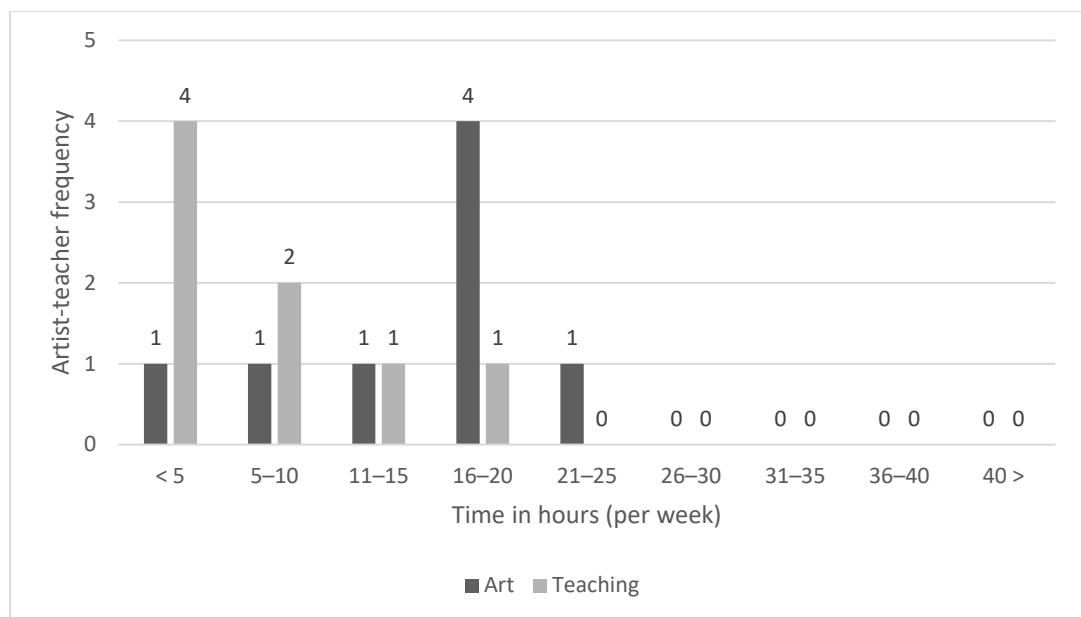


Chart 7: Interview data: Conflicted artist-teachers, and art practice and teaching hours

Data suggest a correlation between conflict and time spent on art and teaching. However, the data from those who reported not being in conflict (n=8) furthers our understanding of this (Chart 8): four artist-teachers (Artist-Teachers B, I, O, and P) are working fewer combined hours, two (Artist-Teachers I and P) are spending slightly more time teaching, and two (Artist-Teachers B and O) are spending slightly more time on art practice. The remaining artist-teachers are working more than full-time, where full-time is thirty-five hours a week. Three (Artist-Teachers E, F and W)

are spending more time on their art practice. Artist-Teacher Y is a negative case, and is working 50 hours plus a week, mostly on teaching, but is not in conflict. Chart 8 indicates that there is not a relationship between time spend of art and artist-teacher identity conflict, as the 'time spent on art' variable is not directly affecting the 'conflict' variable.

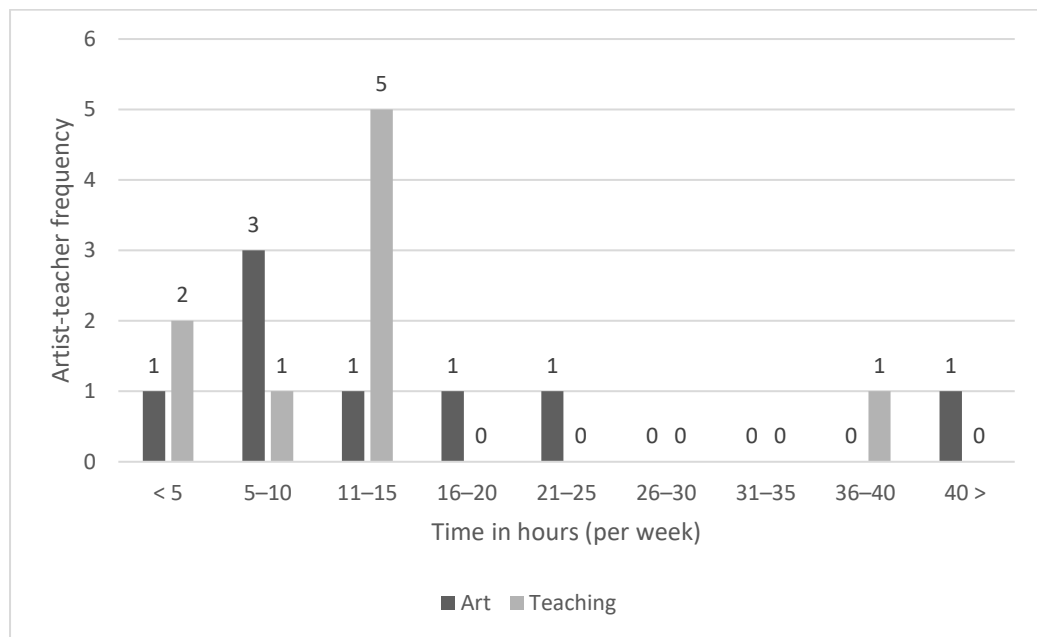


Chart 8: Interview data: Non-conflicted artist-teachers, and art practice and teaching hours

Chart 7 showed that of the artist-teachers who reported being in conflict (n=9), a majority of 67% (n=6) spent between five and twenty-five hours more on teaching than on art practice (Artist-Teachers A, C, G, H, L, and V), 11% (n=1) spent the same amount of time on both (Artist-Teacher K), and 11% (n=1) spent more time on art practice (Artist-Teacher Z); 11% (n=1) did not provide their working hours (Artist-Teacher X).

In contrast, Chart 8 shows that in those who reported not being in conflict (n=8), the majority, 75% (n=6), spent fewer hours teaching than on their art practice (Artist-Teachers B, E, F, O, W, and Y), spending between five and thirty hours more on art practice.

This demonstrates a slight correlation between hours teaching and perceived conflict (Chart 9). The data indicates that one way to resolve artist-teacher conflict is for the artist-teacher to teach either fewer or the same number of hours as are spent on art practice.

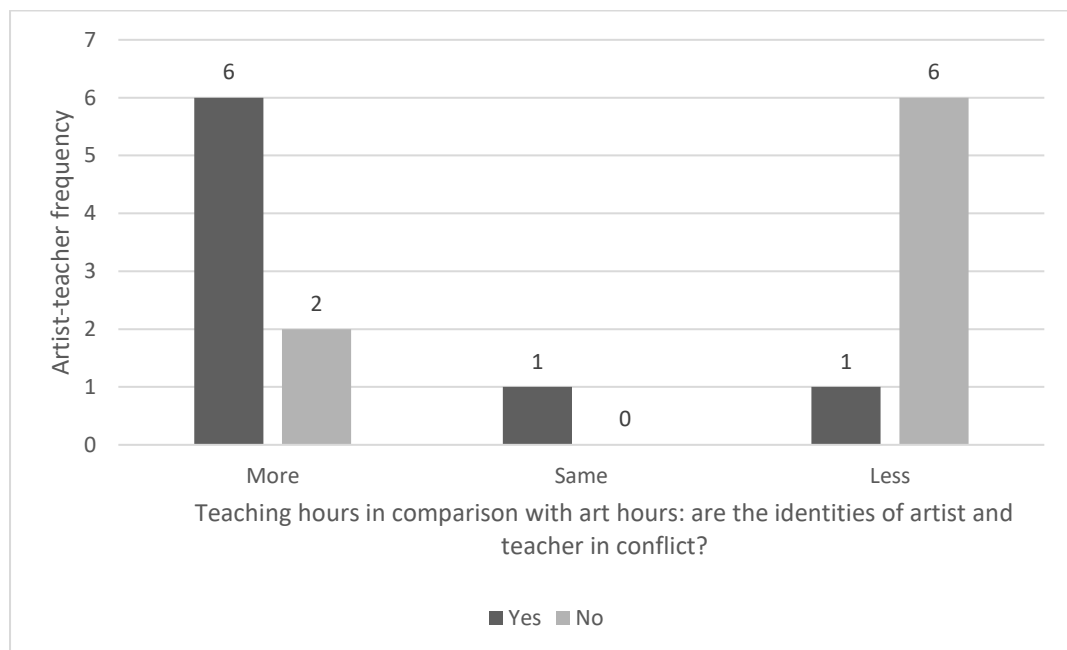


Chart 9: Interview data: Hours and conflict correlation

A possible explanation is that those in conflict spent more combined time on both art and teaching than half of those not in conflict (Artist-Teachers B, I, O, and P). Table 73 outlines the data of those not in conflict and shows that those not in conflict but working more hours overall (Artist-Teachers W and Y) spend most of their time on either art or teaching. The remaining participants not in conflict (Artist-Teachers E

and F), who work the same amount of time as those in conflict, spend more time on art practice than on teaching.

Table 73: Interview data: Artist-teachers not in conflict, and hours per week on art and teaching

Artist-teacher	Hours teaching per week	Hours on art practice per week
I	11–15 hours	5–10 hours
B	< 5 hours	5–10 hours
E	11–15 hours	21–25 hours
F	11–15 hours	16–20 hours
O	< 5 hours	11–15 hours
P	11–15 hours	< 5 hours
W	5–10 hours	40 > hours
Y	36–40 hours	5–10 hours

The hours recorded are based on contracted teaching hours. However, Artist-Teacher G reminds us that teaching responsibilities can fall outside this time frame.

'I think that is the conflict ... [f]or me, it's the time. Because ... with teaching, although ... I'm 0.5, it's very easy to spend a lot more time planning lessons, marking, giving feedback. And I really enjoy the photography, so I can spend a lot of time doing photography as well.'

Artist-Teacher G, female, 60–64, ACL centre 1, East of England

Artist-Teacher G suggests conflict is related to how time is spent, positioning time as a commodity that can easily be taken up. In keeping with findings from Graham and Rees (2014), this shows how teaching, while rewarding, keeps artists 'from their art studios' (2014:16). The extract outlines that both art and teaching can infringe on time for different reasons. The motivation to spend time on each differs: for teaching, it is activities that need to be undertaken, while time is spent on art to bring joy (see Part 3).

Szekely (1978), Reardon (2008), and Thornton (2013) provide warnings for artist-teachers in relation to time, specifically concerning spending too much time teaching, suggesting they will no longer have time for their art practice, which can lead to identity conflict (2013:84). This warning is fitting as time has presented itself in this research as one of the dominant ways of understanding artist-teacher conflict. The importance of time can be visualised within participants' networks of enterprises, where the significance of teaching is more than the significance of art practice (Figure 44).

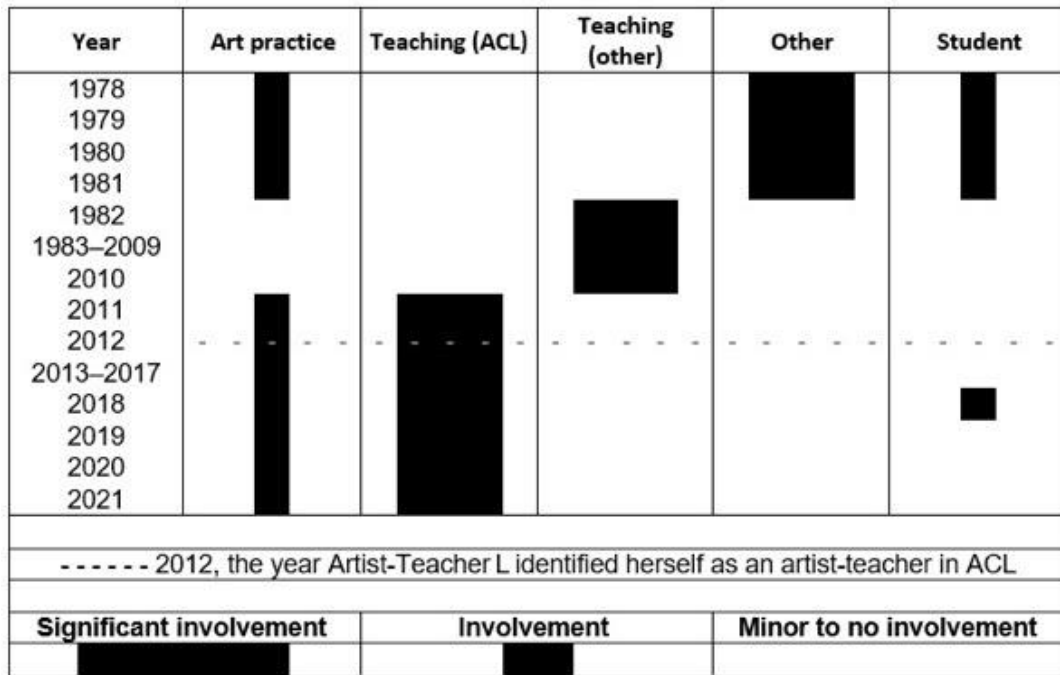


Figure 44: Artist-Teacher L’s network of enterprises

The research presented suggests a finding of interest: that lower teaching hours reduce the possibility of artist-teacher conflict, but that higher art hours do not necessarily have the same effect. This research suggests that artist-teachers in ACL may want to teach for fewer than twenty hours a week to avoid conflict in the role.

Focus groups

These findings were taken back to artist-teachers within round 1 focus groups. Within the focus groups, participants were presented with the following prompt (Appendix 4), informed by the analysis of interview data:

‘Time is the most dominant way of understanding artist-teacher identity conflict.’

All nine focus group participants (Artist-Teachers C, G, H, I, L, P, V, W, and Z) agreed time was the most dominant way of understanding artist-teacher conflict, confirming the interview results and showing a clear consensus (Figure 45).

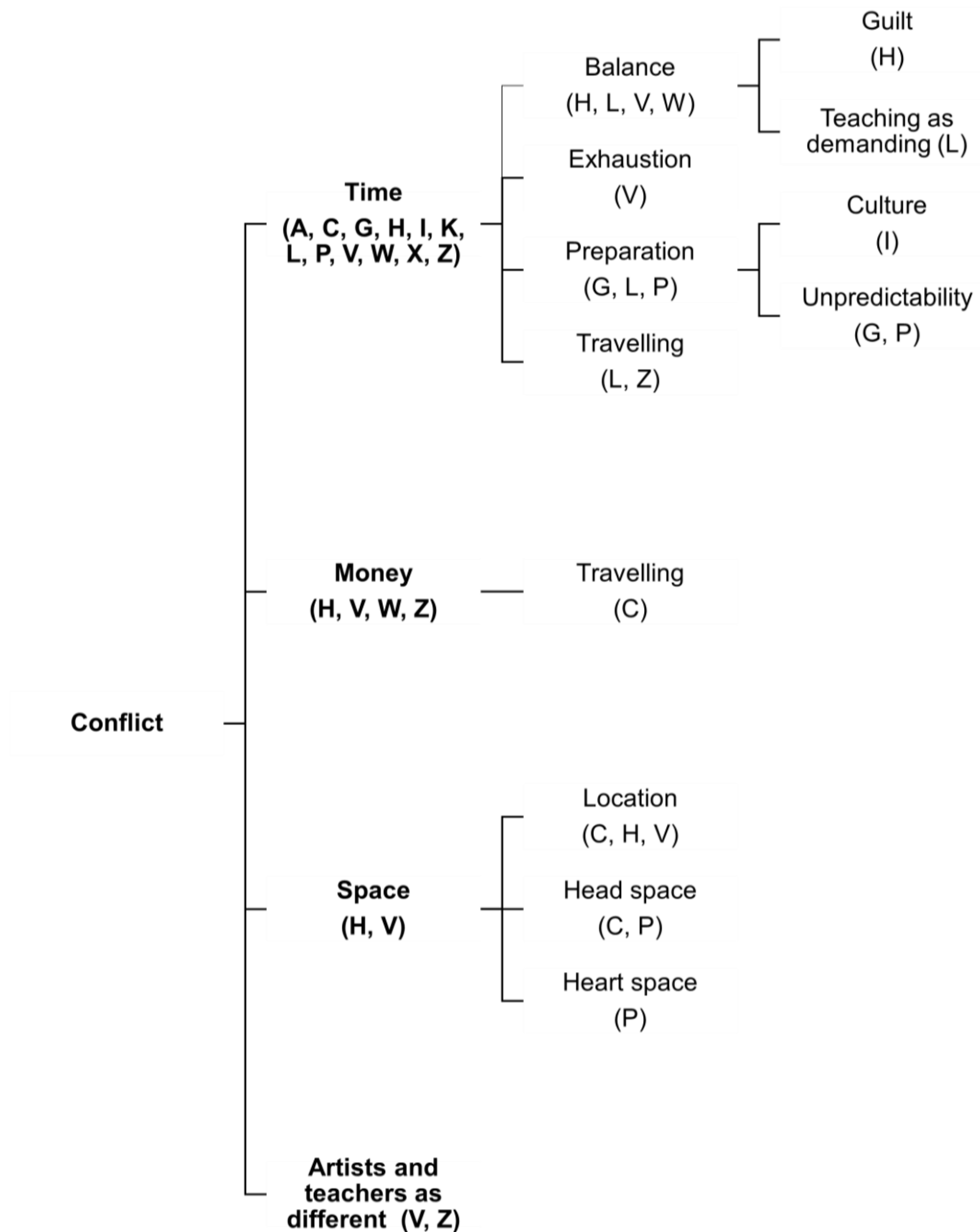


Figure 45: Interview and focus group data: Conflict diagram

The focus groups revealed a number of dimensions to time as conflict. Artist-Teachers H, P, and Z stated that the conflict came from teaching, and more specifically that you tend to work more hours than you are paid for, and Artist-Teachers C, I, L, and V were conflicted by the lack of time for art practices. Artist-Teacher W brings these two points together and suggests the conflict is in working out how much time to spend on each.

‘... [L]ast week I spent so much time logging onto the ... staff portal where I can see who is signed up for my classes ... trying to sort out the muddle that was going on ... it took me ... all Monday, then I was teaching Tuesday, Wednesday, and then I was still trying to fix it on Thursday ... Friday I just thought, “I’m not going to log [on] at all, because this is ridiculous” and for that whole week ... I’m paid four hours on the Tuesday and four hours on the Wednesday ... with other things that are going on, you don’t actually get to do any of your own work.’

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

This extract relates back to the ‘burdensome ... administration’ activities undertaken by teachers (Bishop, 2011:269) (see Part 2, Chapter 2). Artist-Teacher P demonstrates the kinds of situation which result in artist-teachers working more hours than they are paid for: in trying to complete an administrative activity, her work bled into time she should have been spending on art. Avis (2017) outlines the success of colleges as dependent on unpaid labour, such as this, and that FE teachers are likely to work weekends and evenings to ensure tasks are completed (2017:198). Within Artist-Teacher P’s example, there are several issues, most prominently the issue of working two extra days, but also the undercurrent that if

she does not sort out the 'muddle', she may lose learners and not have any classes to teach.

Money was the second most salient way of understanding artist-teacher conflict (n=5) (Artist-Teachers H, I, V, W, and Z), with participants in groups 1–3 agreeing. This conflict was not previously brought to the fore during interviews, nor as a point of conflict within extant literature: this finding could reveal a difference between artist-teachers in ACL and other educational sectors. For Artist-Teachers H and V, the conflict with money arises out of how it impacts their identity: they feel they cannot identify as professional artists if they do not make money from it. Money as conflict differs for Artist-Teacher W and Z: the former is conflicted by her hourly teaching wage, while the latter is conflicted about the money she earns and outlays to teach, such as cost of travel and resources.

'... I'm out of the door from about 8:30, till about 4 o'clock. But yet, I'm only teaching for four hours. It doesn't ... it doesn't add up. And then I've still got work to do after that, to do the marking, so it's probably 8:30 till 6. Whereas the actual teaching hours that I get paid for in that is four. And you don't get paid petrol either, but that's another story.'

Artist-Teacher Z, female, 45–49, ACL centre 33, Yorkshire and the Humber

The extract brings together two causes of conflict: time and money. Like Artist-Teacher P, she is also spending more time on teaching than she is paid for: she is out of her house for seven and a half hours and works an additional two hours once she returns home due to obligations of the role. This was also true for artist-teachers in HE, with John Hillard (Reardon, 2008), sharing that he 'probably' does too much administration and management work 'at home' (2008:204).

Artist-Teacher Z is only paid for four hours, meaning over half the work she carries out in a day is unpaid. She uses the metaphor 'it doesn't add up', suggesting this does not make sense and is not reasonable. However, it is unclear whether duties such as marking are included within her hourly wage. Smith and Duckworth (2022) showed that a majority of FE teachers spent more than twelve hours per week on admin (2022:89). However, it is unclear whether admin hours are contracted, or completed outside of work time. Artist-Teacher Z ends by suggesting that there are many stories relating to money and conflict for the artist-teacher in ACL but does not expand. In congruence with Bishop (2011), balance was also brought up by groups 1–3 and could be considered as a dimension of 'time' as conflict, as the issue of balance is understood in relation to how to split time between activities. Within interviews, 'balance' referred to balancing the two roles of artist and teacher. However, within focus groups, the act of balancing and the conflict it causes extended to balancing both roles with family (Artist-Teachers L and P).

'I've got family that I'm dealing with ... They're all grown up ... but they still make ... claims on my time, like "... do you think you could look after my granddaughter every Wednesday ...?' And it's like, how ... do I juggle that ... as well as everything else? ... time is a constraint."

Artist-Teacher L, female, 60–64, ACL centre 11, South West

Artist-Teacher L highlights the experience of balancing being an artist-teacher with being a mum and grandmother. McAdams (1993) highlights how as adults enter midlife, they face the responsibility of caring for 'both the generation ahead (their retired parents) and the generation behind (their children)' (1993:198). Artist-Teacher L lives this experience and positions her time as something her children

can demand from her, meaning she has to manage it accordingly. Additionally, Artist-Teacher G talked about caring for her older brother, who is 'unfortunately not [in] great health.' Juggling is used as a metaphor to illustrate how she must toss and catch different responsibilities, keeping one in the air and ensuring none fall to the ground.

The only other cause of conflict identified within interviews, which was also brought up within the focus groups, was the issue of location. This has previously been highlighted within the published literature as a point of conflict for dual professionals (Briggs, 2007), and is also emphasised by Page (2012), who believes the artist-teacher must contend with the 'pedagogised identity' of the teacher in the classroom, and the art-world identity of the artist.

'Space ... is a big one ... some people I suppose, have their own studios or like a priority room in their house ... where they could go physically and go, "Oh, it's my art time now ..." But I think if you don't have that ... I'm mainly working from home ... but I suppose that people actually have to physically go somewhere and there isn't somewhere that they can be creative and they can't come home and be creative either. I think that gives a bit of conflict as well to those identities ...'

Artist-Teacher V, female, 30–34 , ACL centre 32, East of England

'Location' was identified as a conflict for Artist-Teacher C within her interview, but she did not share this within the focus group. Instead, it was discussed by Artist-Teachers H and V (group 1), concerning not having a studio/storage space for art practice. The extract suggests physical location is important for art practice and acknowledges not everyone has this. Artist-Teacher V suggests this causes conflict,

and she acknowledges that, like her, in a post COVID19 world some people do not have a physical place to teach and instead work from home, meaning one location merges into one personal-art-teaching space. Thornton (2013) outlined context as one of the variables that impacted the artist-teacher's identity, with how they identify changing within different contexts (2013:4). Hatfield *et al.* (2016) suggest that one way to minimise identity conflict is for the artist-teacher to separate and pursue art and teaching 'at different times and in different spaces' (2016:46). The situation Artist-Teacher V has found herself in removes this possibility, leaving her without room in her life for her art practice, contributing to a sense of conflict.

4.3.2 Chapter 2, Section 2: On conflict

It is October and the new academic year is under way. Emily, Jessica, and Carol meet in a coffee shop one weekday morning – a rare treat. A table for two, with a third chair pulled up to accommodate the trio.

Jessica takes a sip of her tea and exhales. 'I've just been feeling so ...' She trails off, waving her free hand in the air, looking for the word. 'It's just time, you know?'

The others do know.

'Teaching, going into teaching was my choice.' She points at herself. 'The studio was just so lonely, but how am I supposed to have time for both!?' She half laughs, and the others laugh too. This is an age-old question.

'Well, at least I'm not lonely any more,' she continues through her laughter. 'But that is because I am barely in the studio now,' she adds, no longer laughing, looking down at her half-drunk cup of tea.

This is a conflict Emily and Carol have also experienced at times. However, unlike Jessica, they have become accustomed to doing both at the same time, as they

have not previously been professionally practising artists, as Jessica has. So while Jessica is teaching less than Emily and Carol, she still struggles with the balance.

But Carol gets it, and describes her working hours to the others as 'a bit too much'. This might be an understatement, as she is teaching around sixteen to twenty hours a week.

Emily offers some words of wisdom. 'You know what it is, Jessica? It's because you are teaching more hours now. You started as we did' – she gestures to Carol – 'just a few hours a week, with plenty of time in the studio.' Emily stops to pour another cup of tea. 'Your problem,' she resumes, 'is that you've got too popular.'

Jessica smiles for a moment or two. She enjoys the company of her students and making along with them. 'The thing is, when I am offered teaching, I take it. I've fallen into the zero-hour trap! If I say no to hours, what if I am not offered more?' She doesn't expect an answer. 'So I say yes to all of the hours. The autonomy I once perceived seems like a distant dream. I've ended up teaching more than I planned.'

They all laugh. 'All these classes you've got running, the return learners. You are a victim of your success,' Emily jokes, trying to lighten the mood. Jessica blushes.

This is a problem Emily also faces. She tries to keep her teaching hours low, but she is teaching, on average, twenty-one to twenty-five hours a week. Emily knows she needs balance in her life. She has other commitments she needs to accommodate, too: study, other work, and family. But balance is not always found.

Emily thinks and then speaks. 'I have a definite lack of time for art. My priorities are work and then family life, and then art.' She counts on her fingers. There have been times in her ACL teaching career when she finds she only has time for art at the weekends, and that isn't good enough for her.

Carol, like Jessica and Emily, is struggling with the conflict of time and chooses now to divulge her own experience.

'Wait until you are my age!' Carol warns. 'Fitting in the family commitments,' she tuts, and takes a mouthful of now-cold coffee. 'I had the time balanced all right, the family had grown up, but now it's the grandchildren, the aging relatives!' She smiles. These are not commitments she begrudges, but they take up more of her time than anticipated.

'My conflict goes further,' Emily confesses. Now they have started this conversation, she can't seem to stop with the confessions. 'It's still time-related.' She looks at Jessica, 'but it's all my fault!' she says dramatically. 'I spend way too long planning, marking, paperwork ...' She trails off and Carol interrupts.

'Thank goodness. I thought it was just me. The other day I must have been out of the house ...' – she counts in her head, mouth moving slightly as she does so – 'Oh, at least twelve hours. And I was only teaching, actually getting paid for four of those.' She holds up four fingers on one hand, and holds her now almost empty cup of coffee in the other. Her voice gets higher in pitch with each word.

Carol continues: 'Then I get home, and it doesn't even stop then, the admin and emails. Even when you are not teaching, you have to check the emails in case training comes up, or they offer you work. The technology follows me home ...'

'Oh, don't,' Jessica responds, momentarily putting her head in her hands, before swiftly taking it out again. 'It is the travel for me. It's not so bad when you teach in one centre, but, with my popularity,' she jokes, 'I am teaching here, there, everywhere – all the outreach centres.'

Carol nods. She can empathise with Jessica here: she too has worked here, there, and everywhere, but doesn't plan to for much longer. 'I really can't be bothered to

travel for much longer, you know, now I am approaching retirement. It is a bit much, driving around at all hours, in the dark in the winter.'

'Of course, it wouldn't be so bad if they paid our travel expenses,' Carol continues.

'That is another issue entirely,' Jessica asserts.

Carol laughs to herself before sharing with the group. 'The irony is that we might be making money from our teaching, but it is expensive to teach – the cost of travel, the cost of parking, the cost of resources. I've certainly been guilty of buying resources, things we don't have in the centre, you know.'

Emily thinks aloud: 'I guess, but the thing is, I don't make money from art, whereas I make money from teaching, so it is still more financially viable, for me at least.' Her thoughts are muddled. 'But maybe I make money from my teaching as I am spending more time teaching?' she asks, herself more than the others. Jessica and Carol watch Emily intently as she tries to work it out.

'Am I really an artist? Can I be an artist without making money from my art?' She continues staring into space. Questions without answers. Emily shakes her head, bringing herself back into the room, away from the rabbit hole she almost fell into – again. 'I just find it really conflicting. I don't like to be defined by my income, but I am. If you ask me what I do, I'd tell you I was a teacher, or you know, if I have to fill a form out.'

Jessica brings the conversation back around to the issue of teaching and money.

'You can't look at the teaching as money-per-hour. If I broke down the money I received by the number of hours I actually work, I think I would be on a very low hourly wage. But it is not just about the money-per-hour – what about the energy we exert per hour!' she says, thinking of Carol being out of the house twelve hours a day.

“Why do we do these things to ourselves?” Carol jokes.

‘The learners!’ they chime together and fall into laughter and then comfortable silence.

On their second round of hot drinks, they continue to sit in silence until Jessica speaks.

‘You are right, you both are,’ she reasons. ‘I need to teach fewer hours. With every additional course I take on I lose time in the studio. It was supposed to be a fifty-fifty thing,’ she adds. But in reality, it seems this is not the right split for her. Jessica teaches between sixteen and twenty hours a week, and spends the same in the studio. ‘I need to teach less, to get the balance.’

Emily nods. She tends to find up to ten hours a week for her art practice. ‘I sometimes feel guilty for spending time on art, the time I am supposed to be planning or marking. But I need to do the art so I can do the teaching. I don’t know why I feel guilty.’

Jessica and Carol look at Emily. They understand. They also feel they need their art practices to teach art.

Carol spends between five and ten hours a week on her art practice, a number that used to be higher. ‘I find that due to the amount of time I spend teaching, I have lost time for my art practice. It is difficult to find the balance.’

The histories and circumstances of Emily, Jessica, and Carol differ, meaning that what is right for one of them may not be right for all of them in terms of time, money, and balance. They finish their drinks, and pay the bill.

4.4.1 Chapter 3, Section 1: Values

This chapter outlines values held by artist-teachers in ACL. Values were an emergent theme within this research and were not initially included. This was unproblematic, as grounded theory allows for flexibility to explore unexpected areas of investigation (Strauss and Corbin, 2015:143). Although values were not included in the online survey questions, limited mentions of values were included in free-form answers by both artist-teachers and managers. Values were coded within interviews with artist-teachers and managers, but also did not explicitly feature on the interview schedule. Values were taken back to artist-teacher participants in focus groups to come to a consensus on which values artist-teachers in ACL hold and why.

Literature review

This literature review considers the values of teachers, and artist-teachers. Within the published literature, values are often thought of in terms of professional values (Briggs, 2007:471). Briggs outlines that values are often shared within a profession, and are monitored (2007:477, 481). This literature review is not all-encompassing and instead draws on the key texts within my thesis. As such, there may be other published literature that could add to these findings in future research.

Teacher values

Freire (1998) states the belief that while teachers do not need to be 'saints or angels', they should have clear values (1998:63). This literature review will specifically consider the values of FE teachers, as this is the sector ACL falls under. Robson (1998), who writes on vocational teachers, stated that FE teachers lack standardised values (1998:604), and three years later, Clow (2001), who writes on

FE and professionalism, also discussed the lack of government support and standardisation in values for FE teachers (2001:417).

Robson (1998) and Clows' (2001) observations were answered in part by the now defunct organisation Lifelong Learning UK (LLUK) in 2007, which provided standards for FE teachers, split into 'six domains: professional values and practice; learning and teaching; specialist learning and teaching; planning for learning; assessment for learning; and finally, access and progression' (Plowright and Barr, 2012:5–6). Once the LLUK disbanded, the Education and Training Foundation (ETF) continued this work in 2013, and in 2014, backed by the government, published its *Professional Standards for Teachers and Trainers* (2014), which were updated in June 2022. The ETF's professional standards differ from LLUK's, and break down the roles and responsibilities of the teacher into three domains: professional skills, professional values and attributes and professional knowledge and understanding (ETF, 2022). It is the ETF's intention that these are not 'nice to haves ... they are fundamental, integral and essential' (Hughes, 2015:54).

The professional standards concerning values have evolved between 2014 and 2022. In 2014, professional standard two outlined that teachers and trainers should 'evaluate and challenge [their] practice, values and beliefs' (ETF, 2014:1). In contrast, the 2022 update sees two standards championing values: professional standard one outlines that individuals should 'critically reflect on and evaluate [their] practices, values, and beliefs to improve learner outcomes', while professional standard five adds that they should 'value and champion diversity, equality of opportunity, inclusion and social equity' (ETF, 2022). The addition of a standard may indicate the importance of values for those working in FE, at least from the perspective of the ETF. It should be noted that the updated standards are less ambiguous, and put the focus on the learner, rather the teacher or trainer. By

outlining four areas that should be valued, the updated standards go some way to answer Robson's (1998) call for more standardisation in the sector. However, it is unclear whether those tied to the ETF's professional standards do value these things. Participant research goes on to question this.

Writing before the ETF published its professional standards, Plowright and Barr (2012), who focus on professionalism in FE, outlined values that teaching professionals have, including autonomy, professional knowledge and responsibility (2012:4). In adhering to the values associated with teaching in FE, the individual needs to 'align their personal values to the values of FE (Briggs, 2007:481). By doing this they are likely to aid their own identity transformation (Part 3, Chapter 1). Additionally, Smithers's (2017) research into the construction of the professional identity of vocational FE college teachers exposed his participants as valuing: fairness; giving learners opportunities or a second chance at education; honesty; imparting knowledge and skills; innovation; passion; and preparing learners for work and professionalism (2017:121).

'British values' also play a part in this discussion, for teachers and artist-teachers. Teachers in the UK are expected to embed 'British values as part of the spiritual, moral, social and cultural (SMSC) agenda' (Payne, 2016:6). This came into force in 2011 as part of the Prevent strategy (DfE, 2014), due to the 'growing fear of extremism and radicalisation' (Cusack in Vella, 2016:28). The set of British values teachers should uphold and embed include democracy, rule of law, individual liberty, mutual respect, and tolerance (Home Office, 2021), all of which are assessed by Ofsted (2022), as outlined in their Education Inspection Framework (EIF). Mutual respect emerged as a value within the published literature on artist-teachers. In his interview with Reardon (2008), Michael Craig-Martin asserts the importance of respect: '[W]e couldn't teach properly if we weren't true to ourselves;

we couldn't respect students if we weren't respected as artists. We had to respect them as artists, so we had to respect ourselves' (2008:107).

More specifically to those in ACL, the Centenary Commission on Adult Education (2019) outlines values that have existed in adult and community learning historically: inclusivity, democracy, fairness, and the increase of knowledge (2019:40).

We met at the first session of a five-week course. You told me your course aim was to come to every lesson and that was fine by me.

You talked to your peers and engaged in the activities. But you were tired. We worked together to make sure you could complete the work and enjoy the social aspect of the course.

You asked how everyone was, every week. We asked you how you were too. For five weeks we were a team of nine.

I left you feedback in your sketchbook and commented on how well you'd done. You couldn't come every week. Not all aims are achievable. I didn't bemoan this. Your health came first. You came first.

Abbie Cairns, 2022, You

As part of this analysis, I have conducted a review of the websites of participating ACL centres within my research, to enable me to examine the relationship between values of the ACL centre, and values of artist-teachers and managers within my sample. In this process values were only included where explicitly highlighted on each ACL centre's website, such as under the heading of 'mission and values statement', 'values and visions' or similar. In some instances the values came from the county council charged with ACL in their area, in others the values came from the ACL centres themselves. In *The Principle* Dr Gary Husband (2017), a lecturer in professional education and leadership, outlines that this analysis of ACL centre

websites will 'amass a fine collection of mission, vision and value statements ... [which] largely say the same thing' (2017:102). However, Table 74 shows that this is not always the case.

Data from the twenty-eight ACL centres involved in this research were used, and encompasses ACL centres of participating artist-teachers, managers and learners. Of the twenty-eight ACL centres, only half (n=14) (Table 74) had values listed on their websites. This is contrary to the belief of Elliott (2017), who states that values should be 'highly visible internally and externally' (2017:xxiii). The rest of the data presented here will represent these fourteen ACL centres. On average, ACL centres had five values, though one ACL had one value and two had seven. Three ACL centres specifically outlined the 'British values' as the values they uphold, though other ACL centres also listed some or all of these values. Thirty-six values were coded, and values were clustered together where language varied slightly but the value was the same (Table 74). The most frequently coded values were diversity, equality and respect, each listed by four ACL centres, followed by tolerance for others, individual liberty, democracy and accountable, each listed three times.

Of the seven most coded values, four are 'British values' (Home Office, 2021): mutual respect, tolerance, individual liberty, and democracy. Rule of law was coded in two sets of values, which is to be expected, due to the legal requirement of British values being embedded. Diversity and equality are similarly protected by law (Equality Act, 2010), which explains their prominence. However, the literature review did not glean any reasons for accountability as a value appearing so frequently.

Table 74: ACL centre values

Value	ACL centre
Accountability	19, 20, 25
Agility	2
Attainment	3
Bravery	24
Change	8
Collaboration	2, 19
Compassion	24, 27
Curiosity	24
Democracy	11, 18, 23
Diversity	1, 6, 11, 23
Equality	1, 11, 21, 23
Ethics	8
Excellence	3, 8
Fairness	21
Financial security	3, 27
High performance	19
Honesty	2, 20
Inclusion	1, 2
Individual liberty	11, 18, 23
Innovation	3
Inspiration	3
Integrity	21
Open-mindedness	6, 20
Pride	2, 27
Raising skills	3
Respect	11, 18, 23, 24

Responsibility	8, 24
Rising to the challenge of the climate and ecological emergency	27
Shared prosperity	27
Strength	24
Student- and customer-focused delivery	8, 19
Sustainability	21
The rule of law	11, 18
Tolerance for others	11, 18, 23
Trust	6, 29
Understanding	24

Additionally, teachers may be tied to other sets of values, local to CoPs. Wenger (2000) outlines how CoPs are formed around groups of people who share ‘a certain perspective on the world’ (2000:126). In my own experience, additional values have come from my membership in the JoyFE constellation, this constellation is ‘interested in joyful education’ (JoyFE, n.d). Values shared by those within the collective are outlined as open, affirmative, ethical, and welcoming (n.d).

Top-down values for teachers are intended to improve the quality of teaching and learning (Tuckett, 2022:xiii). However, this approach can also harm FE teachers, with monitoring of values becoming ‘yet another weapon to bind the [teaching] professional’ (Taubman, 2015:111), which is one factor that leads to the crisis of teacher professional identity (Rouxel, 2015:132). Additionally, Tummons (2014) highlights that any professional standards ‘have to be read, to be circulated, to be quoted, acted upon or otherwise manipulated’ (2014:427), otherwise they are pointless.

Artist-teacher values

Thornton (2013) suggests the values of artists and teachers differ, as shown within the published literature, with the values outlined for each not overlapping (Table 75). Rachel Payne, president of NSEAD from 2019 to 2021, stated her belief that artist-teachers hold 'subject-specific values' (2020:14), while Thornton (2003, 2013) believes these include 'artistic autonomy and creative freedom' (2003:69; 2013: 52–53) (Table 75).

Healy and Hays (2010) outline having two sets of values as an issue for an individual becoming an artist-teacher, as they try to integrate both sets of values into their new identity (2010). The implication is that they do not have a clear set of professional values (Briggs, 2007:471). Further, the artist-teacher may find the 'culture' of where they teach could prevent them from developing their 'artistic values, talents and preferences' (Cope, 2018:2–19). Thornton (2003, 2013) believes 'education graduates tend towards high social values and fine art graduates tend towards high aesthetic values' (2003:67; 2013:51). Participant research will examine whether this is accurate.

Table 75: Artist and teacher values

Artists	Teachers
Aesthetics (Thornton, 2003, 2013; Daichendt, 2010)	Autonomy (Plowright and Barr, 2012)
Being productive (Hoekstra, 2018)	Democracy (The Centenary Commission on Adult Education, 2019; Home Office, 2021)
Choice (Hoekstra, 2018)	Diversity (ETF, 2022)
Context (Daichendt, 2010)	Equality of opportunity (ETF, 2022)

Craft (Cope, 2018)	Fairness (Smither, 2017; The Centenary Commission on Adult Education, 2019)
Desire to create (Isley and Smith, 2019)	Giving learners opportunities/a second change at education (Smither, 2017)
Freedom (Thornton, 2003; Pringle, 2009)	Honesty (Smither, 2017)
History (Daichendt, 2010)	Imparting knowledge and skill (Smither, 2017)
Imagination (Pringle, 2009)	Inclusion (The Centenary Commission on Adult Education, 2019; ETF, 2022)
Individuality (Davis and Tilley, 2016)	Increasing knowledge (The Centenary Commission on Adult Education, 2019)
Inquisitiveness (Isley and Smith, 2019)	Individual liberty (Home Office, 2021)
Intrigue (Isley and Smith, 2019)	Innovation (Smither, 2017)
Non-conformity (Hoekstra, 2018)	Mutual respect (Home Office, 2021)
Objects (Daichendt, 2010)	Passion (Smither, 2017)
Open mindedness (Pringle, 2009)	Preparing learners for work (Smither, 2017)
Serving others (Vella, 2016)	Professional knowledge (Plowright and Barr, 2012)
Technique (Cope, 2018)	Professionalism (Smither, 2017)
	Responsibility (Plowright and Barr, 2012)
	Rule of law (Home Office, 2021)
	Social Equity (ETF, 2022)
	Tolerance (Home Office, 2021)

The professional values of the artist-teacher are unclear, as the role is without a code of professional practice. Thornton (2012) does provide a textual description that sets parameters for the role (2012:43), but these may not be widely known or implemented and, as highlighted in Part 2, are not succinct. Additionally, they do not comment specifically on values, but rather 'characteristics, notions, practices, beliefs, observations, and interpretations of who is, of what it means to be, an artist teacher in England today' (2012:41). His textual description includes eighteen points, two of which talk overtly of values for the artist-teacher:

- 'Have motivations and convictions based upon their art practice and exposure to the culture of art. They may also have maternal or paternal drives that make them amenable to supporting the nurturing of children or other needful individuals and a philosophical belief in the value of education' (2012:41)
- 'Value art as an important subject to teach as an aspect of students' general education as well as for a vocation' (2012:42)

The first value refers to 'needful individuals' and could be understood to include adult learners. Thornton's eighteen points neglect the two values he outlined artist-teachers as holding in his 2003 and 2013 publications. However, his focus here on valuing both education and art aligns with his definition of the artist-teacher, where he promotes the need for the artist-teacher to be dedicated to both, showing identity as tied to values.

I want to work with people, not for people. I want learners to own their art practice. I care about people, and about helping them. I do not want to tell them what to do.

Abbie Cairns, 2022, ACL values

NSEAD also provides values for the artist-teacher. These include 'passion, thoughtfulness, thorough interrogation of our subject, commitment to innovative practices and research, considered training opportunities, collegiality, and holding those in power to account' (Payne, 2019:23) (Table 76). These values have been an unchanged pillar of the NSEAD (Butterworth, 2018:20).

Table 76: Artist-teacher values

NSEAD (2019)	Thornton (2003, 2012, 2013)
Collegiality	Art
Commitment to innovative practices and research	Artistic autonomy
Considered training opportunities	Creative freedom
Holding those in power to account	Education
Passion	
Thorough interrogation of our subject	
Thoughtfulness	

My mentor resigns and is not replaced, I am now teaching the class on my own. I am pleased about this, having not particularly taken to my mentor due to their continuous references to my age, or lack of.

Other than the absence of his presence and the onus on me saying more things, nothing has changed. However, something major has changed, this is now my class, my students and I can do things my way.

Abbie Cairns, 2022, Going solo

Thornton (2003, 2013) and Cope (2018) highlight how educational context can make enacting the values artist-teachers hold difficult, due to the 'continually changing nature of art and teacher education' (Thornton, 2003:14; Steadman, 2023). However, Mezirow (1991) believes even 'dramatic changes ... did not necessarily mean corresponding changes in values' (1991:175). Thus, artist-teachers can maintain 'important personal values' through these changes, as 'an increasingly strategized and formulaic approach to teaching the arts is stifling core creative values' (Cope, 2018:2–46). Zwirn (2009) outlines this as values of the teacher versus values of the curriculum (2009:16), and Clews and Clews (2009) add that creative values 'may not survive "academization"' (2009:169–70) due to their differences to academic values, with academic values held in higher regard. Coffield *et al.* (2014) suggest teachers who find themselves in this situation will 'resist or subvert ... [and] retreat' to a space 'where they can reassert and celebrate autonomy' (2014:5; Petrie, 2015:6), which could mean leaving teaching. Freire (1998) believes that this imbalance, brought on by the 'school system' can result in ineffective teaching (1998:13).

Plowright and Barr (2012) advocate for teachers to hold subject-specific values and believe that shared values among subject teachers are 'unifying' (2012:9). From a CoP perspective, Wenger (2000) agrees that a shared repertoire of values can shape the community (2000:82) and can play an important role in the domain of the community (Wenger *et al.*, 2002:45). Similarly, Daley (2015) thinks teachers should have a manifesto for their role in their given subject area which lists 'the values and beliefs that influence their approach to teaching their subject' (2015:20). The NSEAD goes some way to providing this for the artist-teacher (Payne, 2019). Participants in studies within the published literature glean values held by those embodying the role. A participant in Mindel's (2018) research into artist-teachers in initial teacher training shared how they held 'pushing boundaries, taking risks' as art values, and expressed that 'these are fundamental values that we

should be adhering to [in art education]' (2018:180). Additionally, a participant in Hoekstra's (2018) research 'values being productive [and] artistic medium [choice]' for students (2018:132).

Results and analysis

Surveys

Surveys did not contain questions about values. However, two participants (artist-teacher n=1, manager n=1) commented on values. Artist-Teacher N responded to the last question in the survey, 'Do you have any other comments?', while Manager A responded to 'What do you look for when hiring a creative tutor?' (Table 65, page 314).

As the published literature suggests she would, Artist-Teacher N holds values relating to art and education (Thornton, 2003, 2013), and she believes others should too.

'All towns and outlying centres should have access to an approachable affordable local source of learning and so-called "leisure" classes. Art, pottery, design, woodwork, jewellery making, etc should be valued equally with academic subjects for their qualities of mindfulness, and exploration of ideas and design. Learning should remain affordable, local and valued by councils and government for the immense pleasure that [the courses] give to communities and as a stepping stone that can lead to lifestyles and employment for many.'

Artist-Teacher N, female, 65–70, ACL centre 1, East of England

This extract shows Thornton's thoughts on values to be applicable, at least in this instance, to those working in ACL, and not just primary and secondary education, which his work focuses on. Artist-Teacher N expresses her belief that creative and academic subjects should be valued equally. Her extract suggests that is how she sees them, her phrasing of 'so-called "leisure" courses' linguistically expressing her dismay that they are not valued. 'Leisure' courses, or 'non-Schedule 2' qualifications, have been continuously devalued by the government, losing central funding (Smith and Duckworth, 2022:124).

The published literature on values for teachers comes predominantly from organisations, be it the ETF (2014) or, for artist-teachers, the NSEAD (2018). Whereas values for artists appear to come from the artist themselves (though there are some generalisations (Thornton, 2003), there are no guidelines provided to artists on what values they should hold.

Manager B expresses that when recruiting creative teachers, he is looking for a candidate invested in their shared values, outlined in the extract below. This criterion for employment is congruent with the published literature, which states that it is a must for any profession (Briggs, 2007).

'Passion about their subject, personable, background and their art work,
ability to work as a team ...'

Manager B, male, 45–49, ACL centre 18, South East England

We cannot also be sure what the shared values are or which the artist-teacher should uphold (Schön 1983:23) and it is this ambiguity that hinders the FE sector. Additionally, it becomes difficult to see how they can be used within recruitment as Manager B may have a set of values that he assumes are universal but are not, as

might every other manager. However, as there is a discrepancy in the published literature on what the shared values are or should be, values can not be assumed. In the case of Manager B, his ACL centre does provide a list of values (Table 74, page 367), but as we saw, values differ among ACL centres. Additionally, Manager B shared values differ to his ACL centre, highlighting the lack of standardisation. The ETF has also shown how values and expectations of values can change over time, with the professional standards referring to values changing between 2014 and 2022. Ofsted (2022) outlines that the FE and skills sector should have and use shared values to enable them to 'have a clear and ambitious vision for providing high-quality, inclusive education and training to all' (2022). The wording suggests values might be specific to each ACL centre, which is in accordance with Clews and Clews (2009), who outline 'teaching practice [as] strongly defined by the context of the institution, and bound by [the] sets of orthodoxies and conventions' of any given institution (2009:169–70). Analysis of values set out by each ACL centre maybe necessary to further understand this.

This difference can be gleaned from the managers' ATLS results (Appendix 18), where it was seen that some managers' ideal artist-teacher was more teacher, and others' was more artist, showing the value the managers put on each role differing depending on their own context.

Interviews

Interview schedules did not feature questions on values for either artist-teachers or managers. However, coding of interview transcripts found that 47% (n=8) of artist-teacher participants talked about values. Additionally, three managers (43%) referred to values.

Comments on values can be split into four categories: general comments (Table 77), personal values (Table 78), artist values (Table 79), and artist-teacher values

(Table 80). General comments refer to values concerning other topics, where the participant did not outline what values they were referring to. As this was an emergent theme within the coding process, the participants were not asked to expand on what they meant by values during the interview. Within the remaining three categories, participants explicitly stated which values they were referring to. Coding here uses a mix of in vivo (Charmaz, 2019:10) and abstract codes.

Artist-Teacher I was coded as talking about values most frequently (n=2). The other participants were only coded once each. Additionally, Managers A, D, and F were coded once.

Table 77: Interview data: General comments on values

Values	Artist-teachers	Managers
Affordability of education	G	–
Aligning values	I	–
British values	P	D
Challenging values	I	–
Conflicting values	–	F
Values and class	Z	–
Values and identity	F	–
Values and recruitment	–	A

Table 78: Interview data: Personal values

	Artist-teachers	Managers
Helping others	H, P	–

Table 79: Interview data: Artist values

	Artist-teachers	Managers
Freedom	I	–
Overcoming patriarchy	W	–

Within the interview transcripts of Artist-Teachers I and W, the values that they hold as artists were uncovered. Artist-Teacher I valued freedom within her art practice, which was in keeping with the published literature (Thornton, 2003; Pringle, 2009). In contrast, Artist-Teacher W valued using her art form, visual storytelling, to overturn patriarchy. This value is a little more specific than freedom and was not coded within the published literature. No managers (n=7) commented on artist values.

Table 80: Interview data: Artist-teacher values

	Artist-teachers	Managers
Open	–	A
Student-centred	O	A
Tackle oppression	–	F

Teacher values

Within her interview, Artist-Teacher O talked about her experience of teaching within education, outside ACL and art, and the consequence of a lack of congruence between her values and the values of her employer.

'I took on ... a design assessor role ... but ... I've just resigned ... [it] did not sit with my value system ... It's very monetary driven ... they talk about students being worth this amount of money ... and I just found that very,

very difficult because I thought these are people ... I care about their wellbeing.'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Petrie (2015) calls this the 'exit response' (2015:6), in which FE teachers leave the profession due to unalignment. Biesta (2017) and Smith and Duckworth (2022) state that every student should question why they are being educated, and that the answer should not relate to 'the economy' (2022:174), but to the development of their 'own voice[s] ... meaning[s] ... talents ... creativity, and ... unique identity' (Biesta, 2017:55). Artist-Teacher O's extract suggests she asks herself this question too. While this example comes from outside the artist-teacher in ACL remit, it shows what could happen if the values of the artist-teacher and their ACL centres continue to be unaligned. British values emerged as salient within the literature review, and were also coded within the interview transcripts of Artist-Teacher P and Manager D.

'... one year ... I hadn't got my proper risk assessment up to date for the studio because it had all been on making sure ... my students [could] recite British values.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Artist-Teacher P's comment highlights the performativity of values. They became something to be rote learned rather than enacted (Bandura, 1977), due to the pressures of values being inspected by Ofsted. She demonstrates how this becomes time-consuming and takes away from her other duties. However, it is Artist-Teacher P's opinion that risk assessment should take precedence, due to the immediate risks to students of being in a pottery studio.

'... [artist-teachers] must have some sort of appreciation of safeguarding ... prevent, British values. All those things that are ... pushed from the government through ... skills funding agent[s] ... [and] Ofsted.'

Manager D, female, 50–54, ACL centre 20, East Midlands

Manager D's extract reflects that British values must be recognised and acknowledged because of the legal requirements in place. In both extracts, British values are something you have to know but neither participant goes on to say how they are enacted in practice.

Artist-teacher values

Managers A and F commented on artist-teacher values. Manager F has experienced artist-teachers taking issue with enacting her ACL centre's values relating to structure and behaviour.

'... some of my creative tutors can have a bit of a conflict with ... they don't want to impose this ... mindset on people because it's so far away from their own viewpoint or ... their own opinions ... on the world ... their own values really and [find] it hard to connect that.'

Manager F, female, 30–34, ACL centre 4, Greater London

Manager F suggests artist-teachers do not want to impinge on the learners by forcing the values of the ACL centre upon them, as the organisational values do not align with their values. Smith and Duckworth (2022) suggest this is because the values of FE managers are 'funding-driven' (2022:44). Manager F goes on to state that it is down to management to help artist-teachers to connect with the values of

the organisation. However, Coffield (Coffield *et al.*, 2014), who writes from a learning and skills sector perspective, warns that managers must be careful to not 'offend professionals' when doing so, as this can lead to 'resistance or subversion' from FE teachers (2014:5).

Manager A talks in terms of recruiting artist-teachers, and states that they want to employ individuals who hold values relating to encouraging openness and student-centred teaching. These values were not coded within the published literature for teachers or artist-teachers, nor in the values for centre 1 (Table 74, page 367).

'... what I'm looking for is ... what their values are ... if it's someone who has a very rigid view, that's not something I want within my team. I want someone ... open to new ideas, comfortable working with people, looking at ways to support learners ...'

Manager A, female, 60–64, ACL centre 1, East of England

Despite student-centred teaching being absent from the literature, it was also coded in the interview of Artist-Teacher O, from centre 3. However, her experience shows that not all managers value student-centred teaching.

'[My manager] referred to me as working "for her" and I thought, "... I don't ... work for you ... I work with you and ... for my learners" ... the value systems were very out of alignment.'

Artist-Teacher O, female, 50–54, ACL centre 3, South West

Artist-Teacher O's values are tied to the learner. She sees a clear distinction between 'working with' and 'working for' someone (Smith and Duckworth,

2022:170), the latter being related to the act of supporting the learners, and the former as doing something accompanied by the other. She believes teacher and manager should both work 'for' the learner. This shows, within their ACL centre, a difference between the manager's values and the artist-teacher's values. ACL centre 3 holds values relating to attainment, excellence, financial security, innovation, inspiration, and raising skills (Table 74, page 367), which could go some way to explain Artist-Teacher O's managers position, as these values are not student-centred. In all cases it is unclear what the listed values mean. Husband (2017), takes the example of 'excellence' and questions what this might refer to on an FE provider's website: 'excellent teaching, excellent buildings, excellent students' (2017:99).

Focus groups

Once identified as an emergent theme, the topic of values was taken to round 2 focus groups. Participants were asked:

- What are your values and how do they fit into being an artist-teacher in ACL?
- Why do you hold these values?

Of the six participants, all contributed to the discussion of these questions. Six categories were coded within the focus group transcripts; benefits of holding values, British values, enacting values, management and values, own values, and values and teaching art (Table 81).

Table 81: Focus group data: Value categories

Benefits of holding values	British values	Enacting values	Management and values	Own values	Values and teaching art
I, V	G, H, I, O, P, V	I, V	H, I, P, V	G, H, I, O, P, V	H, O, V

Participants' own values were coded most frequently, as they responded to the first part of the prompt (Table 82). Two values emerged as most dominant: 'respect' and 'student-centred'. These were both coded three times, and in both cases by a participant from each of groups 1–3 (Part 3, Chapter 1). Additionally, two artist-teachers valued 'encouragement', and were also from different groups.

Artist-Teacher I talked about her own values most frequently (n=6), followed by Artist-Teachers H (n=5) and V (n=4).

Table 82: Focus group data: Participant values

Value	Artist-teacher
Appreciation	V
Collaboration	I
Commitment	I
Consistency	I
Encouragement	P, V
Equal	H
Fairness	H
Honesty	I

Kindness	H
Openness	I
Political correctness	H
Respect	G, P, V
Student-centred	H, O, P
Transparency	V
Trust	I
Work ethic	G

Artist-Teacher V expressed that the values she holds are the same across art and teaching.

Focus group data on artist-teacher values in ACL showed no correlation between values held by participants and values held by their ACL centre, such as the value of respect, a value outlined by three artist-teachers and four ACL centres. However, Table 76 highlights some shared values in the data across all artist-teachers and ACL centres. The data showed values held by artist-teachers but not ACL centres, and vice versa. This could suggest that top-down values from management in any given ACL centre are not being embodied by the artist-teachers.

British values were commented on by all participants. The five British values were not provided to the participants in the focus group, and it remains unclear whether the participants know what they consisted of. One participant (Artist-Teacher V) was able to name three of the five; 'tolerance', 'mutual respect', and 'democracy'. Artist-Teacher V, I, and O stated that they agree with the British values. Artist-Teacher O suggested they are intrinsically linked to professionalism for the FE teacher. However, Artist-Teacher H felt enacting them was a tick-box activity. Four participants saw the British values as problematic. Artist-Teacher I related this to an

ongoing debate she has been part of regarding whether they should be called 'British values', questioning who this included and excluded, and proposing that they are renamed. Meanwhile, Artist-Teachers O, P, and V relate British values to Ofsted and the fear they instil in those in the sector. Avis (2017) suggests FE teachers are 'control[ed] based on a culture of fear' (2017:196), which has grown with Ofsted's influence (Khosla, 2017:125–127). The same participants also commented on management and values. Artist-Teachers P and V felt managers' values differed from their own, and highlighted that the values given to artist-teachers are not necessarily enacted by managers. Artist-Teacher I felt her own values were sidelined by constant mandatory training, something that can lead to teachers feeling deprofessionalised (Hafez, 2017:175; Peutrell, 2017:179). However, Artist-Teacher H had a much more positive experience, and felt the values were upheld at her ACL centre.

Table 83 brings together and cross references the values of artist-teachers in ACL (Table 76, page 372) and ACL centres (Table 74, page 367), within this research.

Table 83: Focus group data: Artist-teachers' and ACL centres' values

Value	Artist-teachers	ACL centre
Collaboration	Artist-Teacher I, ACL Centre 1	2 19
Consistency	Artist-Teacher I, ACL centre 1	24
Equality	Artist-Teacher H, ACL centre 13	1 11 21 23
Fairness	Artist-Teacher H, ACL centre 13	21

Honesty	Artist-Teacher I, ACL centre 1	2
		20
Openness	Artist-Teacher I, ACL centre 1	6
		20
Respect	Artist-Teacher G, ACL centre 1	11
	Artist-Teacher P, ACL centre 6	18
	Artist-Teacher V, ACL centre 25	23
		24
Student-centred	Artist-Teacher H, ACL centre 13	8
	Artist-Teacher O, ACL centre 3	19
	Artist-Teacher P, ACL centre 6	
Trust	Artist-Teacher I ACL centre 1	6
		19

These findings show a lack of standardisation (Schön 1983), as the values in each ACL centre differ, and are not echoed by the artist-teachers. Taubman (2015) outlines this as problematic, as conflicts between managerial values and teacher values can be 'destructive at both system and individual level' (2015:112). This research has shown this to be the case, with managers valuing income, and artist-teachers valuing students.

'... an awful lot of what we do is ... out of our own passion for [it] ... on that day I worked twelve hour[s] ... for which I was paid four hours, but that wasn't the point ... I do it because ... [I] enjoy it and it's ... wonderful ... I sent [manager] the album of the exhibition ... and I barely got a response ...

the next email that I did get was ... "your class numbers are going up and your target numbers are going up".'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

Artist-Teacher P's extract shows how her student-centred values are dominant, in some cases putting learners before herself, in organising an exhibition for them in her own time. In her experience this was not appreciated by management, and learner numbers as financial targets remained salient for her manager. For Artist-Teacher P, this conflict of values became apparent due to the short space of time between the two events: the exhibition and receiving the email. Artist-Teacher G also comments on this and sums it up by stating that in ACL 'you've got to get the numbers'. The values related to income and achieving enrolment targets held by managers lead to a change in the curriculum offered (Smith, 2017:7). Artist-Teacher G has experienced a push for accredited courses, rather than 'leisure' courses (Smith and Duckworth, 2022), which she would call 'community learning courses'. This was problematic for Artist-Teacher G as she has chosen to teach in ACL rather than privately, as she values the accessibility it affords to all for photography education. However, cuts to the sector hinder this (Smith and Duckworth, 2022).

The British values debate continued in the focus groups. Artist-Teacher O, P, and V stated that British values are a priority in their ACL centres due to Ofsted, echoing the interview extracts.

'... it's always been ... fear ... "make sure that you do this, this and this and that ... all the boxes are ticked and everything is done, because otherwise we won't ... get a good Ofsted result and ... you won't have a job," sort of thing.'

Artist-Teacher P, female, 60–64, ACL centre 6, Greater London

The extract shows how the fear of Ofsted, in relation to upholding British values, cascades down from the top to the teacher. Within the focus group, Artist-Teacher V agreed, stating that due to the fear, the enacting of the values becomes a façade, related to putting up posters, and watching videos on the subject, a lived experience for Artist-Teacher I.

“You have to say about it every session, every workshop, every taster...it's something that's definitely ingrained.”

Artist-Teacher I, female, 30–34, ACL centre 1, East of England

Artist-Teacher O questioned whether monitoring British values was necessary in ACL, but overall saw it as part of teaching professionalism, and as central to mandatory college-wide CPD. Artist-Teacher I, O, and V generally agree with the British values and see them as core, but were split over whether they are embodied or a tick box activity. Artist-Teachers G and H ventured how it is possibly easier to embed British values when they mean something to you personally.

‘I'd ... show with the [prevent] video and everything, and then I don't know if people are aware, but ... the MP that was stabbed ... that just brought home...now, when I show that video, I feel so much more strongly about ... Prevent and ... making sure that message gets through ... Much more so than they did beforehand.’

Artist-Teacher G's extract shows how the stabbing of her local MP brought home the importance of the British values and the Prevent strategy (DfE, 2014). The question this raises is how the importance of these values can be communicated to all artist-teachers, and indeed teachers, without them having a connection to acts of terrorism or extremism.

4.4.2 Chapter 3, Section 2: On values

Two ACL managers, Alex and Sam, sit in an open-plan office, surrounded by desks, computers, and office chairs. They are the only ones there; the others are working from home.

Alex is the manager of creative industries, aged between 55 and 64, while Sam is a curriculum lead, aged between 30 and 59. Today they are tasked with writing a job description for a new artist-teacher to join their team.

The wall behind Alex's desk is covered in artwork. Alex moves an exhibition invite out of the way and places a cup of tea on the desk. Alex had been an artist-teacher before moving into management and still had an art practice, one that mostly takes place in the holidays. Sam kept a much tidier workspace, and has not come from an art background. Sam's talents lie in management: they can manage anyone, any time.

Artist-teacher values

The strip lighting flickers, and Sam begins to talk: 'We really need to get this tutor specification written.' There is a pause. This is a task each of them has done

numerous times over the years, but never together, until now, and they both wonder how it will work. While Alex is looking for an artist-teacher who is more artist, Sam is looking for the opposite. Without years of art experience of their own, Sam wants someone who is altogether more teacher, at least in the classroom.

Sam continues to talk. 'We should start with the British values. That is fundamental. Ofsted will be looking.'

'I agree, but there has to be more to them, more than just someone who is following the legislation set out by the government, governed by Ofsted,' Alex responds curtly.

'You are right.' Sam smiles. 'They should also uphold the values of the ETF.' Sam pauses, biting the bottom of their lip as they type something into the computer.

'They were just updated ... the 2014 ones didn't specify what values should be ... but these 2022 ones ... I'm sure they outlined specific values.' Sam pauses to search for the answer.

It might seem as though Sam is obsessed with values passed down to ACL centres from higher powers, but that is only because Sam knows that these will be monitored. Not only will the artist-teacher be expected to remember and reel off these values, but so will their learners.

Sam has first-hand experience of witnessing artist-teachers struggling to connect their values to those set-out, and as a result, has seen artist-teachers' creativity, enthusiasm, and passion get squashed. This squashing happens in no small part due to the amount of time spent on training around these values. Artist-teachers can expect to spend at least ten hours at the start of each academic year on this activity and are also expected to keep up to date with changes throughout the year. Due to this, Sam decided it would be easier for everyone if they employed individuals who already valued these things. A thought partly motivated by Sam being responsible

for ensuring artists make a connection to the teacher in their transformation into an artist-teacher in ACL.

While Alex does value the British values, she wants the artist-teachers to hold more art-specific values too. Alex even wants to see their artwork and hear about their practice, but that has less to do with values, and more to do with Alex's love of art.

'How about we look for someone who values local people.' Alex nods and takes notes as Sam talks. The specification is growing longer with each suggestion.

'They should share our values.' Sam continues. Alex looks up, eyebrows creased. Alex agrees with Sam. In the past Alex has encountered artist-teachers whose values did not align with their own: Alex is all about openness, and found working with people who were too rigid problematic. The new artist-teacher needs to be, in Alex's opinion, open to new ideas and ways of doing things. However, it is not as simple as that.

'What are our shared values?' Alex half laughs. This is a fair point, as a quick search of the ACL centre's website hasn't illuminated any, and an additional Google of other ACL centres all suggested something different for each one. This is something they will have to work out between themselves.

Alex rephrases the question. 'What are your values?' They have been working together for some time, but somehow this topic has not come up. It is becoming clear that they have been working side by side, assuming the other holds the same values as themselves.

Sam thinks for a moment. 'I value, I thought we both did, being aspirational, honesty. What do you value?' Sam bats the question back.

'Of course, I value those things, they are important! But I value bravery and curiosity, don't you?' It is becoming clear they value different things, and that they

will be a while figuring out what an artist-teacher in ACL should value. They go back and forth, starting with Alex.

'Compassion and understanding.'

'Fees.'

'Sharing knowledge.'

'Working together.'

'Doing the right thing.'

'Community.'

'Being challenged.'

They both consider how different their values are, and how this can be when they both work in the same ACL centre. However, then something starts to happen.

'Accountability.'

'Yes, and responsibility.'

"Respect."

'Careful, Alex,' Sam jokes. 'You are starting to sound like you are quoting the British values.' They laugh. 'Open-minded?'

Alex smiles, recalling her earlier experience. 'Definitely.'

They sit in silence as Alex types up the last of the notes.

4.5 Summary of Part 4

In Part 4 the three main themes identified within the grounded theory have been further analysed, with reference to participant data and published literature. Chapter 1 revealed the motivation for becoming an artist, teacher, and artist-teacher in ACL.

The chapter went some way to dispel the myth that artist-teachers teach for financial security, at least in ACL, where the most frequent yearly salary was below £5,000. Instead, 'altruistic service' may be a more appropriate way of understanding their motivation. Focus groups allowed a consensus to be reached regarding this. The chapter provides an improved understanding of motivators for artist-teachers in ACL, which could have a positive impact on the sector, as a recent survey by the DfE (2018) showed that 42% (n=3,694) of teachers planned to leave the profession within a year (Mutebi and McAlary, 2021:4). Understanding motivators could help in tackling the issue of retention. Without confronting this issue, there could be negative implications for learners and delivery of FE education (2021:4).

Chapter 2 showed conflict was not universally felt by artist-teacher participants from ACL, but that it was still prevalent. Time was identified as the most dominant way of understanding artist-teacher conflict in the published literature and participant data. Focus groups confirmed this as the main course of conflict for artist-teachers in ACL, but also introduced other possible conflicts, including money and space. The differences between artists and teachers also caused conflict.

Chapter 3 interrogated the emergent theme of values of artist-teachers in ACL, drawing on data from surveys, interviews, and focus groups. The chapter showed that while there is an expectation for teachers to have shared values across the sector, this is not so. The implications of this lack of shared values were considered, including the impact on the professional identity of artist-teachers in ACL and access to CoPs. The literature review and participant research showed standards for artist-teachers in ACL as not standardised, which raises a question about whether they should be standardised to help improve the professionalism of both the sector and the role of the artist-teacher in ACL (Briggs, 2007).

Conclusion

If we compare the state of artist-teachers in ACL from 2020 to today, much has changed. Throughout this research my world and the worlds of other artist-teachers in ACL have expanded astronomically. For myself, research participants and conference attendees, the isolation often felt by artist-teachers in this sector has been replaced with a community. This is important, as within interviews and focus groups isolation and loneliness were key themes, and something I experienced myself which motivated the research.

The focus of this research was the artist-teacher in ACL, and the aim was to analyse the role of the artist-teacher within this sector, taking a social justice stance. Throughout the research the role of the artist-teacher in ACL has been analysed extensively, first with a cross-disciplinary literature review of historical, contemporary, and theoretical research, which looked to define and visualise the artist-teacher in ACL, and then with participant data and autoethnographic data, which helped to construct the substantive theory, *Transforming into an artist-teacher in ACL*, and composite characters Emily, Jessica, and Carol.

When I began this research, nothing was written specifically about artist-teachers in ACL. I have begun to fill this gap with peer-reviewed journal articles, conference papers, blogs, magazine articles, and podcasts. Overlooked and undervalued, the artist-teacher in ACL was not defined. My research has rectified this with a co-constructed definition of the artist-teacher in ACL, which outlines artist-teachers in ACL as 'professional artist[s] and teacher[s], [who are] dedicated to both [art and teaching and] have the competencies needed to work in and through art and adult community learning' (Cairns, 2022j:518) (see Part 2).

Additionally, through 'Coming Together – the first Artist-Teacher in Adult Community Learning Conference', hosted in partnership with Norwich University of the Arts and

NSEAD, which I convened and hosted on 25 March 2023 – I hoped to encourage and invite others to help in this task. As a result of the conference an online archive of what it is to be an artist-teacher in ACL has been collated (Appendix 1). This is critical, as I cannot be the sole voice for artist-teachers in ACL if we are to tackle the social justice issues faced by those in the sector. Our collective voices must come together and we must undertake this work as a community. The archive, hosted on the NSEAD website, currently holds Professor Samantha Broadhead’s conference keynote, ‘Stronger Together’ (NSEAD, 2023a), and the video recorded learner panel on the role of artist-teachers in ACL (NSEAD, 2023b). This shows great progress, as when initially contacted in 2020, NSEAD acknowledged that ACL was missing from current offers in terms of events and activities, and that the offer for artist-teachers in ACL needed to grow. We continue to build upon this progress under the social media hashtag #ATAACL23, and the 2nd artist-teacher in ACL conference: The next chapter. Without my research, the conference, archive and growing digital community would not exist.

At the core of this research were two research questions:

- What effects do the particular qualities and experiences of ACL have on artist-teachers working in this sector?
- How does the experience of teaching in ACL contexts influence the professional identity formation of artist-teachers?

Through surveys, interviews, and focus groups with artist-teachers and their managers (surveys and interviews only) and learners (surveys only), we gain a better understanding of the ACL sector, its qualities and its impact on artist-teachers working in the sector. A principal finding of this research is the constructed substantive theory, *Transforming into an artist-teacher in ACL* (see Part 3).

The constructed substantive theory, *Transforming into an artist-teacher in ACL*, comprises a theory diagram, textual descriptions of the basic social processes and transformations individuals experience in becoming artist-teachers in ACL, and the three identified groups of artist-teachers in ACL. The substantive theory is key in facilitating an understanding of artist-teachers in ACL transformation, as it shows differences within the artist-teacher in ACL demographics and how the three groups are approximately separated generationally. The composite characters Emily, Jessica, and Carol are each an amalgamation of several artist-teacher in ACL participants. Participants took different paths through the theory. Group 1 and Emily experienced art in childhood and then undertook art education. They gained initial teaching encounters before training as teachers and teaching. Their transformation culminated in their identification as artist-teachers in ACL. Group 2 and Jessica had a similar experience, but they additionally spent time after undertaking art education to practise as artists before training as teachers and finishing their journey toward becoming artist-teachers in ACL. Group 3 and Carol have a slightly different experience: while they experienced art in childhood, they were discouraged from undertaking art education. Instead, they engaged in a first career before returning to art education as mature students and then following the theory diagram in becoming an artist-teacher in ACL.

Within the thesis, the constructed substantive theory is accompanied by a body of autoethnographic writing presented as vignettes. Autoethnography took me on a journey of discovery as I employed it to help me understand my own experiences and how they compare with participants' experiences from the data used to construct the substantive theory. As the research developed, storytelling became a golden thread to enable me to tell my own story and the stories of my participants. The composite characters were constructed within an autoethnographic framework, which allowed storytelling to become an integral part of the findings, as the

composite character stories brought to life the constructed substantive theory. The stories of Emily, Jessica, and Carol became a vehicle to delve deeper into key themes that emerged from the constructed substantive theory: the motivations, conflicts, and values of artist-teachers in ACL. The research found that motivations and conflicts were uniform across the three groups of artist-teachers, as reflected in the composite character stories on the same theme. Values differed across the three groups of artist-teacher and manager participants and ACL centres, seen in the composite character story of managers Sam and Alex. The managers' story highlights that variations in values also exist within ACL centres.

As well as stories, the importance of two visual tools – networks of enterprises and ATLS – also became clearer as the research developed. I had not foreseen the importance of visual models of the artist-teacher in ACL in the research. The network of enterprises and ATLS were initially intended to be used solely in the semi-structured interviews to engage the interviewee. However, they became more than an interview tool, providing data used within the thesis, and inspiring journal articles, blogs, and conference papers. They also inspire future research, with the possibility of each visual tool being used with artist-teachers outside the ACL context and possibly outside the artist-teacher context, too. Both the network of enterprises and ATLS may have real-life applicability for individuals with other multifaceted identities. There is scope to further interrogate the artist-teacher in ACL identity, by collecting data from artist-teachers in other educational sectors for comparison. Data might be collected within networks of enterprises and/or ATLS's, alongside other descriptive data to allow for comparisons to be made. One stream of research that might be followed outside an artist-teacher context would be with other vocational teachers in ACL, FE more widely, or HE, where the artist identity can be replaced with another profession. This would further our understanding of the effects of the ACL sector on artist-teachers working within it, something this

thesis has already started to address. The cross-disciplinary literature review proved important here, as the published literature provides accounts of the artist-teacher in different educational contexts (from primary to HE), which data from artist-teachers in ACL could be compared to.

The use of the network of enterprises and ATLS with artist-teachers in other educational sectors could help us better understand how the qualities of ACL impact the artist-teacher working in this sector. The research has shown that the qualities of ACL impact on three main themes: motivations, conflicts, and values. Due to the characteristics of ACL, including low pay and status, and precarious working hours, the motivations for artist-teachers to teach in ACL differ from the motivations found in the published literature for artist-teachers in other educational sectors, which routinely relate to financial security. The thesis goes some way to show that artist-teachers in ACL do not teach for financial security (see Part 2), evidenced by the most frequent yearly salary band being 'below £5,000', which is significantly lower than the national living wage per annum (£14,500). Instead, learners emerge as the biggest motivator for artist-teachers in ACL. This is significant, as understanding the motivations of artist-teachers in ACL might be beneficial to artist-teachers, their learners, and the sector more widely as it helps to explain their goals, to inspire them, and to achieve their best.

The thesis also explores how identity conflict for the artist-teacher is understood across educational sectors. The published literature suggests that across educational sectors artist-teachers experience feelings of identity conflict in the role (see Part 2). However, more than half (52%) of surveyed artist-teacher in ACL participants reported to not feeling this way. It might be that one of the qualities of the ACL sector, the low hours, could contribute to why those not experiencing conflict have avoided it. However, the main factor for those experiencing conflict was how they spent their time, with those teaching more hours than they spend on

their art practice more likely to experience conflict. Data suggested that to avoid conflict, artist-teachers in ACL should spend the same amount or more time on art practice than on teaching practice. Those reporting as not in conflict followed this dictum. This finding is important for artist-teachers and their managers to understand, if we are to avoid or reduce identity conflict for artist-teachers. More widely, it is essential in gaining an understanding of the ACL sector and beyond, with teacher retention shown to be problematic in education. In 2022, the TES reported that 67% of all 'art teachers [are considering] leaving the profession', partly due to workload, but also because of a lack of access to subject-specific CPD (Cairns, 2023a; Cairns, 2023e). Overcoming teacher retention issues would benefit the sector at large, with teacher retention rates tied to saving money on recruitment and training.

The values of artist-teachers in ACL was a theme within the research which emerged from surveys, interviews and focus group data. Around research phases two and three (interviews and focus groups), I started to question my own values. The values that I discovered I hold, which emerged through my autoethnographic writing, spanning across my professional identities are relate to community (see, Part 4) (Cairns, 2023d). In this way, at the core of my research are my values. I undertook autoethnography and Charmazian grounded theory, and the ethical stance of friendship-as-method (see, Part 1). While I feel grounded in my own values, it became increasingly clear that artist-teachers in ACL, and ACL itself, are not grounded in shared values. The implications of this were considered, including the negative impact of a lack of shared values on the professional identity of artist-teachers in ACL, and how standardised values across the sector could improve professionalism.

My research grew as my confidence in stories as data developed, as I explored themes related to my other motivations, conflicts, and values. Autoethnographic

writing became my mainstay and the thing I returned to time and time again. However, I had initially questioned its place in research, having not seen this type of writing represented in the journals or books I was citing. Working in ACL, I have always wanted stories to be seen as valid data, believing that the stories of my learners would tell someone looking in so much more than numerical data ever could. I saw undertaking my research as an opportunity to elevate stories as data. I was hesitant at first, but encouraged when my stories survived the peer review process (Cairns, 2022k; Cairns, 2023h; Cairns, 2023l; Cairns, forthcoming-b) (Appendix 20) or were accepted as conference papers (Cairns, 2022g). This acceptance from the artist-teacher and FE research networks was a watershed moment for both me and my research, completely changing the course of my thesis. Autoethnographic writing became embedded into my research process and, as my understanding of different streams of autoethnography grew, my composite characters Emily, Jessica, and Carol were constructed. Autoethnographic writing becoming embedded in my research resulted in the results section of Part 4 of this thesis being presented as composite character stories, each tackling one of the three primary themes that emerged from the constructed substantive theory: motivations, conflicts, and values. Writing in this way is not something I could have imagined happening at the start of this journey. There is much published around shared values, but little on what the shared values are, or should be, beyond the British values (democracy, rule of law, individual liberty, mutual respect, and tolerance) (Home Office, 2021). If understanding conflict is important for retention, understanding shared values is important for recruitment.

Additionally, storytelling informed my methodological choices. My original intent was to solely use grounded theory, rather than the mixed QUAL-qual methodology I have employed. I had always intended on telling the stories of others through the lens of grounded theory, thinking that these stories would be communicated through

the constructed substantive theory. However, the importance of telling my own story became clear, as I came to see that I did not come from an objective standpoint. I was not an outsider researcher. Writing autoethnographically became a way to express my positionality. Choosing to engage with a second qualitative methodology led me to engage with second-generation and constructive grounded theory, over first-generation and Glassian grounded theory, as they allowed for my presence as a researcher to be acknowledged. This is important, as the research should make clear my positionality and its implications on the research. Simply put, this research would not have taken place if I were not an artist-teacher in ACL.

Despite my position as an artist-teacher in ACL, I did not come to the research with a hypothesis on how those in the role came to be artist-teachers in ACL, making grounded theory an ideal methodology to employ, as it allowed me to construct understanding from the ground up, while autoethnography gave me the space to become reflexive in my practice. Within the mixed QUAL-qual methodology, a number of methods were employed, including surveys, interviews, and focus groups. While the initial surveys provided data to analyse, it was in the interviews that I first came face to face with other artist-teachers in ACL online. I experienced a eureka moment around interview seven, where in an iterative process I was coding and analysing previous interviews as I continued to sample interviewees and conduct interviews. It was in this moment that basic social processes began to emerge more strongly, and I became aware that constructing a substantive theory was a real possibility. In each of the seventeen interviews I conducted with other artist-teachers in ACL there were snippets of shared experiences, sometimes generationally and geographically separated, but nonetheless the same. In the first interview with Artist-Teacher I, I remember feeling a slight sense of unease as this stranger sat across from me on MS Teams, in the midst of a COVID19 national lockdown, telling me what felt like the story of my own life. Due to COVID19 and

geographical distance, all phases of research took place online. Many uncanny similarities between my professional life and the artist-teachers' lives emerged during the interview and continued to emerge during the research and are perhaps best summarised inadvertently by Artist-Teacher P, who, upon reading Carol's composite character story, commented that parts of the story must have been taken directly from her own (see Part 4). Ultimately it is these similarities, and differences, that aided the construction of the substantive theory. This is important as the thesis has shown that artist-teachers in ACL may have differing experiences and enterprises, and may be more artist or more teacher, but that all these variations of the identity are valid.

This research offers five recommendations, which are presented in full in Part 3, and summarised in short below:

1. Artist-teachers should identify what motivates them and continue to question this as their careers continue;
2. Artist-teachers may want to spend the same or fewer hours teaching as they do on art practice to avoid conflict;
3. Artist-teachers should seek to work in ACL centres that hold the same values as they do;
4. Artist-teachers should use tools such as the Artist-Teacher Likert Scale and the network of enterprises to document their changing identities and to reflect on where they are now and where they want to be in terms of identity;
5. *Transforming into an artist-teacher in ACL* could be used by artist-teachers and their employers to identify which of the three groups an artist-teacher belongs to.

This thesis is just the beginning of research into artist-teachers in ACL and will be continued with my forthcoming publications (Appendix 22) and the expansion of my

partnership with NSEAD and our offer to artist-teachers working in ACL, as we work towards the second Artist-Teacher in ACL conference, 'The Next Chapter,' to be held on Saturday 23rd March 2024 (Appendix 21). This thesis presents several further research opportunities, including the continued development of *Transforming into an artist-teacher in ACL*, which can be extended as future generations enter the workforce. While this study ends with Generation Z, future research can use the same methodology and methods to see which basic social processes artist-teachers born into Generation Alpha experience. Additionally, while the research stands on its own in its contribution to understanding how predominately white, female-identifying artist-teachers in ACL transform, in its current form the constructed substantive theory cannot make cross-cultural claims beyond this. Future research could make further contributions and studies might address how male artist-teachers and artist-teachers from minority groups arrive at their artist-teacher in ACL identities. Such research would enable us to see whether their paths through the constructed substantive theory differ from those taken by the three groups of predominantly white, female-identifying artist-teachers in ACL.

The research also has the potential to widen and include artist-teachers from other educational sectors. This would allow for data across sectors to be compared, and for further differences or similarities between artist-teachers in ACL and other educational sectors to be made clear. *Transforming into an artist-teacher in ACL*, the constructed substantive theory, and the stories of Emily, Jessica, and Carol could be tested with artist-teachers in other educational sectors, with variations of the theory created (*Transforming into an Artist-Teacher in HE*, for example), and new composite characters written into existence.

Future research will continue this work. For example, a research project currently in its initial stages will interrogate the use of the Artist-Teacher Likert Scales with artist-teachers from different educational sectors. This research aims to identify

differences among artist-teachers across educational sectors and will begin with the collection of data from artist-teachers working in HE, which can then be compared to data gathered for this thesis from artist-teachers in ACL.

The research has also led to several visiting lecturer posts at local universities, where I have explored the use of networks of enterprises with others (Cairns, 2023c). It is anticipated that this will lead to further research into the benefits and application of the network of enterprises across several different groups, including art students and further and vocational teachers.

Throughout this thesis, I have made a commitment to elevating the status of ACL, an overlooked educational sector, and artist-teacher identity within the sector. I hope that I and others who form this community can continue to raise awareness and understanding of artist-teachers in ACL and the work they do to help raise the community's status and challenge its position within the UK education system. This in turn will positively benefit adult art learners in ACL (Cairns, 2022l; Cairns, 2023k).

I feel like the luckiest artist-teacher in ACL.
Like I'm not the only one to roam these halls.
Like I'm not the only one.
The luckiest artist-teacher in ACL.
Like we can overcome the isolation.
Like you were always here.

Abbie Cairns, 2023, Luckiest artist-teacher in ACL

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Appendix 1: ACL centres

- 198 Contemporary Arts and Learning and Photofusion
- Adult and Community Learning Service, Islington London Borough Council
- Adult and Community Learning Service, Isle of Wight Council
- Adult College of Barking and Dagenham
- Adult Community Learning Bath College
- Alfreton ACE Centre
- Ashbourne ACE Centre
- Aspire Sussex
- Barnet Southgate Collage
- Barnsley Adult Skills & Community Learning
- Bedfordshire Adult Learning
- Birmingham LEA
- Blackburn Adult Learning
- Blue Heron Support Services Association
- Bolsover ACE Centre
- Bolton Adult and Community Learning
- Bottisham Village College
- Bournemouth and Poole Adult Education
- Bracknell Forest Borough Council
- Brent Adult and Community Education Service
- Brent Start Adult Courses
- Bromley London Borough Council
- Buckinghamshire Adult Learning
- Bury Adult Learning
- Buxton Fairfield ACE Centre
- Caerphilly Adult Community Learning

- Calderdale Adult Learning
- Calderdale Metropolitan Borough Council
- Cambridgeshire Skills
- Camden London Borough Council
- Cardiff Adult Learning
- Carshalton College
- Cheshire West and Chester Adult Learning
- Cirencester College Adult
- City Lit
- City of London Adult Community Learning
- Clay Cross ACE Centre
- Community House ACE Centre
- Community Learning in Partnership (CLIP) CIC
- Cornwall Adult and Community Education
- Cotmanhay and Ilkeston ACE Centre
- Council of the Isles of Scilly
- Coventry City Council
- Croydon Adult Learning and Training
- Cumbria Community Learning and Skills
- Darlington Adult Learning
- Derbyshire Adult Community Education Service
- Derbyshire Eco Centre
- Devon County Council Adult and Community Learning
- Doncaster Adult, Family and Community Learning
- Dudley Adult and Community Learning
- Durby Adult Learning Service
- Durham Adult learning
- Ealing Adult Learning

- East Riding of Yorkshire Adult Learning and Employment Support
- East Sussex Collage
- Exeter College
- Fircroft College of Adult Education in Birmingham
- Gateshead Adult Education
- Glasgow Clyde College
- Glossop ACE Centre
- Greenwich Adult Learning
- Hackney Works
- Halton Borough Council
- Hammersmith and Fulham Adult Learning and Skills Service
- Haringey Adult Learning
- Havering Adult College
- Hertfordshire Adult and Family Learning Service
- Hillingdon London Borough Council
- Hounslow Adult and Community Education
- Hounslow LEA
- Hunloke ACE Centre
- Isle Of Wight Adult Community Learning
- Islington ACL
- Kent Adult Learning
- Kent Community Learning and Skills
- Kingston Adult Education
- Kingston College
- Kingston Upon Hull City Council
- Knowsley Adult Learning
- Lambath Adult Learning
- Lancashire Adult Learning

- Lancashire Adult Learning Partnerships
- Learn Harrow
- Leeds Adult Learning
- Leicester City Adult Skills and Learning
- Leicestershire County Council Go Learn
- Lewisham Council - Adult education
- Lincolnshire 2aspire
- Liverpool Adult Learning Service
- London Borough of Newham: Adult Learning Service
- Love Learning Hampshire
- Luton Adult Learning
- Manchester Adult Education
- Matlock ACE Centre
- Medway Council
- Merton Adult Education
- Milton Keynes Council - Community Learning MK
- New Directions - The Learning and Employment Service for Reading
- New Mills ACE Centre
- Newcastle City Learning
- Newcastle upon Tyne City Council
- Norfolk County Council Adult Learning
- North Lanarkshire Adult Learning
- North Tyneside Adult Learning Services
- North Yorkshire Adult Learning
- Northamptonshire Adult Learning
- Northumberland Adult Learning
- Nottinghamshire Inspire
- Oldham Lifelong Learning

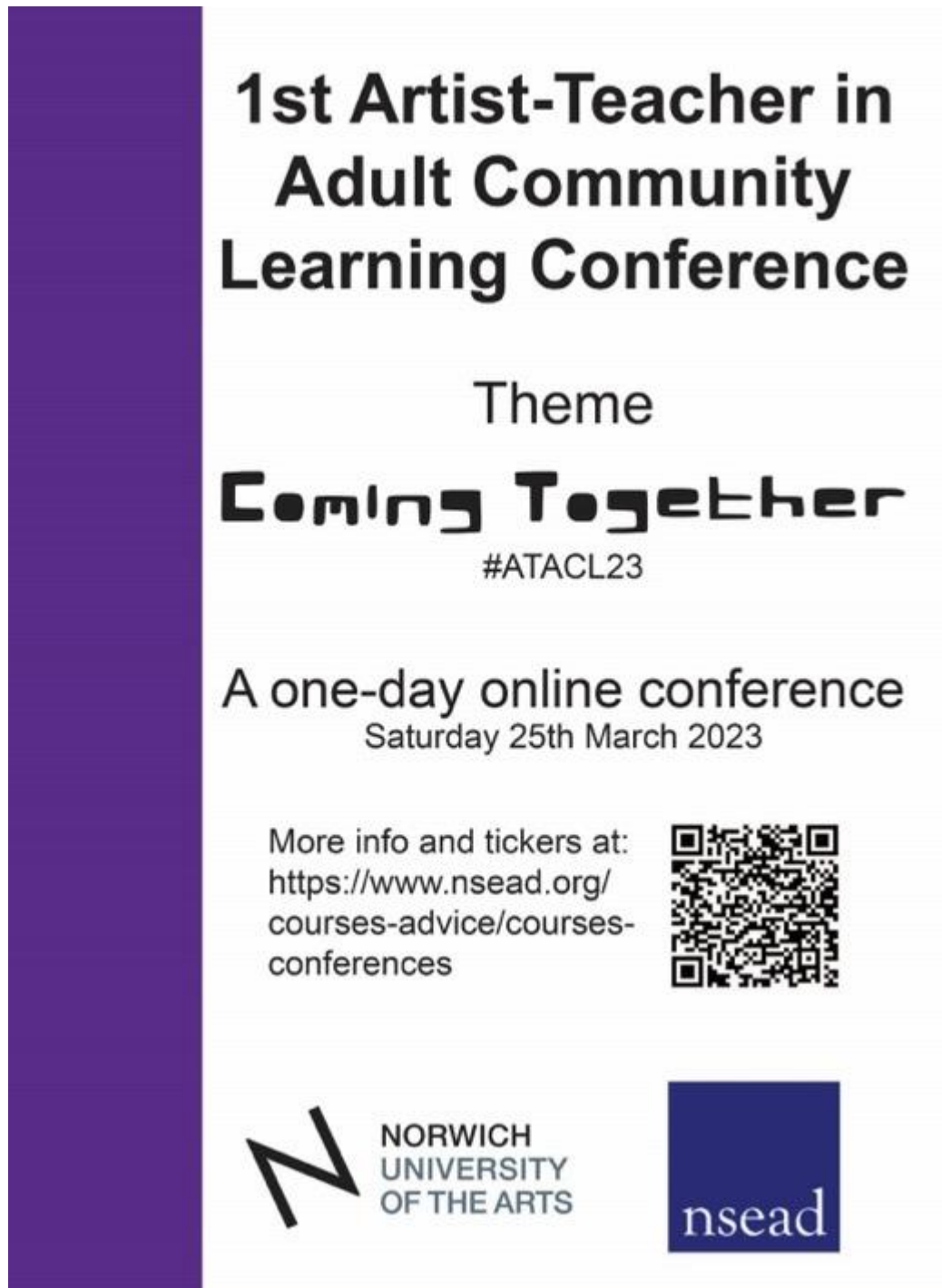
- Oxfordshire Abingdon and Witney College
- Peterborough Adult Learning
- Plymouth Adult Learning
- Portsmouth City Council
- Redbridge Institute of Adult Education
- Richmond and Hillcroft Adult and Community College
- Rotherham Creative
- Rotherham College
- Rowan Humberstone
- Royal Borough of Kensington and Chelsea Council
- Rutland Adult Learning and Skills Service
- Sandwell Metropolitan Borough Council
- Sefton Metropolitan Borough Council
- Shirebrook ACE Centre
- Shropshire Adult and Community Learning
- Skills and Learning Adult Community Education Poole Dorst
- Slough Community Learning and Skills
- Solihull College Community Education
- Somerset Darlington House
- Somerset Skills and Learning
- South Gloucestershire Community Learning and Skills Service
- South Thames Colleges Group
- South Tyneside WEA
- Southend-on-Sea Borough Council
- Southwark Adult Learning Service
- Southwark College
- Sprowton, Norwich
- Staffordshire Community Learning

- Stockton-on-Tees Learning and Skills Service
- Stoke Lodge Adult Learning Centre
- Stoke-on-Trent Adult Education
- Suffolk New College
- Sunderland Adult Learning
- Surrey County Council
- Sutton College of Learning for Adults
- Swadlincote ACE Centre
- Swindon adult Community Learning
- The C&M Adult College
- The Learning and Enterprise College Bexley
- Thurrock Adult Community College
- Torbay Adult Learning
- Torfaen Adult Community Learning
- Tower Hamlets Idea Stores
- Trafford Adult Learning
- Training and Skills for Construction Centre, Holmewood
- Wakefield Adult Education
- Walsall Adult Skills and Learning
- Waltham Forest Adult Learning Service
- Wandsworth Enable
- Warrington and Vale Royal College
- Warrington Adult Education
- Warrington Priestley College
- Warwickshire County Council
- WEA
- West Berkshire Newbury College Community Learning
- Westminster City Council

- Wiltshire Adult Community Learning
- Windsor Forst Adult Learning
- Wirral Metropolitan Borough Council
- Wirrals 3LS
- Wokingham Active Learning Adult Education
- Wolverhampton Adult Education Service
- Worcestershire County Council
- York Learning

Appendix 2: 1st artist-teacher in adult community learning conference

Appendix 2a: Poster




**1st Artist-Teacher in
Adult Community
Learning Conference**


Theme


Coming Together
#ATACL23

A one-day online conference
Saturday 25th March 2023

More info and tickers at:
[https://www.nsead.org/
courses-advice/courses-
conferences](https://www.nsead.org/courses-advice/courses-conferences)

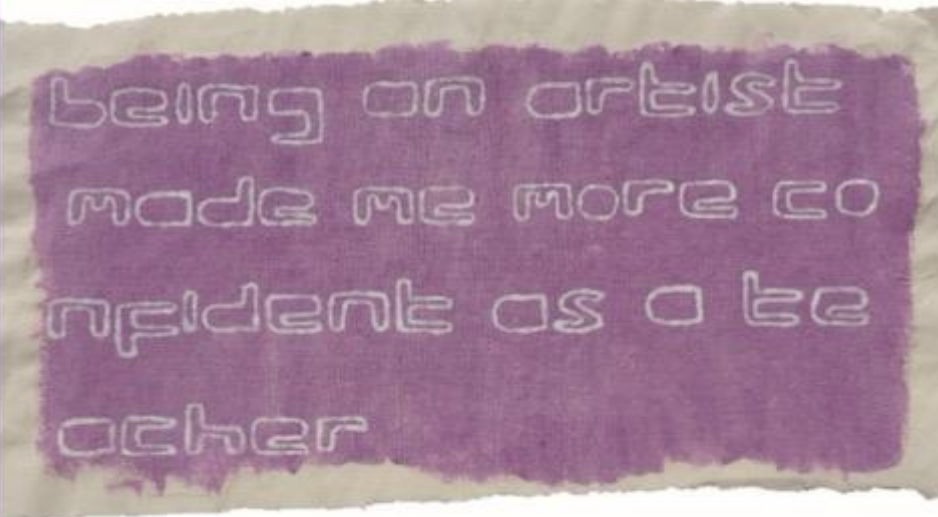


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1st Artist-Teacher in Adult Community Learning Conference Programme

Coming Together



being an artist
made me more co
nfigident as a te
acher

Saturday 25th March 2023

#ATACL23



NORWICH
UNIVERSITY
OF THE ARTS



nsead

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Abbie Cairns

NSEAD

Norwich University of the Arts

Welcome

We are pleased to extend a warm welcome to the inaugural Artist-Teacher in Adult Community Learning Conference, which is being held in collaboration with Abbie Cairns, Norwich University of the Arts, and the National Society for Education in Art and Design (NSEAD).

The conference theme of 'Coming Together' will delve into various topics related to becoming an artist-teacher in ACL, including motivations for pursuing such a path, conflicts encountered by artist-teachers in ACL, values that guide them, and the impact of their work on ACL learners.

The conference program aims to offer a platform for artist-teachers working in ACL, whether employed by local authorities, charities, prisons, or as freelancers. The event features artist-teacher presenters, as well as an ACL art learner panel.

Moreover, the conference boasts a keynote presentation by Professor Samantha Broadhead, a creative session led by artist Liaqat Rasul, and informative sessions by Lynne Simpkin (Norwich University of the Arts) on the 'teacher, technician, and adviser workshop series', and by Michele Gregson (NSEAD) on the importance of unions.

Zoom Link

<https://us02web.zoom.us/j/83268754142?pwd=QTFiaINUNDI2UGhtZGh1bG-grMTRXdz09>

Meeting ID: 832 6875 4142

Passcode: geovuNW40*



Programme

Saturday 23rd March 2023

Key note address

Learner panel

Norwich University of the Arts teacher, technician and adviser workshop series talk

NSEAD union talk

Parallel sessions

Creative workshop

Schedule

10am-10.10am GMT	Welcome & guide to the 2023 online conference Abbie Cairns
10.10am-10.50am GMT	Keynote address Professor Samantha Broadhead Stronger Together
10.50am-11am GMT	Break
11am-12.20pm GMT	Parallel sessions
12.20-12.35pm GMT	Learner panel
12.35-12.45pm GMT	Teacher, Technician & Adviser Workshop Series Lynne Simpkin Norwich University of the Arts
12.45-1.15pm GMT	NSEAD Union Talk Michele Gregson
1.15pm-1.45pm GMT	Lunch
1.45pm-3.05pm GMT	Parallel sessions
3.05pm-3.35pm GMT	Creative workshop Liaqat Rasul

Keynote address

Professor Samantha Broadhead
Head of Research, Leeds Arts University, United Kingdom



Professor Samantha Broadhead is Head of Research at Leeds Arts University. Previously, she has worked in many sectors such as: community arts, prison education, Access education and teacher training. Her research interests include access and widening participation in art and design education and the educational sociology of Basil Bernstein (1924–2000). She serves on the Journal of Widening Participation and Lifelong Learning's editorial board. Broadhead has co-authored with Professor Maggie Gregson (2018) *Practical Wisdom and Democratic Education - Phronesis, Art and Non-traditional Students*, Palgrave Macmillan. She also has co-authored with Rosemarie Davies and Anthony Hudson (2019) *Perspectives on Access: Practice and Research*, Emerald Publishing. She has also produced an edited book, *Access and Widening Participation in Arts Higher Education*, Palgrave Macmillan (2022). Broadhead has been involved with projects funded by the Learning and Skills Improvement Service and the Education and Training Foundation that aimed to improve Access students' experiences of transition from further education to higher education by the use of joint practice development. Other research includes the QAA Collaborative Enhancement Projects 2021 "Belonging Through Assessment: Pipelines of Compassion" and evaluation activity for Creative Scene, an Arts Council National Portfolio Organisation. Currently Broadhead is working on Learning Returns, a practice-based project that uses YouTube to capture the experiences of mature students studying art and design.

sam.broadhead@leeds-art.ac.uk
<https://orcid.org/0000-0001-9469-1233>

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Learner panel

Join the learner panel and hear from adult art learners from various ACL centres as they share their experiences of community learning. Discover their motivations for taking an art course, what kept them coming back for more, and what they have taken away from the courses. Learn about the role of the artist-teacher and the impact they had on the learners.

Norwich University of the Arts teacher, technician and adviser workshop series talk

An introduction to Norwich University of the Arts and what we can offer artist-teachers working in adult community learning.

NSEAD union talk

NSEAD are the leading voice for art, craft & design education across all sectors, all phases, throughout the UK and beyond.

We believe in a just and equitable society that values high quality art, craft and design education. Led by and accountable to our members, we protect and promote our subject and your professional interests to achieve that vision.

Membership offers comprehensive workplace protection, wide-ranging support for better practice and inspiration for every learner. Find out more here: <https://www.nsead.org/>

Parallel sessions

Panel 1

Chair: Michele Gregson

11am-11.20am	Rachel Payne	Motivation to become an artist teacher and joining a community of practice.
11.20am-11.40am	Camille Serisier	Seeking balance: Navigating the artist employment pendulum.
11.40am-12noon	Mags Ryder	The 365 Project: Sustaining and growing subject passion. What can be learnt from the Artist Teacher?
12noon-12.20pm	Abbie Cairns	Transforming into an artist-teacher in ACL: A constructed substantive theory.

Panel 2

Chair: Sophie Leach

11am-11.20am	Pip McDonald	'Those Mics Were Meant to be Open'. To What Extent can Open Mic Methodology Bring People Together?
11.20am-11.40am	Catherine Ross	Values versus conflicts as an artist-teacher-researcher in ACL.
11.40am-12noon	Jane Stewart	Collaborating with and empowering those with learning difficulties.
12noon-12.20pm	Tracy Boysen	Crafting an Environment of Soulful Creativity in ACL Spaces.

Parallel sessions

Panel 3

Chair: Abbie Cairns

1.45-2.05pm	Clare J Sams	Crafting communities: How creative textiles can be used as a platform to develop meaningful communication and foster wellbeing.
2.05-2.25pm	Holly Sandiford	The importance of my own practice in inspiring others in an adult community setting.
2.25-2.45pm	Colin McAllister	Level Best Enterprises.
2.45-3.05pm	Natalie Parfitt	Wellness Journal Project.

Panel 4

Chair: Professor Samantha Broadhead

1.45-2.05pm	Sarah Hartley	Creative Arts Place in a Rehabilitative Culture.
2.05-2.25pm	Ronnie Houselander Cook	Power to Placemaking: How does the autonomy of Further Education encourage Artist-Teachers to work with local community projects?
2.25-2.45pm	Tracy Barlow	Outside-Inside.
2.45-3.05pm	Jo Chandler	Becoming an Artist/teacher in Adult Community Learning.

Creative workshop

Liaqat Rasul is a gay Welsh dyslexic Pakistani male. He was born in Feb 1974 in Wrexham, North Wales. Liaqat studied fashion, gaining a first-class degree, specialising in textiles. He spent a year in industry, working and studying in New Delhi, India. Liberty's in Regent Street, London, bought his graduating collection, and he ran the business Ghulam Sakina for ten years, creating beautiful textile clothing. After Ghulam Sakina was liquidated in 2009, Liaqat decided to explore his life and career choices. He worked at the Roxy Beaujolais -run pub the Seven Stars, in Carey Street, while exploring art exhibitions and public art. A huge, heavy penny dropped in 2017, and Liaqat started making collages for friends. Small but vital art practice was initiated. Liaqat made a few pieces for commission, and in 2019 had his first-ever solo exhibition of eight pieces at the Tracey Neuls shop in Coal Drops Yard, London. The collage works are not a social or political statement; they are abstract and cartographic, made from old envelopes, stamped tickets, wooden coffee stirrers, misplaced printing on cardboard boxes, leftover yarn, swing tags, creased tissue papers, napkins, abandoned receipts, an old t-shirt chopped up, tatty found papers, packaging... marked with biro and felt-tip pens and stuck with PVA glue, sellotape on to card inserts and graphics on cardboard boxes left out in the street. Their bold, odd colours and real-world experiences create unique, buoyant collage tableaux.

Making art is an act of hope. Liaqat invites the viewer to experience his low-tech, textured works, eyes darting about to take in the many elements, in their own time, meditatively, diverted from smartphones and the persistent digital world. Liaqat aims to create bigger and bolder collages and fibre works. His art doesn't have to be in a frame or on a wall. It might be a large kinetic hanging sculpture, a piece of architecture, or a public art installation. Think tactile. Think analogue.



See more of Liaqat's work here: Instagram - @liaqatrasulart

Conference partners

Abbie Cairns

This conference was inspired by her PhD research entitled Interrogating Artist-Teacher identity formation in Adult Community Learning.

<https://orcid.org/0000-0003-1952-1984>



You can read more about Abbie's research here: <https://www.nua.ac.uk/study-at-nua/research/research-degrees/students/abbie-cairns/>

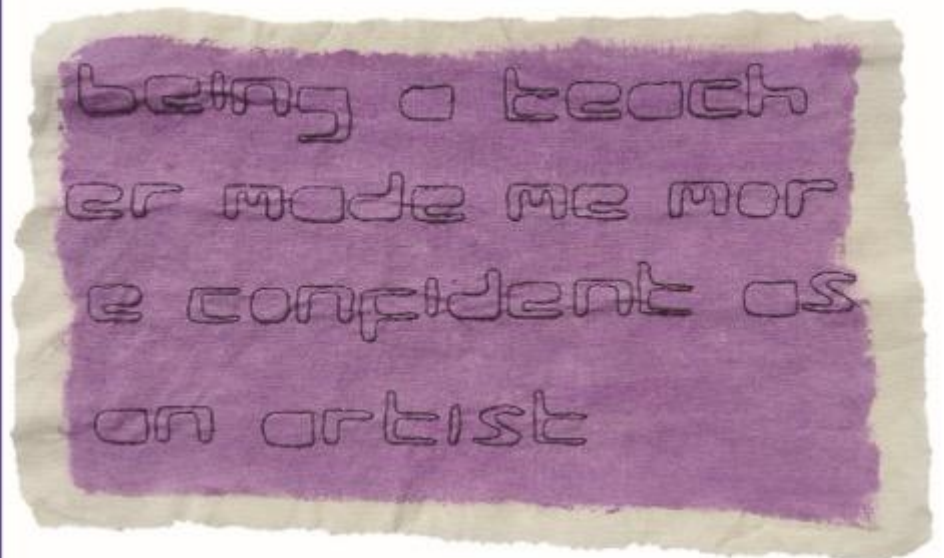
NSEAD

Norwich University of the Arts

Norwich University of the Arts is one of the UK's leading specialist arts, design and media universities with an international reputation as an innovative and creative community. While its history dates back to 1845, its outlook is forward-thinking with a commitment to offer students space to develop their skills and pursue their passion. Artists, designers, makers and creators bring diverse interests and unique perspectives, sharing a desire to be challenged and inspired; to learn from the past and shape the future.

**1st Artist-Teacher in Adult
Community
Learning Conference
Coming Together**

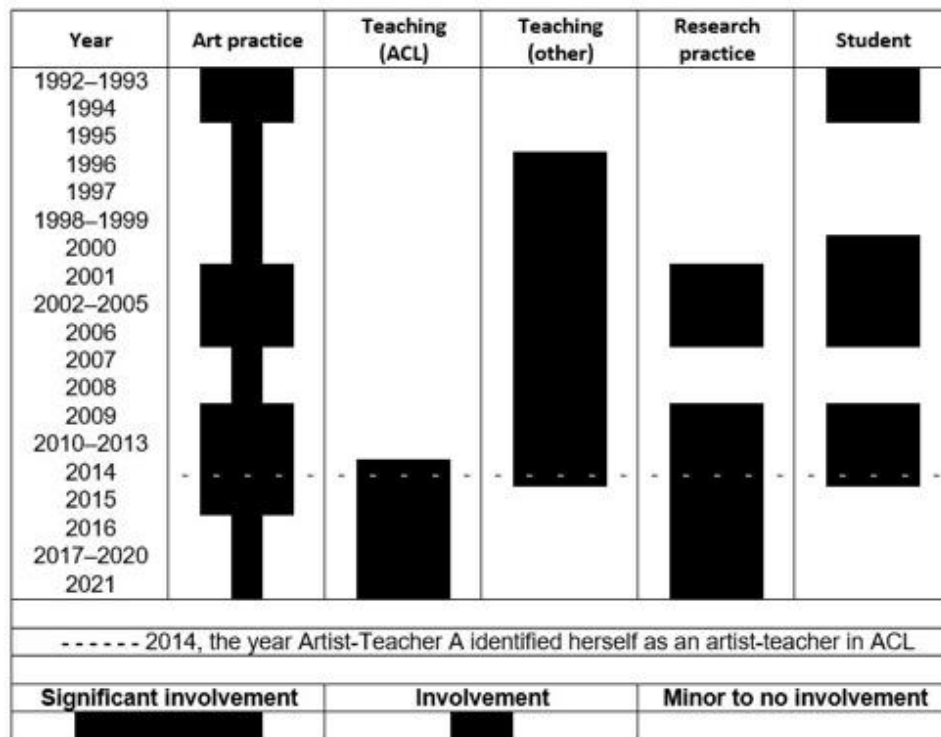
#ATACL23



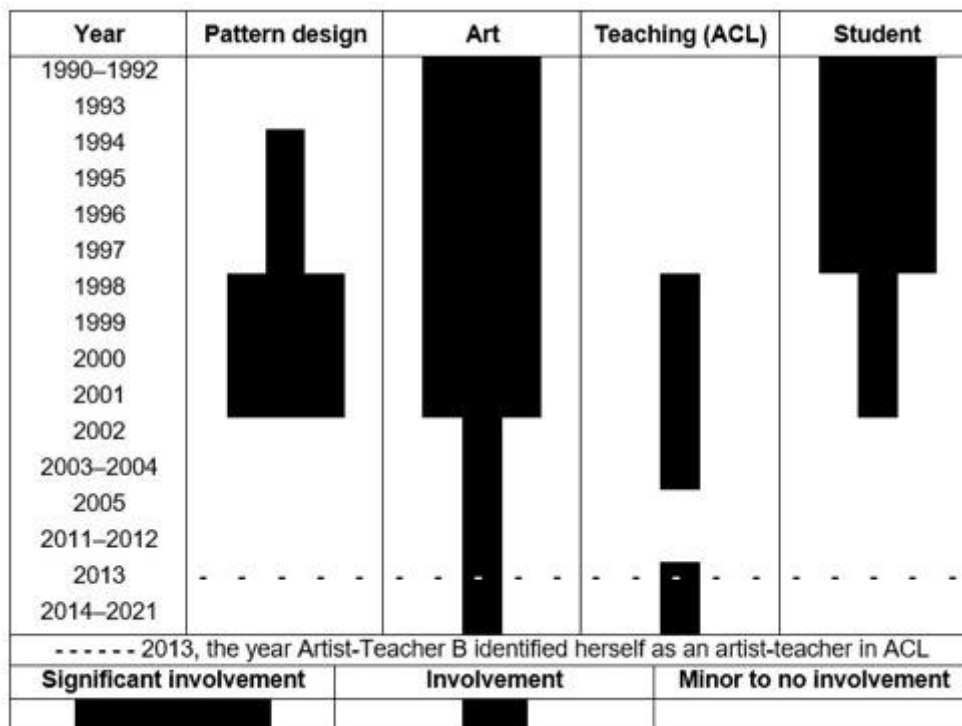
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OF THE ARTS



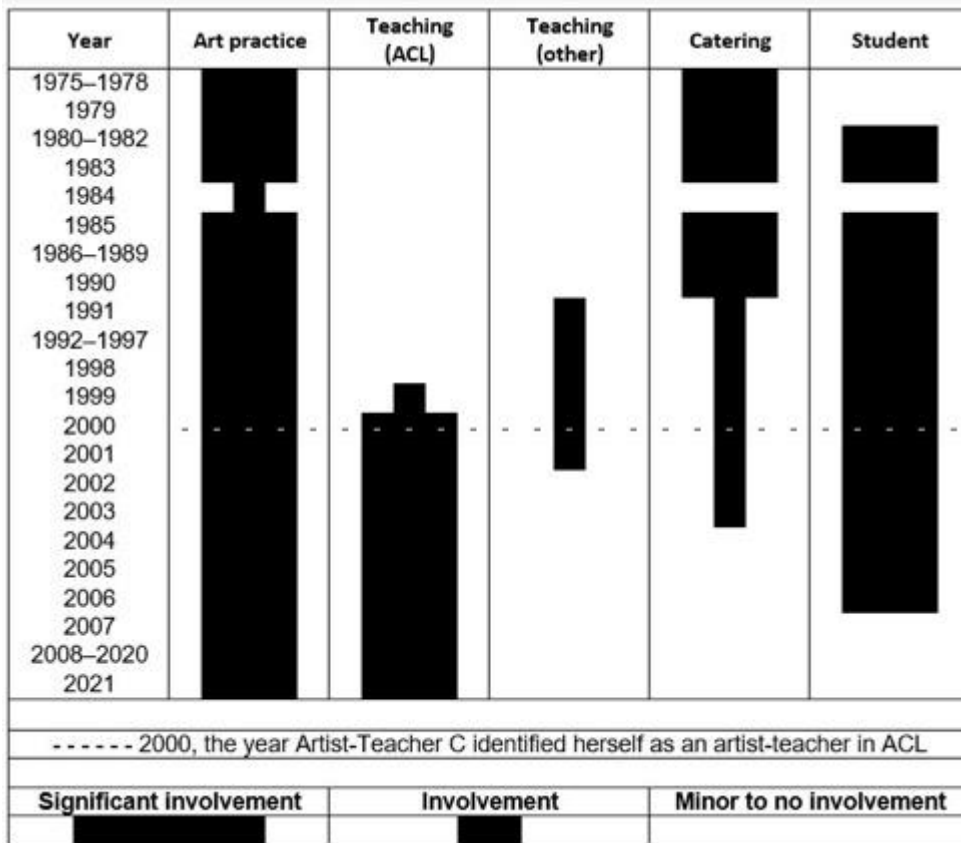
Appendix 3: Networks of enterprises



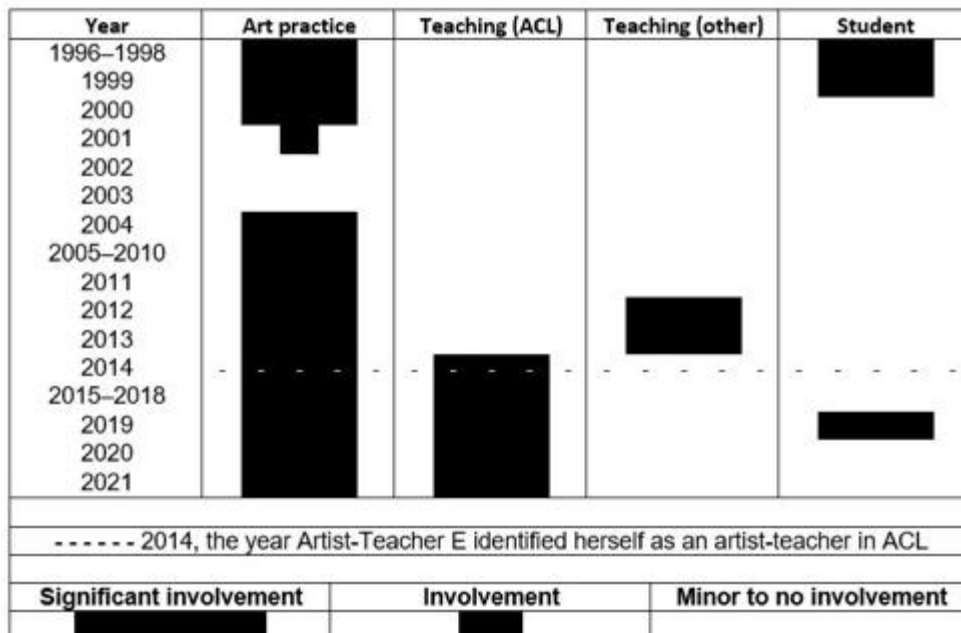
Artist-Teacher A's network of enterprises



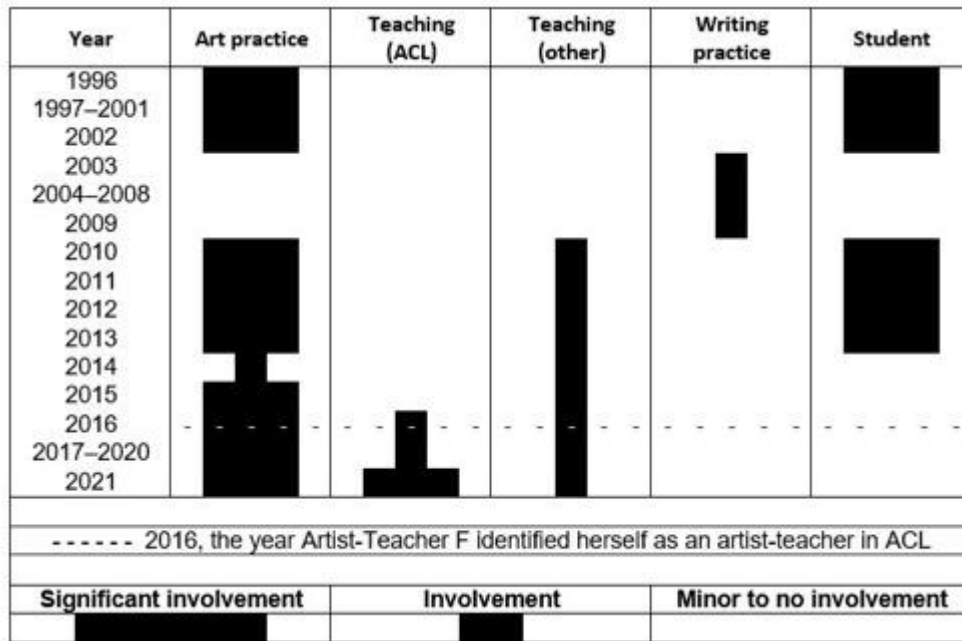
Artist-Teacher B's network of enterprises



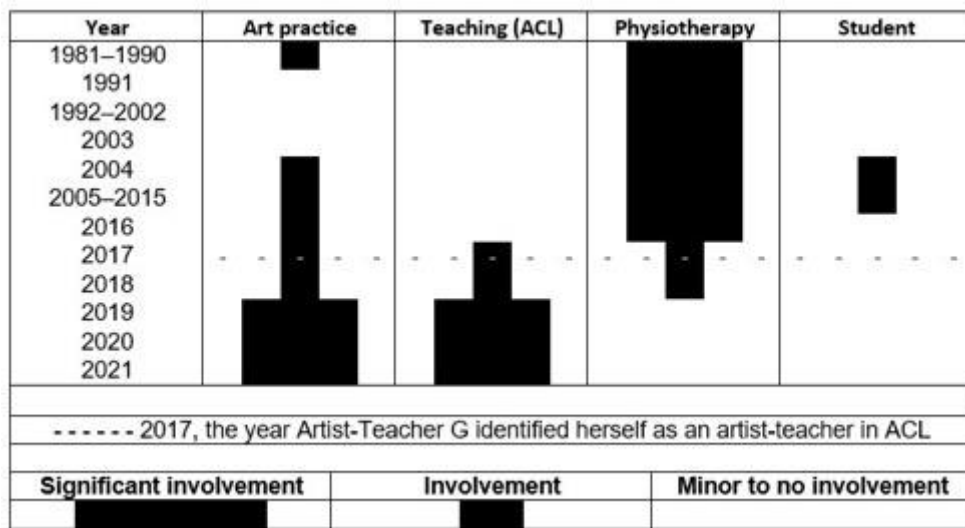
Artist-Teacher C's network of enterprises



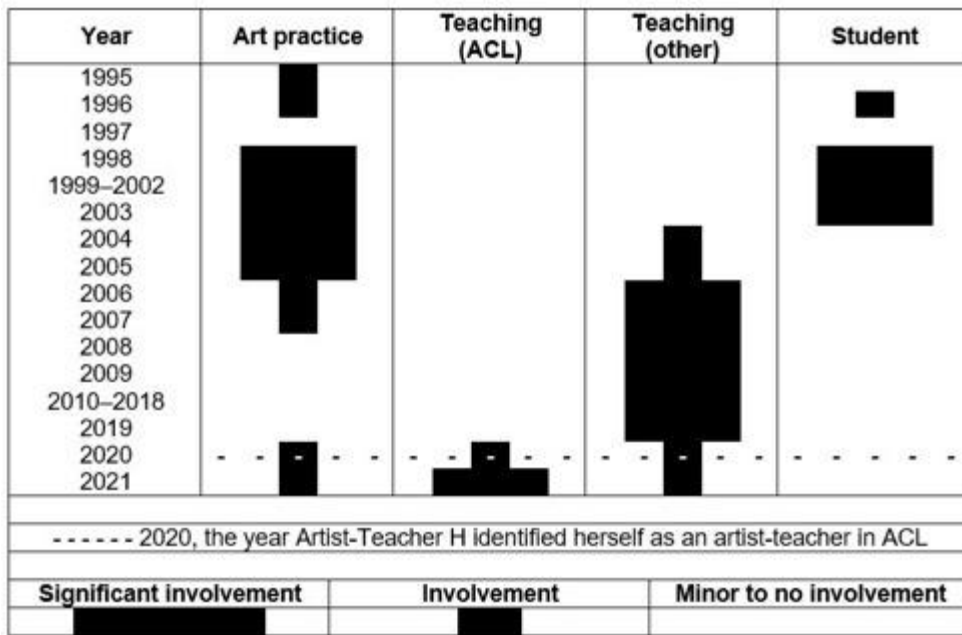
Artist-Teacher E's network of enterprises



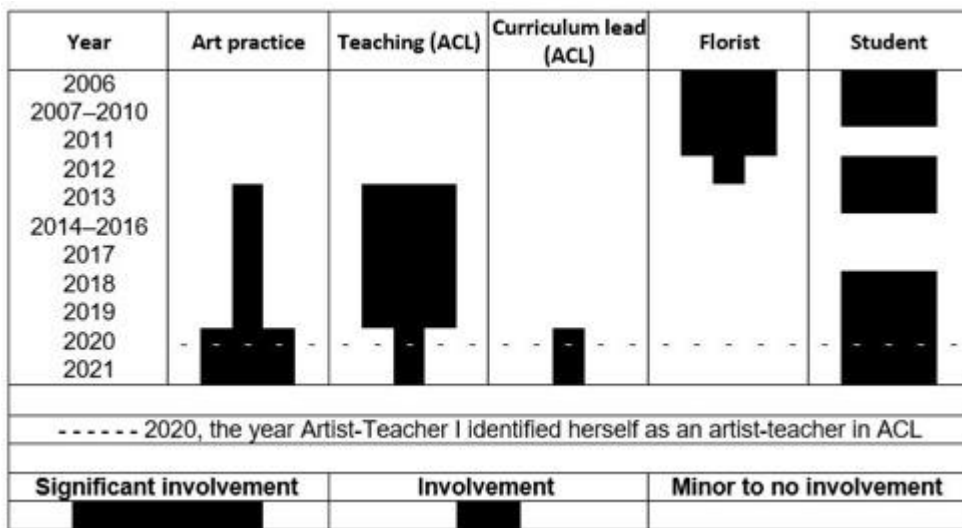
Artist-Teacher F's network of enterprises



Artist-Teacher G's network of enterprises



Artist-Teacher H's network of enterprises



Artist-Teacher I's network of enterprises

Year	Art practice	Teaching (ACL)	Studio work	Student
1980–1990	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
1991				
1992	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
1993–1999				
2000	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2001				
2002–2004	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2005				
2006	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2007–2011				
2012	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2013				
2014–2017	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2018				
2019	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2020				
2021	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]

----- 2001, the year Artist-Teacher K identified himself as an artist-teacher in ACL

Significant involvement	Involvement	Minor to no involvement
[Solid black bar]	[Solid black bar]	

Artist-Teacher K's network of enterprises

Year	Art practice	Teaching (ACL)	Teaching (other)	Other	Student
1978	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
1979					
1980	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
1981					
1982	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
1983–2009					
2010	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2011					
2012	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2013–2017					
2018	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2019					
2020	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]	[Solid black bar]
2021					

----- 2012, the year Artist-Teacher L identified herself as an artist-teacher in ACL

Significant involvement	Involvement	Minor to no involvement
[Solid black bar]	[Solid black bar]	

Artist-Teacher L's network of enterprises

Year	Art practice	Teaching (ACL)	Teaching (other)	Student
1991	█			
1992	█			
1993			█	█
1994			█	█
1995–2004			█	█
2005			█	
2006	█	█		
2007–2016				
2017	█			
2018	█			█
2019	█			█
2020	█			█
2021	█			█
----- 2006, the year Artist-Teacher O identified herself as an artist-teacher in ACL				
Significant involvement		Involvement	Minor to no involvement	
█		█		

Artist-Teacher O's network of enterprises

Year	Art practice	Teaching (ACL)	Church/Community	Physics	Student
1975–1981	█			█	█
1982	█			█	█
1983–1986	█		█	█	█
1987	█		█	█	█
1988–1989	█		█	█	█
1990	█		█	█	█
1991	█		█	█	█
1992–1996	█		█	█	█
1997	█		█	█	█
1998–2002	█		█	█	█
2003	█	█	█		█
2004	█	█	█		█
2005–2017	█	█	█		█
2018	█	█	█		█
2019	█	█	█		█
2020	█	█	█		█
2021	█	█	█		█
----- 2003, the year Artist-Teacher P identified herself as an artist-teacher in ACL					
Significant involvement		Involvement	Minor to no involvement		
█		█			

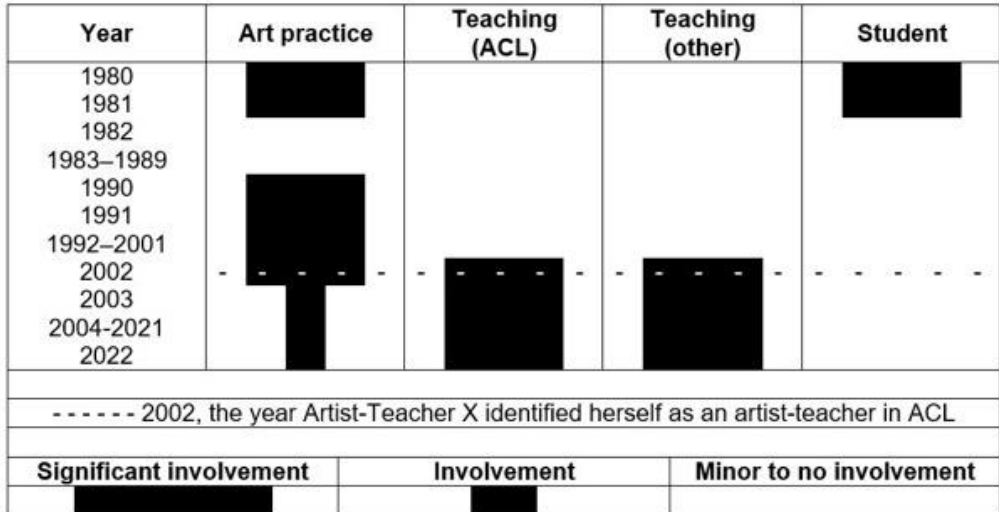
Artist-Teacher P's network of enterprises

Year	Art practice	Teaching (ACL)	Teaching (other)	Student	
2006					
2007					
2008					
2009					
2010					
2011					
2012					
2013–2016					
2017					
2018					
2019					
2020					
2021					
----- 2021, the year Artist-Teacher V identified herself as an artist-teacher in ACL					
Significant involvement		Involvement		Minor to no involvement	

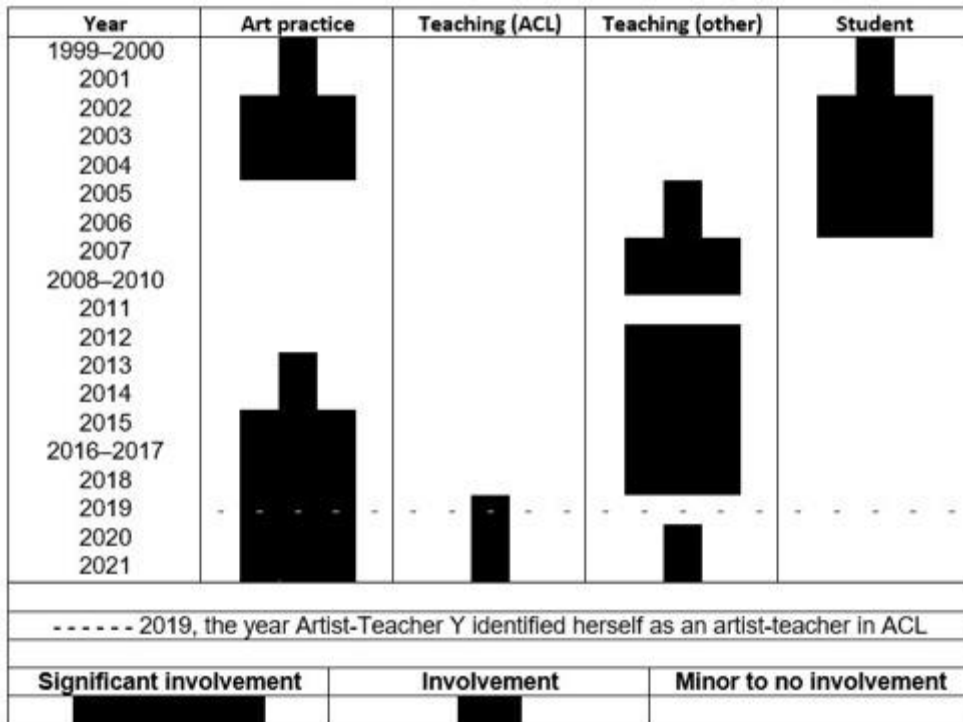
Artist-Teacher V's network of enterprises

Year	Art practice	Teaching (ACL)	Teaching (other)	Curating	Student	
2004						
2005						
2006						
2007						
2008						
2009						
2010						
2011						
2012						
2013						
2014						
2015						
2016						
2017						
2018						
2019						
2020						
2021						
----- 2021, the year artist-teacher W identified herself as an artist-teacher in ACL						
Significant involvement		Involvement		Minor to no involvement		

Artist-Teacher W's network of enterprises



Artist-Teacher X's network of enterprises



Artist-Teacher Y's network of enterprises

Year	Art practice	Teaching (ACL)	Church	Hospitality	Student
1994					
1995–1999					
2000					
2001					
2002					
2003					
2004–2008					
2009					
2010					
2011–2016					
2017					
2018					
2019					
2020					
2021					
----- 2019, the year Artist-Teacher Z identified herself as an artist-teacher in ACL					
Significant involvement		Involvement		Minor to no involvement	

Artist-Teacher Z's network of enterprises

Appendix 4: Focus group round 1 PowerPoint prompts

Focus Group

Artist-Teachers in ACL

2022

Ice breaker round

Tell us your name and what it means to be an artist-teacher in ACL, to you

What effects do the different qualities of ACL have on artist-teachers working in this sector?

How does the experience of teaching in ACL contexts influence professional identity formation of artist-teachers?

How might the role of the artist-teacher contribute to teaching and learning within the ACL sector?

Defining the artist-teacher

- “An individual who practises making art and teaching art and is dedicated to both activities as a practitioner” (Thornton, 2013)
- “A professional artist with the competency needed to work in and through the arts in an educational and/or community setting” (Ulvund, 2015)
- “An individual who parachutes into all manner of places and works with whomever they find to help them make their own artwork” (Jaffe, Barniski and Cox, 2013)

Proposed definition for Artist-Teachers in ACL

I am a professional artist and teacher and am dedicated to both as a practitioner. I have the competency needed to work in and through the arts in a community educational setting.

Character Traits

Autonomous

Inspirational

Reflective

Encouraging

Dedicated

Creative

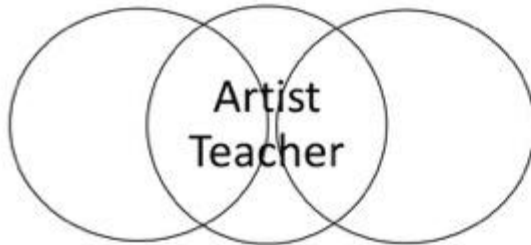
Passionate

Art skills

Visual models of the artist-teacher

- a) Artist-teacher model
- b) Tetrad identity model
- c) Networks of enterprise
- d) Artist-teacher Likert Scale
- e) Tetrad flux model

a. The Overlapping Concepts Figure

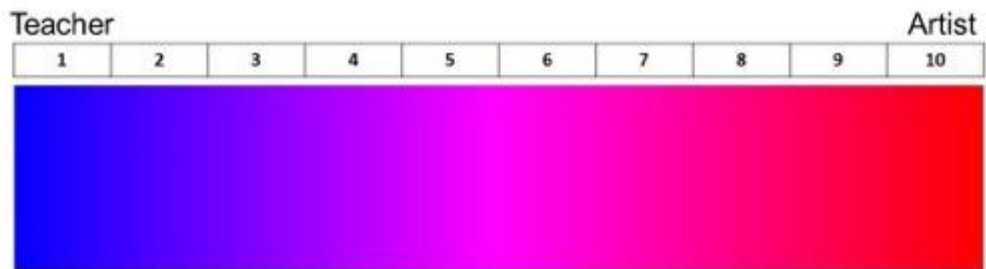


About:

Shows the artist-teacher as a dual role, with equal weighting on both roles.

A visual representation of the artist-teacher.

b. The Artist-Teacher Likert Scale

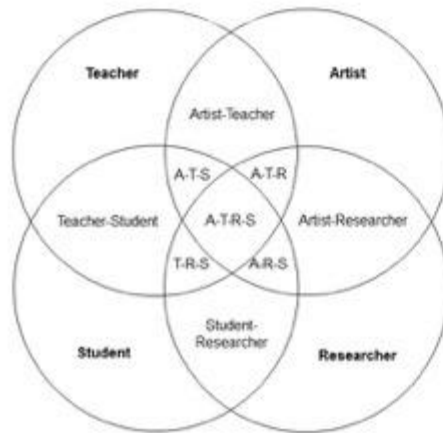


About:

An artist-teacher continuum, used as a tool for artist-teachers to place themselves on.

Can be used to reflect on identity and where the artist-teacher ideally want to be.

c. The Tetrad Identity Model



About:

A model to visualise the multiple identities an artist-teacher might have.

Shows how these multi-layered identities are formed.

A snapshot of identity.

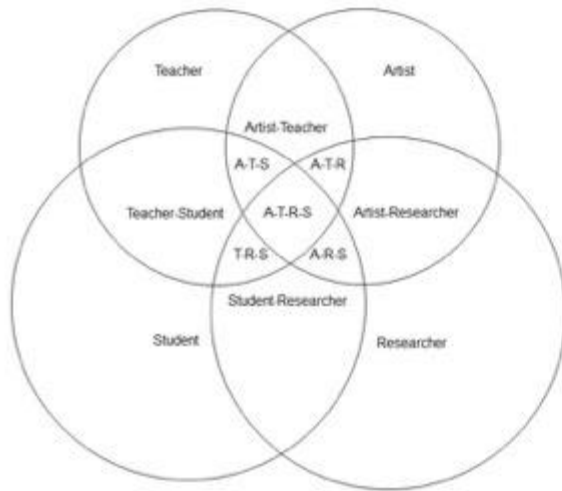
d. The Network of Enterprises

Year	Art Practice	Teaching (ACL)	Teaching (Other)	Research	Student
2013	█				█
2014	█				█
2015	█				█
2016	█	█	█		█
2017	█	█	█		█
2018	█	█	█		█
2019	█			█	█
2020	█			█	█
2021	█			█	█
----- 2017, Year Abbie Cairns Identified Herself as an Artist-Teacher in ACL					
Significant Involvement		Involvement		Minor to no involvement	
█		█		█	

About:

A tool to visually chart and track the multiple enterprises an individual has and their involvement in them over large periods of time.

e. The Tetrad Flux Model

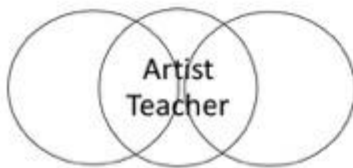


About:

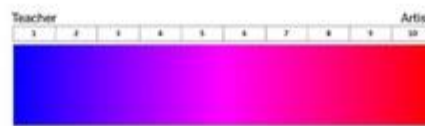
A model to visualise the multiple identities an artist-teacher might have and their levels of involvement in each.

Shows how these multi-layered identities are formed. A snapshot of identity.

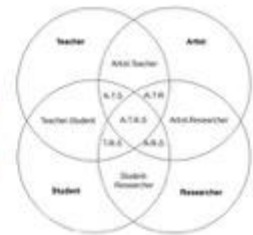
a. The Overlapping Concepts Figure



b. The Artist-Teacher Likert Scale



c. The Tetrad Identity Model

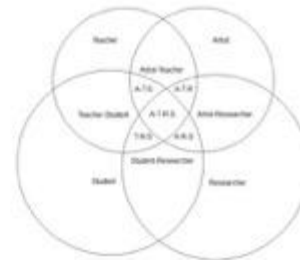


Year	Art Practice	Teaching (ACI)	Teaching (Other)	Research	Student
2013	█				
2014	█				
2015	█				
2016	█				
2017	█	█	█		
2018	█				
2019	█				
2020	█				
2021	█				

..... 2017, Year Abbie Cairns Identified Herself as an Artist-Teacher in ACL

Significant involvement	Involvement	Minor to no involvement
█	█	

d. The Network of Enterprises



e. The Tetrad Flux Model

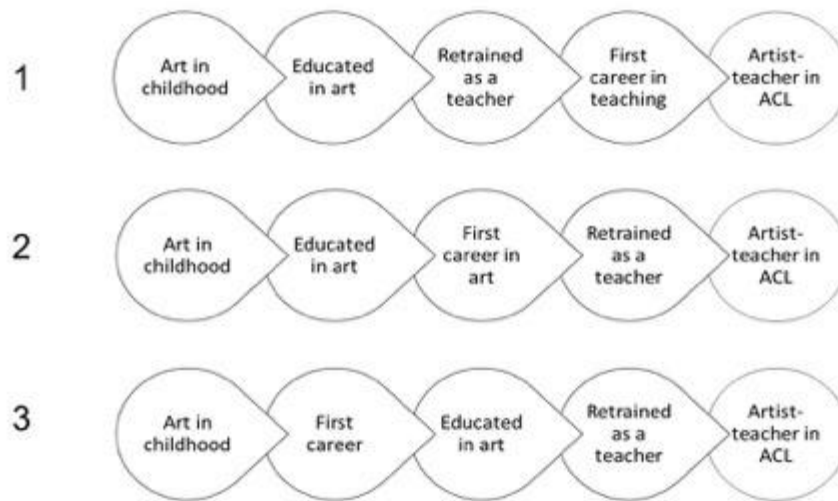
Prompt

"Time is the most dominant way of understanding artist-teacher identity and conflict"

Word Association

Motivation

Basic Social Process



Composite Characters and Stories

- Emily
- Jessica
- Carol

Continued Professional Development and Communities of Practice

- **VALUE EXPERTISE:** to share best practice in the subject area and have a repository of resources
- **ENGAGE WITH RESEARCH:** to ensure that the artist-teacher ACL workforce is informed by research and has the opportunity to contribute to research
- **ADVOCACY:** to be a recognised 'voice' for the subject area for stakeholders to engage with (e.g. Awarding Organisations)
- **COLLABORATION:** to work on collaborative projects to enhance work in the subject area
- **SUPPORT:** to build a supportive network to share best practice with and to talk to about the little things
- **WORK WITH INDUSTRY:** to engage with employers to build stronger links between learning and work

Any other comments?

Thank You

Thank you for your participation! The focus group has now ended.

Appendix 5: Focus group round 2 PowerPoint prompts

Round 2 Focus Groups Prompts

Artist-Teachers in ACL
2022

Please introduce yourself, who you are, and how long you have been working as an artist-teacher in ACL

Co-Produced Definition

“I am a professional artist and teacher and I am dedicated to both. I have the competencies needed to work in and through art and adult community learning”

Four Words – which and why?

Teacher: a person who teaches, especially in a school

Tutor: a private teacher, typically one who teaches a single pupil or a very small group

Educator: a person who provides instruction or education

Practitioner: a person actively engaged in an art, discipline, or profession, especially medicine

Four Choices – which and why?

- a) Artist-Teacher
- b) Artist-Tutor
- c) Artist-Educator
- d) Artist-Practitioner

Co-Produced Character Traits

Ambitious	Art skills	Autonomous	Creative	Dedicated
Encouraging	Equal	Fair	Flexible	High Achieving
Innovative	Inspirational	Mindful	Open Minded	Passionate
Personable	Professional	Reasonable	Reflective	

Basic Social Process – Findings

Right: Theory diagram

8 out of 9 participants selected the anticipated BSP

A negative case is to be expected



Professionalism

- What does being a professional mean to you?
- Are you a professional? In what ways? Or why not?

- What does it mean to be a professional artist?
- What does it mean to be a professional teacher?

- Do you think others view you as professionals?

Professionalism- Survey results

	Artist-Teacher n=42	Students n=11	Managers n=11
Yes	39	10	11
No	0	1	0
Unsure	3	0	0

Values

- What are your values and how/do they fit into being an artist-teacher in ACL?
- Why do you hold these values?

Visualizing the Artist-Teacher - Findings

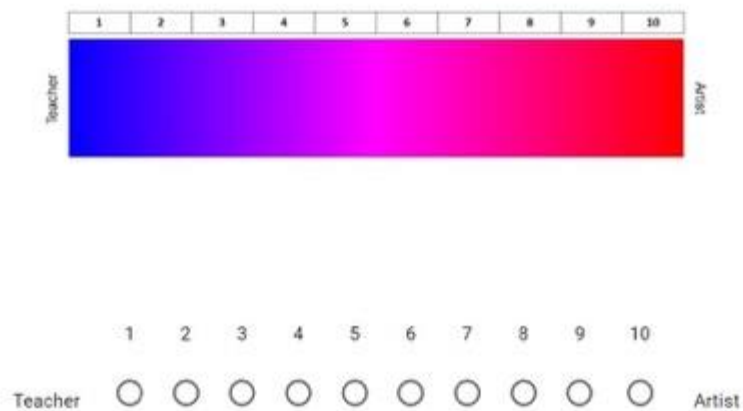
- Most applicable to real life
 1. Network of Enterprises
 2. Artist-Teacher Likert Scale
 3. Tetrad Flux Model
 4. Tetrad Identity Model
 5. Overlapping Concepts Figure
- Least applicable to real life

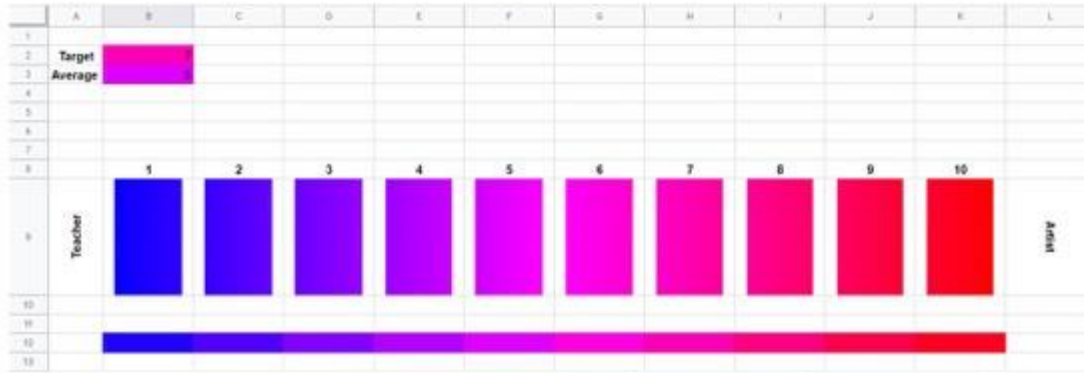
Development of an Artist-Teacher Likert Scale (ATLS) Application

- Bring in elements of the Network of Enterprises
- Interactive
- Changeable

- Rate your identity daily – or as often as you like
- Application automatically generates your average over time in real time
- Set a personal goal (number position on the ATLS)
- Receive feedback on how to achieve that goal

Place yourself on the Artist-Teacher Likert Scale *





	A	B	C
1	Timestamp	Place yourself on the Artist-Teacher Likert Scale	
2	4/18/2022 16:37:50		6
3	4/18/2022 17:20:05		5
4	4/18/2022 17:20:10		9
5	4/18/2022 17:20:15		2
6	4/18/2022 17:37:42		5
7	4/18/2022 18:06:34		6
8	4/18/2022 18:06:39		4
9			

Artist-Teacher Likert Scale App

- Aim: Track your identity, cross overing to being a CPD tool
- What are your thoughts and feelings about this?
- What would you want from an app/interactive CPD tool?

Looking forward

- What does the future look like for artist-teachers in ACL?
- Do you see yourself leaving ACL any time soon? Why/not?

Dissemination ideas

- Participant exhibition
- One day symposium/conference

Any other comments?

Thank You

Thank you for your participation! The focus group has now ended.

Appendix 6: Focus group round 3 PowerPoint prompts

Focus Group

Networks of Enterprises and the 1st Artist-Teacher in ACL Conference

Networks of Enterprises

Year	Patterns Design	Art	Teaching	Student
1990-1992		■		■
1993		■		■
1994	■	■		■
1995	■	■		■
1997	■	■		■
1998	■	■	■	■
1999	■	■	■	■
2000	■	■	■	■
2001	■	■	■	■
2002	■	■	■	■
2003-2004	■	■	■	■
2005	■	■	■	■
2011-2012	■	■	■	■
2013
2014-2021
..... 2013, Year Artist-Teacher B Identified Herself as an Artist-Teacher				
	Significant Involvement	Involvement	Minor to no Involvement	
	■	■	■	

A type of diagram first used by American psychologist Howard Gruber with creative people at work.

Gruber outlines that they encompass several related activities that allow the "creative person" to continue towards goals in different areas.

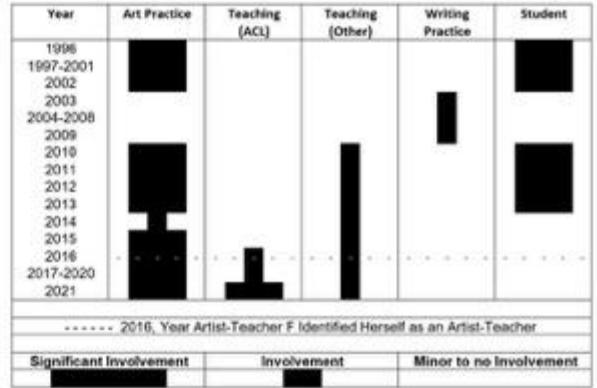
The diagram is intended to help the individual to track numerous enterprises that change over time.

Networks of Enterprises

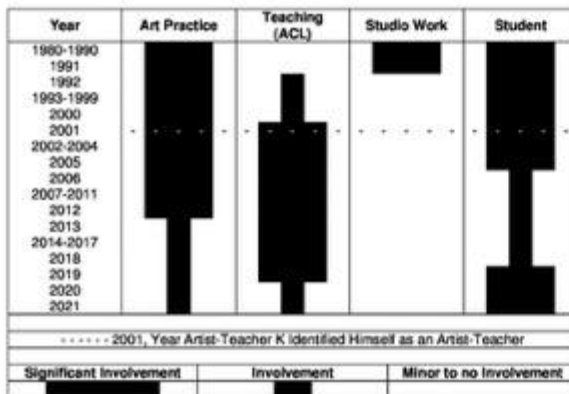
The width of the columns indicates the level of involvement in each, from none to significant.

This shows the "trade-off" between the enterprises, as well as the "density and breadth" of them.

Helps to visualise the "streams of thinking" that leads us to how we identify.



Networks of Enterprises



I have come to think of it as a kind of visual CV and a tool for personal discovery.

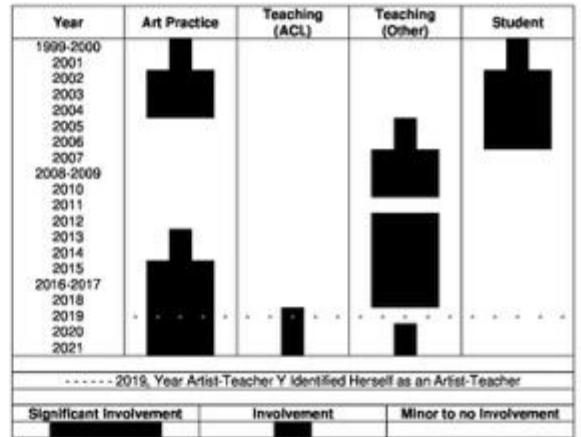
The tool can be used to help us understand our professional careers.

Networks of Enterprises

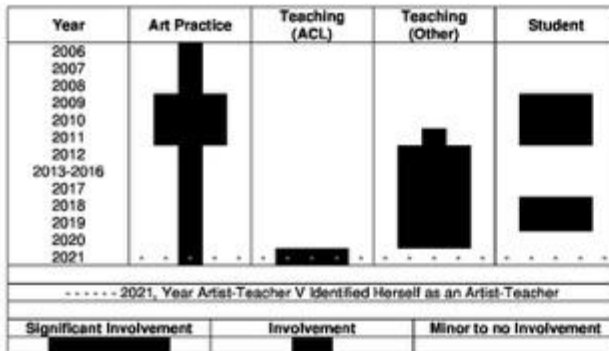
The intended use by Wallace and Gruber was goal achievement.

You can use the network of enterprise to help you reach your goals but assessing the significance of each enterprise and its relation to what you want to achieve.

If my goal is to be a prolific exhibiting artist, but the significance of art is low, this is unlikely to happen.



Networks of Enterprises



Networks of enterprises track your life over time – decades, years, months, or weeks.

You can tailor them to document your timeline and use them to visually tell the story of your professional career.

Networks of Enterprises

- Name your enterprises
- Pick a time frame that works for you – monthly.
- Assess the significance of each enterprise – high, low, none.

2023	Art Practice	Teaching (ACL)	Teaching (Other)	Research	Student
January	█	█	█	█	█
February	█		█	█	█
March	█			█	█
April	█			█	█
May	█			█	█
June	█			█	█
July	█			█	█
August	█			█	█
September	█			█	█
October	█			█	█
November	█	█		█	█
December	█			█	█
Significant Involvement		Involvement		Minor to no Involvement	
█		█			

Year	Art Practice	Teaching (ACL)	Teaching (Other)	Research	Student
2013	█				█
2014	█				█
2015	█				█
2016	█				█
2017	█	█	█		█
2018	█	█	█		█
2019	█			█	█
2020	█			█	█
2021	█			█	█
----- 2017, Year Abbie Cairns Identified Herself as an Artist-Teacher in ACL					
Significant Involvement		Involvement		Minor to no Involvement	
█		█			

2023	Art Practice	Teaching (ACL)	Teaching (Other)	Research	Student
January	█	█	█	█	█
February	█	█	█	█	█
March	█			█	█
April	█			█	█
May	█			█	█
June	█			█	█
July	█			█	█
August	█			█	█
September	█			█	█
October	█			█	█
November	█	█		█	█
December	█			█	█
Significant Involvement		Involvement		Minor to no Involvement	
█		█			

1st Artist-Teacher in Adult Community Learning Conference

#ATACL23

Theme: Coming Together

A one-day online conference
Date TBC

Call for abstracts coming soon!

More information at: <https://sites.google.com/view/at-in-acl-coop/home>



1st Artist-Teacher in ACL Conference

The 1st A-T in ACL conference will take place online in March 2023 and is intended as a space to bring together artist-teachers working in the sector to share good practices, research, ideas, and experiences.

The conference draws on the wider aims of the A-T in ACL CoP and intends to help us build a supportive network, value our expertise, share best practices and talk about the 'little things.'

The conference will include a keynote address, participant contributions, and interactive art activities. Join the conversation on social media by using the hashtag #ATACL23.

Abstract Guidelines

This conference welcomes contributions from artist-teachers in ACL at all stages of their careers, on their experience of being an artist-teacher in ACL.

The conference accepts contributions in several forms including, but not limited to paper presentations, poster presentations, workshops, and arts-based research.

The theme of the conference is 'Coming Together,' to make the 1st conference if its kind.

Please submit an abstract no longer than 200 words to register your interest in contributing to this conference.

Each presenter will be given a 15-minute slot + 5 minutes for questions and answers.

Abstracts will be published online before the conference date.

Sub-themes

- Motivation to be an artist-teacher in ACL
- Conflicts faced by artist-teachers in ACL
- Values of artist-teachers in ACL
- Becoming an artist-teacher in ACL
- Impact of artist-teachers in ACL on their learners

Questions and comments

Appendix 7: Impact of participation on participants

Online Surveys

Artist-Teachers

“This has made me reflect on my jobs with a different focus. Before I started this I would have doubted that I would see myself as an artist.”

“Made me think.”

“Made me think and reflect.”

“I've never had an opportunity to express my views around this before. I forgot why I got into teaching and how many years I have been doing it.”

Managers

“Made me think more about how to support some of my staff.”

Interviews

Artist-Teachers

“It's been really interesting and it's quite good to sort of then look back and reflect and think about you know.”

Focus Groups

Artist-Teachers

“Great session, focus group Abbie, always gives me lots to think about and a few things to 'adapt' to my own learning, teacher practice. Loving your research and variety in your methods and findings.”

“I've really enjoyed being a part of your research, Abbie, because I've learned quite a bit from it and it's been great to be able to think about these things and, and um ask these questions if, if they make sense and I've been happy to do that in my own time and not get paid for it.”

“these questions are kind of, you know, they're not, not quite, not conversations you have everyday are they? So good though.”

“It's really made me think actually, as I say, I've never really, I haven't, I haven't really missed not being part of but professional body. But talking about this today, it makes me just think, you know. Yeah, all sorts of all sorts of reasons really.”

Appendix 8: Autoethnographic vignette collection

8a: Becoming an Artist

Early Art Memories

Earliest memories, aged three, at the University of Essex day care centre, a nursery that my Nan worked in - the only reason I was here, rather than at the village nursery held in the village hall, a place I had refused to return to after having a plastic red teacup with large yellow flowers thrown at me. An early start and drive by car, arriving with the workers early, rather than with the other children half an hour later. An opportunity which meant I got to unlock the door, press the combination of numbers, turn the lock. A large building with long corridors, bright lights and a distinct smell of artificially scented orange disinfectant. Sitting at an easel painting a picture with Mary – who it later transpired was in fact called Laura, positioned as close to the nursery room door as possible for a quick getaway - I did not enjoy education at this young age. Three boys, Matthew, Jacob, Niesen, on a large blue bean bag sat across from us, as we squeezed on one chair and wondered who would get to take home our collaborative masterpiece home at the end of the day. Four pots of thick ready mixed paint that smelt of chalk and chemicals, large clunkily wooden paint brushes – one for each plastic pot with safety lid, no water. Pastel coloured A3 sheets of sugar paper waiting for a brush stroke. Names neatly written in the left corner with a black marker pen. The work was taken and hung from the ceiling to dry. Avoiding worksheets and outdoor play this is where I stayed until my Nan appeared at the door at lunch time. Over to the onsite Chinese restaurant for overcooked rice and packets of tomato ketchup in a beige polystyrene take away carton with a white plastic fork, regaling my tales of painting – was I an artist then? Another day, maybe the same or maybe months apart. Chinese New Year, eating half of a digestive biscuit with a chop stick. Sitting in a circle on small plastic chairs.

Wondering what was going on. That afternoon sans shoes and socks we walked across large sheets of white paper with coloured feet dipped in the same ready mixed paint, poured into paint trays. Hands held to make sure you didn't slip. Feet cleaned on the other side with baby wipes.

Years later, older now, at my grandparents, grandad as an artist. His art studio located at the bottom of a long garden, a thick smell then of cigarettes and white spirit. A place filled with possibility, paint and tools. Dressed in a new pink skirt and top two piece I returned to the house hours later with a speck of red oil paint on my skirt, hands dirty, throwaway art created. Am I an artist now?

Many days of many years spend in this garden, on the periphery of this studio. Sometimes copying, learning from the master how to knock pieces of stone off a block past its best, and chisel away to create a face, a nose. Here I started my apprentice. Hard work.

Primary school. A Church of England education, a grey concrete building. My idea of hell then and now. Structure, spelling, children. An unhappy place of six years, interjected with art and playing rounders on the large playing field adjacent to the fenced in building. Decorating black bin bags outside, under a large tree, wind blowing.

Creating cyanotypes with the local art group, grandad included. Storeroom repurposed into dark room. Collecting nature and arranging it onto small sheets of paper. Watching the magic happen.

Monday school at the village chapel during the summer holidays. Free to attend, activities and biscuits with an aside of singing hymns. Musical instruments and decorating biscuits with coloured icing. Green watery icing in small bowls with teaspoons, digestive biscuits – one each and a toothpick. Icing too runny to decorate with, through that didn't stop me trying. Avoiding the community singing to grab another digestive and try again.

One standout day, an activity that brought together art and language. Drawing dragons and using similes. A yellowy-orange dragon which took up the best part of an A4 page. A computer typed and printed extract...his eyes like golden fire...or something to that effect. Maybe more eloquent, 'did you write this, this is really good'. Perhaps more insulting than complementary. At this stage the written word was not my forte, rebelling against reading and writing for most of my formative years. Labelled as a little slow and border line dyslexic. In reality, I just didn't want to do it on their terms. Here began my interesting relationship with text and art.

At home, in the garden under the hot sun, on the pink slabbed patio, pouring thick ready-mix plaster into silicone moulds of animals, a dog a butterfly. Boxes of choice. Empty ice cream boxes and lolly sticks holding the mound upside down to ensure that no plaster was lost. Feeling the heat of the plaster drying through the silicone I wasn't supposed to be touching. Waiting. An activity we would do often. Once dried the tense moment of removing the silicone mould from the plaster. Some not quite set, other lose their ears. Patience not yet a virtue developed. Once dried paint from the shed at the end of the garden is applied. Paint that has been in the shed for as long as I remember and has only just been thrown out in 2021. Even then watery and separated. Shake well to remix the context. A familiar smell and a coating of dust and cobwebs. The paints lived in a yellow box, red box, behind the selection of bikes, under the garden furniture. Paint brushes borrowed from my Grandads studio, carefully inspected before given to me to use.

Summer club ran by my Mum and my Nan in the village hall. Papier Mache a life-size rowing boat, to be painted red. No rationale given. Piles of newspaper, its origin unknown. Too much of it for it to have been unplanned. Large tubs of PVA glue, sticky, setting, lumpy from litre bottles that resembled petrol cans. A collaborative effort, always someone working on it, no ownership and little guidance. Tables of junk modelling. Empty food boxes and masking tape. A free for all. Creativity in childhood encouraged.

Leaving school with future predictions of my success as low, bottom of the class.

Jump to secondary school, another place that I would rather not be. Free bus ride out of the village, early mornings, wild with teenagers. Top deck reserved for the smokers. Top set, top of the class. Future predictions high, academic. High achieved. Residential 'boff' camp.

Art was marginalised here, discouraged – though still an option. Few lasting memories of art class, two rooms equipped with heavy metal tables. Etched with messages from years gone by. High stalls I struggled to sit on, feet dangling down. None the less a safer space within the school. A place with rough dark carpets, even higher fences, artificial light and poor classroom management. Lunch times spent in the art room, avoiding the chaos of the rest of the school.

Working with clay, dirty hands and frustration. 'Let me feel your hands...your hands are too hot for the clay', blows of cold water and patience. What I was making unknown now. However, something tangible that the teacher taught me, a fact that stayed with me about working with clay. Much else of secondary school forgotten. At home in my bedroom playing with cardboard trays from the supermarket. Cutting, sticking, reorganizing. Overing with patterned paper.

A battle to take art and food technology at GCSE. Food technology taken with a focus on cake decorating. Edible art, I was sold. Less thrilled about the exam board assigned fish project that ran alongside the cake decorating.

A timetabling nightmare apparently. An academic student who shouldn't be taking these subjects. Negotiated by staying late to finish ICT course work and attending weekend science workshops. Art was not my most successful subject in terms of grades. At this point I wanted to be a chef, not an artist, though it was clear I just wanted to do something with my hands and baking cakes came with the added benefit of there being cake. Taste testing as mandatory.

Several things happened that turned me away from the life of a chef and towards one of an artist. Firstly, the realization that, like with the fish, if I become a chef, I

would have to eat food I did not like. Secondly, a badly timed late development of gluten intolerance, in a time before avoiding gluten was cool and a change that affected my bakes. Thirdly, a mock interview for a mock job on 'careers day', when I encountered my first experience of sexism, when the rather large and in my memory now caricature of a male chef told me that I in fact did not look like a chef, and that instead the student he interviewed before me, a well-built male did. Disregarding any knowledge of skill, knowledge or attainment in favour of pure visuals. And lastly an ill-fated work placement at a restaurant, while the unbutchered hanging pig in the larder did not bother me, the sex based 'banter' did.

I learnt young, that it was impossible for the people around you to tell you that you could not pursue the arts if your Grandad was an artist, as it would not only insult me but also him. A weapon I used often.

GCSE art, mock exam. Pointless and unrelated to the actual exam. Sports hall, lines of individual tables and chairs, names in alphabetical order. Tables wobbly and varnished black to hide the years of use, indents of text still showing themselves. Water bottles minus label, a black biro and a pencil and rubber. A written art exam – unlike anything done within class until now and a drawing transcript of a lizard to predict your final grade. This does not feel like art, and I do not feel like an artist. Jumping through hoops.

Final project and ten-hour exam based on the untimely death of Michael Jackson. The choice made little sense as prior to his death I can't say I was a particularly devoted fan.

First Exhibition – I am an artist

The question becomes 'when did I become a professional artist?', rather than 'when did I become an artist'. As I think that I have always been one.

The first time I recall feeling like a professional artist was on the occasion that I saw my artwork hanging in the Art Exchange Gallery. It was April, going into May 2013, during my Art and Design Foundation. In the art studio, I see a poster pinned into the otherwise empty notice board. An open call for student art. Open for just two weeks. But open none the less to the public. My first real* exhibition.

*Here I am discounting educational organized exhibitions

Artwork accepted, an A3 mount board - thick cardboard black on one side, white on the other - adorned with an array of differently size circles and lines, description reads 'the family tree', each circle colour coded. Organized and minimalist. Some content redacted for ease and symmetry.

Created on my bedroom floor – pointedly outside of education - with a pencil, compass, ruler and five coloured fine liners; blue, green, red, purple and yellow. The pens not touched until the pencil lines were exacting.

Private view unattended, or perhaps un-hosted, I arrive at the gallery with my Mum and grandparents a week into the exhibition. My grandad takes a picture of the outside of the gallery and then of my work. I feel proud.

A moment of feeling that I've made it, or at least that I have made artwork that now hangs in a gallery. I have made it of my own accord and in my own time and with my own resources. I feel as though I own the work that hangs on the white gallery wall, unframed, another of my decisions. One that I have stuck to ever since.

In hindsight, this may not have been the feat that this young artist saw it to be, the exhibition accepted all work put forward. The exhibition is undocumented on their website.

Money and Professionalism

During my art foundation, sat in a small computer room, a top a table. A room that three years later I would be teaching in. It is sometime between September 2012 and June 2013. One wall of the room is lined with PC monitors, mostly turned off and unused and twirly office chair, blue fabric, stained with what is hopefully just rogue paint. In the centre of the room a bank of tables and chairs, more there for storage than use. A corner of the room, opposite the computer and next to the door, is taken up by a temporary floor to ceiling box made from thin wooden sheets, painted white on the outside.

Art. But not mine.

I sit at the back of the room; it is lunch time, and I am with another student. Our tutor enters and we talk about being artists. A third student enters and proclaims that we are not professional artists as we are not selling artwork. I say nothing, but wonder, if making money is the only criterion for being a professional artist. She and my friend go back and forth. My tutor and I remain silent.

‘So, if you sell your art, you become a professional’

‘Yes’

‘What if you stop selling your art?’

Silence.

I wonder then, as I do now, can we really swing between being professional and unprofessional? Unaffected by the micro debate I decide I am an artist, neither argument compelling enough to change my mind. There is not much to the thought process, I had just decided that I am without much evidence, proof or thought. I disregard the pre-fix professional and will not consider it again until compiling my thesis seven years later.

We all go to the cafeteria the next block over, reserved for music and theatre students. They argue about vegetarians, fish and pescatarians.

I'm an artist not an art student

I have never felt less like an artist then when studying for my Art A-Level. Or perhaps that should be I felt like a suffocated artist who was not a very good art student.

A year of oppositions and oppression

A year spent drawing hands and

faces

Skipped art classes

A project inspired by Tracey Emin; college computers that blocked most content about Tracey Emin.

The feeling that I was not a very good art student was mutual. At the end of the year parents evening, my art tutor told me that I should not peruse art.

'But that's what she wants to do' my mum argued.

I as I do on most occasions, I stay silent. Thinking to myself that I would be ignoring this advice.

I knew I was an artist, if I did not know then this experience would have convinced me not to pursue art going forward.

I am not sure that education made me an artist as even when education was not going to plan, I still saw myself as an artist. I know this as, when it was suggested at AS level that I did not pursue A Level psychology, I took the advice.

Secondary School Art Memories

I have few secondary school art memories; I have few secondary school memories. They have been intentionally blocked out. However, I often wonder what role these years played in my becoming an artist.

Ironically, none of my memories revolve around the art. Or at least my art.

Year seven. Rumours of one of the art teachers and the drama teacher getting together. They both disappear. Later the drama teacher returns with the art teacher's surname.

Once my art teacher locked us in the art room, as a student roomed the halls with a knife. A sublet move unnoticed by others. Quick, quite strides to the door. A look left and right. Hand to the handle. A gentle flick. Locked in.

The art room, or a football field you would be hard pressed to guess which. Sitting on the tall stalls and the tall metal tables, engraved with years of craft knife miss use. Not text, just deep groves. Legs dangling, too short to reach the floor. Art project now forgot. Two boys playing football with an AA battery. A goal they would have missed if they had tried, my right eye. Or luckily eyebrow. Sharp pain. Blood. Concussion? A 'oh my god, I'm sorry'.

Art GCSE mock, a timed mock not permitted. Instead, we line up and enter the hall to spend one hour on a series of questions and a 'copying' task of a lizard. An image, that I am sure, if I have the time and inclination, I could find with a quick google search. This feels wrong. Even now my art practice is not all that concerned with drawing. I do not see the value of copying a lizard. I pick at the small square desk, thick with black paint and varnish to try and disguise the damage that has been done by years of bored exam students. It is 2015. The black paint and varnish combination only make the text clearer, dates are visible from five plus years ago. I get a B.

Post GCSE art exam, by five minutes. My teacher collects the work in. Someone has submitted their interpretation of WW2, with the exclusive use of stickmen. 'How am I supposed to mark this?', escapes the art teacher's mouth. A shake of his head. He puts it to the bottom of his pile. The student fails.

2022

Words of a Stranger (Success and Money)

March 2013, invigilating a mid-year art foundation pop up exhibition, aptly named 'Pop Up', a yellow, pop art style poster reiterates the point. St Martins Church, Colchester.

A desolate building, filled with artwork. It is cold here wearing-a-ski-jacket-inside-cold. Standing in the back kitchen I read Christopher Hitchens, God is not Great and worry if a disused church is an appropriate local for such a read and avoid the kettle, which is block white plastic from a bygone era and paper cups. With viewers few and far between all there is to do is read.

As I wait for my invigilation buddy a man enters. Dressed in a three-piece suit with matching hat and cane, I wonder if he realises this is not a church, church? I figure that it is my job to talk to him. I leave my book open, pages facing down on the small white table in the kitchen.

I talk to him, and he talks of his nephew, who is studying law at Essex University, a fact he repeats several times. I stay quiet in response as I know many people, my sister included who have studied law at Essex University and as such I am not as impressed, as he seemed to think I should be. I do not share this thought process with him. I instead try to look at the screen of my phone to see what the time is and when my buddy to arrive.

Perhaps, I think, it has not occurred to the man, that I too could have studied law at Essex University, if I has chosen to. Nonetheless, the suited man is here, with his cane that is clearly not for walking purposes and my buddy is not. I show him around the exhibition.

He bemoans the lack of descriptions accompanying the artwork. I explain it was a curatorial decision. He doesn't listen.

He does not ask to see my art and I do not offer it up to him. I get the feeling that Colchester's answer to Mr Monopoly would not appreciate a mount board covered in the now dried saliva of private view attendees.

My buddy is still not here. I guide the man towards the door, willing him to leave and he delivers his verdict.

'Well, you'll never amount to anything, so you'd better marry rich'

A verdict on me and my future, rather than the exhibition. I wonder to myself if he is trying to set me up with his nephew, who is studying law at Essex University, or perhaps himself. He looks rich.

He then, for good measure asks for my tutor's email address so that he can inform him that descriptions of the work should be added. He leaves, I return to the kitchen, and I read God is not Great and my buddy arrives and makes a cup of tea from the previously avoided kettle. I do not mention the man. Instead, we talk about God, or more specifically Hitchens.

The next morning, the safety of the studio. Busy with bodies. Before 9am the day has not started yet. Boxed in a small studio space, white walls surround. Not enough space and too many people. My tutor approaches

'Abbie did something strange happen yesterday while you were invigilating'

'No'

'It's just I've had this email for a man, he was very complementary about you but not about the exhibition'

'Oh, yeah. He told me I had better marry rich as I'll never amount to anything'

Silence. The conversation draws in those surrounding us. The other students look at me. My buddy looks at me, I shrug. The conversation over. Caught up in the moment I forget to ask to read the email.

The encounter at the time has little impact, however the absurdity of the sentence stays with me. The phrase brings with it the undertones that amounting to something, that success, is directly related to making money, or that the role of the women is to marry, rather than be an artist. I assume inwardly that the 'you'll' who had better marry rich is all artists, or at least all female artists.

Moments in my later life I will wonder if he was right, and that I should marry rich. I wonder what his nephew who studied law at Essex University is doing now.

Being an artist and being cold

The relationship between being cold and being an artist is one that has grown with me. Though in later years, it extended too also being too hot. Essentially my experience of art studios is that the temperature, hot or cold, usually sways too far in either direction. This experience started in education, followed me into teaching and remains today in my dual role.

I have always found this curious; I can understand the studio being too cold. Leave the heating off, save the money. Artists do not have money to burn. However, being too hot. Turn the heating down.

I've thought before that perhaps this is intentional, as artists are after all supposed to struggle for their art and there is something about having to be brooding to be a successful artist. These temperature extremes surely help with this.

There are a few moments that are temperature related that have stayed with me

1. Exhibiting in a gallery garden during my art foundation in the winter – it snowed at least once, and my lips turned blue.
2. Exhibiting in an old church again during my art foundation and requiring a ski jacket and hot water bottle despite it being spring.
3. Someone leaving a portable heater on overnight and entering the studio the next morning to desert-like conditions, possibly five minutes away from the room bursting into flames.
4. Teaching during my PGCE in an art room that use to be a garage, which had at least a 5-inch gap between the garage door and the floor. Again, it was snowing, and the three portable heaters did little to lift the chill out of the air.

5. Teaching in ACL and the room being so hot as the heating was on full blast during a summer heat wave, the windows clamped shut due to being on the second floor and just one desk fan to try and cool down 11 melting bodies.
6. My MA studio, walls of almost floor to ceiling windows letting the cold in (in the winter) and the heat of the sun in (in the summer).
7. Being too hot in a studio and turning a fan on, only having to turn it off again as it has blown everything all over the place.
8. The shed in the garden, wooden with no electric. Too hot to enter in the summer and too cold in the winter – at least two jumpers, hat, scarf and water bottle required.

Perhaps this says more about arts not being delivered in appropriate buildings.

While it may not be the first thing or distinguishing trait of being an artist, being too cold or too hot is never far from my mind.

In the Shed

I had never had an art studio of my own outside of art education before. During my Art Foundation and BA, I had a student studio space on campus which I would use regularly. During my MA I also had a studio space but spent much of my time working in my dining room, grandparents garden and in a shed.

I gain the shed in the garden in September 2017, just before starting my MA. It is 6x8 foot, wooden, without electric or heating. It was originally painted beach hut style, blue and white stripes – now painted green on the outside to merge into the garden. Inside the stripes remain, it has never occurred, or at least I've never been motivated enough to paint over them. A made to measure standing desk for my 5 foot frame and two shelves at head level. Old bedside tables piled high and enough plastic boxes filled with past work to rival an archive. It is mine. And the Wi-Fi from

the house reaches it. It is also the home to a rarely used exercise bike, but said bike makes for great storage for artworks.

The shed didn't make me feel more like an artist and it is a shed so I can never bring myself to call it a studio. A studio in my mind is a white walled space with a desk. Perhaps the shed being a shed in some ways makes me feel less like an artist as it is not a studio.

However, it gives my practice room to grow and develop and acts as a dumping ground for artwork.

During the MA I still spent a lot of time in the dining room, as this had everything the shed was missing. However, I've used the space more and more the longer it has been mine. When I started teaching in ACL a little while after I started my MA, I would use the shed to help me carve out time for my art practice, to put boundaries on the two activities of art and teaching.

As my artist-teacher identity developed and I became more secure in who I was, I allow myself to bring my teaching self into my shed - in the way of planning and testing activities, and during COVID by filming teaching in the shed. A white bed sheet hangs behind me to hide the mess behind me. That part of my teacher identity I am keen to keep to myself.

Becoming an artist

You ask me why I became an artist. You ask what is my motivation for this life choice.

I have no answer.

This question makes me feel like Billy Elliot, when asked what it feels like to be a dancer. That long pause, the 'I can't really explain it, I haven't got the words.' Except I do not then break into song and dance.

My pause continues.

It could be the escapism, it could be the joy, it could be the A-Level teacher who told me not to pursue art.

But it is definitely something inside of me, maybe not like electricity. But it is freeing.

And when I'm in my studio I do feel that I disappear.

2022

Re-becoming an artist. (MA Art)

Towards the end of my PGCE when deciding what to do next the thought of staying on in General FE and teaching art was not appealing. I had known from the start that I did not want to teach 16-year-olds, and while I grew protective of my classes I knew that this was not the way forward. Much of the experience had been about the wider roles of the teacher, rather than the role of the art teacher. It had felt like glorified babysitting.

As such the year had been draining and I had been missing the time that art education afforded you for art practice. I found myself applying for a full-time MA in Fine Art to restore the balance of teaching and art within my life. Aware that it would swing the emphasis back onto the art and away from the teaching.

At this point I did not have any teaching work lined up and felt OK about that. I hadn't really given it a second thought. My MA proposal mentioned teaching just once by reflected my transition from artist and teacher to artist-teacher, with the two practices informing each other.

Continuing to be an artist

"I contextualise my practice by visiting current exhibitions, attending seminars at Firstsite and exhibiting within group exhibitions. I purposely place myself within an art context and community.

I go to private views. I talk to artists. I spend the weekends in my studio learning new techniques."

This has developed the way in which I now consider and process information and has allowed me to see things from multiple perspectives. Observing my learners interact with artwork, particularly text-based artwork, has only piqued my interest in discovering more about text art and its relationship with an audience”

An Artist

As an artist I am involved. It is done by hand. My hand. it is do it yourself amplified.

Everything that needs doing, I do.

The planning.

The making.

The installing.

The deinstalling.

I have autonomy over
everything I do.

If the art requires a skill that I do not have, I learn it.

Materials are cheap and easily sourced.

Artist values

To be able to do as I please.

When I please

Or not at all.

To respect the work of others.

Even if it's not my style.

Though there have been times when I have felt a lack of respect for my text art.

By others.

The privacy of the studio.

The public nature of the exhibition.

Be supportive of others.

Be a cheerleader.

Their success is not your failure.

Ask questions.

Give answers.

Continue to learn.

What now

It is a few days after handing in my final BA project and I am eager to move out of my university accommodation and back to the family home. I jump on a train and think I will come back for my belongings later.

Back in the home I grew up in it each day it starts to dawn on my a little more. There will be no more studio, no more crits, no more tutorials. No more chatting about art.

I had been so keen to move back home that I had not pre-empted these things.

8b: Becoming a teacher

From art student to student teacher

The time period in this sequence of events is unclear in my memory. It is 2016 and I have just graduated from Norwich University of the arts with a BA in fine art. It is mid-June and I find myself at a post-graduate open day at a local university. The initial plan upon graduating was to undertake an MA in “Art, Design and the Book” at the same institution, however due to cuts the course, hosted at an art gallery is no longer running. I needed a plan B and found myself back in the place that three-years prior I spent a year completing my Art and Design Foundation, albeit in the adjacent one storied FE art block. Now my destination is the second of three floors in the specially built HE building, outer wall adorned with a large logo. A building I had not been able to enter before, with the swipe card only access and photocopiers on every landing.

However, recently heavily advertised on the radio, here I am.

Up the two flights of stairs, each split into two with a small balcony, overlooking the car park. Stack of stock, piled high underneath, covered in blue tarpaulin ready and waiting on crates.

Second floor, along the brightly lit corridor, sparse of other people. An office, door ajar. Walking onward, towards an open door to a classroom. Door open, a tutor waiting – mature, female, friendly and piles of application forms. Explaining I've just graduated from my degree and want to get into teaching. I want to teach foundation. I don't want to teach teenagers.

I laugh at something; my sunglasses fall off my head on to the floor. I pick them up.

“To apply fill out this form and return it” words now fading, but something to that effect. It all seemed so easy, fill out this form and you’ll be a teacher before you know it.

Sometime later hours or days the form is completed and returned, along with student finance – without a hitch, which superstitiously I think is a good sign. Usually with things like this, I think, something always goes wrong. Recalling the student finance dance each year of my BA as less than smooth sailing.

Accepted, the news comes by letter. Start date printed in bold black ink.

Am I a teacher now? A student? Am I still an artist?

Teaching before Teaching

As an artist I have found throughout my BA and beyond there is an expectation that you will run workshops. Without any training or DBS checks. You will sit at a table, littered with materials and you will invite the public in. Am I teaching? Is this teaching?

The Waiting Room, Colchester. Now demolished. A cooperative bar, come café, come print room, come refill shop to name a few uses for the space which use to be a bus station, named aptly so. The place my grandparents met. When it was a bus station, not a multiuse community venue, rented for £1 a year from the council.

One month after graduating from my BA I find myself as artist in residency at The Waiting Room. Rupture, a project part of the organisers own PhD. Here I install a large-scale text-based installation on the wall, in electrical tape, to become the background for various events. I also run a series of workshops with various local

groups; HomeEd, the refugee community, and a community group for adults with learning disabilities.

The building is light and bright, the walls mostly windows, I can only assume so that in the bygone era the busses were easy to view and catch. A fully fitted bar and kitchen – open to chefs in residency. The place often smells of coffee, strong. A large plywood board painted white, numbered stickers organised strategically across the board. Accompanying envelopes, also numbered. Each filled with a handout and A5 postcard. A pot of thick black marker pens sits in the middle of the table. At each workshop I appropriately explain instructional art, the community art piece they will create and answer questions.

A five-year-old tells me he is five and then that he does not like art. He likes coding. I reflect that I like art but five-year-olds, not so much. Happening in parallel with applying to complete my PGCE, I settle that post-16 education is the most appealing age range.

The First Day

The first day of the PGCE passes in a haze of introduction, name alliteration; Arty Abbie. Sporty Sam, Free Favour, Fantastic Fran...we sit in a horseshoe shaped table arrangement. I met Fran on the stairs and in true first day tradition, that is enough to sit next to each other for the rest of the day. I recognise another from the functional skills assessment day. Split into teams we are sent off on a scavenger hunt around the campus in teams, most points win.

We dismantle the cooking section of the library to bag a picture with the most celebrity chefs, climb over security fences to re-enact Rapunzel and hide under stairs in lieu of a safe space. Hardly the actions befitting of a group of people about to become teachers.

A week passes before placements begin. A worrying feeling that just a week of theory qualifies you to stand in front of a class and teach. Or as it becomes apparent not just stand in front of, but also walk around it and 'touch every wall'. Despite my clear intentions at the open day that I wanted to teach art foundation, maybe even degree, I find myself teaching Level 2 Art and Design, with two groups of around 30 students. Predominately aged 16, school leavers. At least they are not five, I recall my encounter at The Waiting Room.

For this occasion of my first official, though not yet qualified, day as a teacher I dress as a teacher. A uniform I have given myself, usually in dresses, I wear black trousers that I have not worn since I was a student myself at secondary school – though not the very same ones and a relaxed shirt, glasses that I usually omit. Hair up, that is usually down. Trying to look like a teacher, an adult at very least. I am aware that being a five-foot female I do not resemble any of the teachers of my past. Do you have to look like a teacher to be a teacher? Possible too smart for an art teacher I ponder as I spy the jeans the teacher I am 'shadowing' is wearing. My outfits soften as the year goes on, with cardigans and jumpers in place of shirts, though the black trousers remain.

Teacher Aesthetics

I have a classroom and a whiteboard, the board with the dry wipe whiteboard pens, rather than an interactive one. The art department is, as it was when I was a student in this room and is now as it was then, slightly outdated. However, I have set of four whiteboard pens bestowed upon us during the PGCE induction, black, red, blue and green. I need to stand on a chair to reach the white board. Health and safety out the window. Do not stand on chairs.

Once on the chair, at lunch time, away from the eyes of the student. You really should not stand on chairs; I worry about one of two things; am I spelling this correctly and why is my text so rapidly slanting diagonally downwards and getting

smaller and smaller. I decide writing on said whiteboard is the biggest challenge so far, but also feels like an integral part of being a teacher, ingrained the image of teachers standing in front of them, in real life or in books. A classic stereotype.

Maybe I am not a teacher yet?

As the year goes on the whiteboard gets used less and less, with neither my height increasing, nor the skill set of writing in a straight line being bestowed upon me, it has beaten me. The consequence being that those four-whiteboard pen remain full of ink in my home office.

Maybe the whiteboard it is not so integral to being a teacher as earlier assumed. I replace the whiteboard with a projector and PowerPoints. Here, I concede that I have found my thing. PowerPoints become my teacher thing. Planning them and using them make me feel like a teacher. And I don't even have to stand on a chair

"Crying in the toilets"

"Abbie, someone is crying in the toilets", five minutes before the end of lunch.

Paperwork in hand, my own bladder also full. The first incident of its kind that I've had to deal with.

Keep calm.

In this moment I must remember everything I've been taught. Perhaps I missed the 'student crying in the toilet' session. But I can tell you how to write a session plan, scheme of work, or course evaluation.

Unhelpful now.

I go to the toilets. I wonder what form I will have to fill in.

Being a teacher and being an adult are not the same thing

I wonder if one can be a teacher, without being an adult, as I rarely feel like one of those. Even now I feel less than adult, something integrally tied to still living at home I often wonder.

But I do feel like a teacher, it has become part of my identity, it is 'what I do'.

Teaching Adults

Teaching adults after teaching 16-year-olds, it turns out is not that different.

However, due to the difference in educational sector the experience is different.

Class sizes are smaller, courses are shorter, and learners are not legally required to be there. I like it.

The New Girl

Day one of teaching adults came months after being offered the job, covering for a veteran tutor who had by all accounts been teaching this class at ACL since before I was born. No pressure then.

I arrived early, though not as early as some students. I looked at them, they looked at me. The penny dropping, I was not their usual tutor. They had been blindsided by my arrival. As had I, having been reassured the learners would be pre-warned.

Each greeted me with a handshake and a few confirmations that I definitely was not their usual tutor. While it was a new class, I was definitely the only the new girl.

Everyone else had been here before.

They welcomed me into their community. We draw with our eyes closed and then with our non-dominant hands. By the end of the session, I am definitely their tutor.

Dissatisfaction

My desire to become a teacher was born out of my dissatisfaction with teachers from my compulsory education. I felt vindicated while completing the PGCE when there were moments of, "I knew they were doing it wrong".

This motivated me to “do it right”. I would treat learners with respect – like humans. That was it, really. I wouldn’t talk down to people or claim to be the fountain of knowledge or the holder of truth.

Harrowed by my compulsory education, I knew that I could not teach in this sector.

Classroom Sink

Every Thursday without fail, during my PGCE placement someone from the Maintenance team would come into my classroom to check the paint covered, sewer odour’ed sink - which incidentally no maintenance was ever carried out, donning red insituitionally branded tops and no matter the season a beige flat cap. Every week without fail they would ask my male, middle age, classroom assistant if it was ok to come in. Every week the classroom assistant would direct him back to me.

Week one, an honest mistake? The shortest in the room I am easy to miss, and baby faced to boot, with only the subtlest of lanyards to distinguish between me and the learners.

Subsequent weeks however I start to think this cannot be a mistake. I wonder if anyone else has noticed. No one has said anything. It doesn’t make me question my identity, but it makes me angry to the point that one week I do not let him in.

What does a teacher look like to others? I start to think maybe not me. There is not much you can do about your physical appearance.

Accidental Teacher

During my art education I never thought about teaching, I can’t say that I thought much about life post-uni until it was all over.

I finished my degree and went straight into an artist residency, art exhibition and a pop up at the Tate Modern. So being an artist at this point felt like the obvious

choice. However, none of these were financially viable options and all over within a week of each other.

And so, teaching wasn't a career choice I was preparing for, case and point, I threw away all my handouts, activities and art briefs collected over the years. If I knew I would teach I would have kept them.

No one mentioned the idea of teaching, though to be fair no career paths were suggested at all.

Looking into teaching happened in my bedroom, almost in secret and certainly in pure panic as to what to do next.

Teaching was a choice based on available options; get a job or continue in education. It turned out that it was the right choice.

But at this point I had no idea ACL existed.

Primary school and values

I started to build a set of values from the age of five. My values were built in education but maybe not in the way you might expect.

My primary school experience was nothing short of the worst time of my life. A time that extended from nursery to A-Levels.

Foundation year, 1999. In my primary school. A total distrust of children by adults. Pinched by my teaching. Something she later described as a 'love tap' - it was definitely a pinch, for standing up to pull my trousers up.

This was the start of my personal values emerging. Much of my life narrative has been in opposition of teachers and thoughts of 'I wouldn't do it like that', 'that's can't be right', 'it can't be as hard as they are making it appear' and so on.

Teachers of my compulsory education didn't seem to have a value system.

Mean Girls came out in 2004, when I was 10, so it wasn't really made for my generation but watching it was how I spent much of my early teens. In the film, Cady's inner dialogue talks of this "I'd never lived in a world where adults hadn't trusted me before".

This summed up my experience of the UK education system. At home I was trusted. I objectively was a square and would never do anything deemed socially unacceptable. Yet every child was judged on the same criteria. I spent much of my childhood in fear of the powers that be in schools.

Teacher CoP

It is the first day of teacher training and I find myself back in a place I had been years ago studying my art foundation. The difference being that this time I am here to teach the art.

I enter the university centre building not sure what to expect. The application processes had happened so fast I had not really stopped to think about what the course would entail and now I'm here.

I don't know this building, and I don't know anyone.

I meet a girl on the stairs, and we chat, we make our way to the designated room.

We are early and we sit. I'm all out of small talk. Others shuffle in. I sit between two strangers. I recognise a few faces from the initial assessment phase of the application process, but names escape me.

As we go around the room swapping names, and accompanying alliterative adjectives – Arty Abbie, and later as we go around the college on a scavenger hunt, these people stop being strangers.

As the fun is interjected with expectation and reality checks, it becomes clear that these people will be my people, at least for the next year.

The Trainee Teacher Classroom

The trainee teacher classroom is a peculiar place where you are a trainee teacher and a student. It is a place of debriefs and cake. Breakdowns and balloons.

Learning and laughing (and crying).

We gather here each Monday and Tuesday, full days. We spend almost too much time together. It is like being back at school. But this time everyone is much bigger, and problems are far more complex.

If one of us has a problem, it becomes the problem of the group. We listen, problem-solve, and rant.

It is a readymade group of cheerleaders. There are late-night phone calls about planning and Friday nights spent together writing essays.

There is an innate sense of knowing what the person sitting next to you needs at any moment.

Interestingly, the cliques of school remain, and the class breaks away into four groups.

It reminds me of the sense in Mean Girls, when new girl Kady is indoctrinated into the ways of the high school canteen, but instead of jocks, preps and cheerleaders, we had music teachers, social worker teachers, academic course teachers and vocational teachers.

8c: Becoming an Artist-Teacher

Two Entities

In becoming an artist-teacher I first had to become each as separate entities. There was a small period of time in which I was an artist and a teacher. This time existed at the start of my PGCE and ceased before the end of the course. Here I was an artist in one context and a teacher in another. There was no crossover between my art practice and my art teaching. Teaching within my PGCE placement was centred around teaching theory and learning how to be in a classroom with learners.

Upon entering the PGCE I was already an artist, to some extent I always had been and now I also had the piece of paper and photo in a very expensive gown and silly hat to prove it.

However, upon entering the PGCE I was not a teacher and there was much to learn. Much of it very quickly. This was knowledge that I found I needed to learn away from my artist self. I could not jump in, day-one and be an artist-teacher, as while I was confident as an artist, I had no idea what I was doing as a teacher.

My teacher self-lived at the institution, on my laptop and in notebooks. My artist self-existed within my art making process. The physical locations of these identities overlapped. The institution that I was teaching in, was the institution that I studied in years prior and is where I started to solidify my artist identity and at home teaching practice and art practice took place in my bedroom. This meant that both existed side-by-side and neither was ever too far out of reach.

Going Solo

My mentor resigns and is not replaced, I am now teaching the class on my own. I am pleased about this, having not particularly taken to my mentor due to their continuous references to my age, or lack of. Other than the absence of his presence and the onus on me saying more things, nothing much has changed. However, something major has changed, this is now my class, my students and I can do things my way. Everything felt a little bit difference.

The first session we create line drawings and then turn them into wire sculptures to hang from the ceiling. This is the first time that I enjoyed teaching. The first-time I started to feel like an artist-teacher and was able to teach in alignment with my artist values.

Tables were rearranged into block; learners could converse with each other easily and I wasn't placed front and center of a horseshoe table plan. I sat with and made with the learners for the first time since starting my placement. I talked to them as equals and presented myself as a learner along with them. Their attitudes changed and they participated more over these first few days of us going it alone.

The experience highlighted the importance for autonomy in the classroom and for your values to be reflected in your teaching. The teaching has transformed to something quite traditional to more reflecting how I would facilitate an art workshop, just with the added responsibility of ensuring that they achieved their qualification.

I can do both

Throughout my PGCE I continued to make and exhibit artwork. I needed to prove to myself that I could teach and have an art practice. This fear was echoed in a

memory of a peer asking our teacher during our art foundation what their art practice was, and the response being mock crying, saying they didn't have time for their own art practice. While at the time I had not considered teaching, the conversation stayed with me and reappeared during the PGCE year. I knew that I didn't just want to be a teacher, I knew that the art was important.

Juggling two identities was at times exhausting and at times fulfilling. I quickly found a pattern of studying, teaching and making art. The latter reserved for the last evenings after essay writing and session planning and at the weekend.

Throughout the duration of the PGCE I exhibited 25 times, including at Tate St Ives, Firstsite Colchester and internationally in New York. This practice of exhibiting art kept me grounded in my art practice as it forced me to make new work and have new ideas. This fed back into my teaching and informed schemes of work and session plans and allowed me to up-date these documents which had become outdated and unedited for years, indicated by the dates on the documents.

The course brought a new audience to my work, in the shape of my PGCE peers, who acted as if they'd never met an artist before and eagerly engaged with my participatory art projects, visiting my local exhibitions and workshops and liking and commenting on my social media posts. These interactions validated my artist identity. They offered their hands, literally, to an art project about identity and marvelled at seeing them digitalised and painted large scale. However, they also asked me to paint portraits of their dogs. Highlighting the universal understanding that those outside of art, have of art.

This challenged my true artist self as I found myself accepting the request, despite never having painted anything before. The request was accepted in the absence of my ability to articulate what my art practice actually was. It may have also been motivated by money.

You'll never get a job teaching art

“Yeah well, you’ll never get a job teaching art”, the words of the head of education at the institution in which I completed my PGCE, two years after graduating and while, unbeknownst to him, I was already teaching art. Just not in General FE or HE.

These words prompted a mix of emotions, thoughts and feelings. While I'm sure fleeting to him and unremembered, they still make me a little bit too angry.

The first issue that ran through my mind as I stood in his shoebox office, overfilled with paperwork, cage like bars on the windows. A smell of stagnant coffee in the air, was that teaching art in adult community learning is teaching art.

The second through that came a few moments later was, “don’t tell me what I can and can’t do”. Who are you to limit my possibilities and comment on the market for art teachers. However, I was stunned into silence and said nothing. Though I am sure that my face made an involuntary look of bewilderment and anger rolled into one.

After ruminating on this comment for a while and having told everyone I encountered about it, I started to see the comment as a much larger issue, as one far wider reaching and unethical.

If you, the head of the department which run the PGCE, generally believe that it is unrealistic to gain a job teaching art then why are you enrolling art graduates onto PGCE programmes. During my PGCE including myself there were two art graduates training to become art teachers. I personally know of two other art graduates that have since gone down the same route and there must be many more I do not know of.

Then and still now this feels like an unethical process. Enrol us, take our money and then crush our dreams. The timing of the comment is not lost on me however, clearly, he was not sprouting this train of thought at open events or enrolment.

The comment didn't change or challenge who I am, nor did it change my role, but it has had a lasting impact that sits alongside other comments such as “you’d better

marry rich". The regret being that in both instances and in many others, I stay silent in the face of these comments at the time they are made.

No Place

I arrive at a place that I am not sure is for me. I see faces of people that I do not know and overhear conversations that mean nothing to me. We all cluster in the designated room and make the most of the free tea and coffee. A hot water urn and tiny teacups and saucers.

Tables are laid out but there isn't a seating plan. Awkward eye contact is made, smiles are exchanged, and then greetings. Here I meet a mix of primary and secondary school art teachers, and we spend the day together jelly printing and chatting.

My contributions are cut short as all conversations lead back to discussing compulsory education.

I question why I am here and create another print. Purple ink, layers of colour, texture, and crisscrossed patterns. I take some masking tape and stick it to the wall to dry. I wait and drink another cup of tea.

Regional Network Group

I like the idea of a regional network group. Meeting other artist-teachers who are in a similar geographical location makes sense. I search for a group in my local area. In the absence of one, I settle for a group just outside of it.

I will set one up in my local area.

It is a thought that returns to me often until I come to see geographical location as just one of the issues.

In the name of research, I click through all the regional network groups, even the ones impossible for me to get to. I am faced with, on repeat, the words 'primary' and 'secondary'. My heart sinks. 'All welcome'...hosted in a primary school hall.

It is not that I have anything against primary and secondary teachings, it is just that I actively chose not to teach in those sectors, and I am still recovering from my own harrowing experience in compulsory education as a child.

A sense of exclusion washes over me, and I close the web browser. I am met with a reflection of my disappointed face in the laptop screen.

8c: Becoming an Artist-Teacher in ACL

Only artist-teacher in ACL

I feel like the only artist-teacher in ACL.

Like I'm the only one to roam these halls.

Like I'm the only one who knows the isolation.

The only artist-teacher in ACL.

Like I'm the only one that's isolated.

I'm the only one who is ever here.

The Call

I became an Artist-Teacher in ACL the following year, while completing my MA in Fine Art. I received a phone call while in my university art studio.

“Can you cover for this tutor; they have gone off on long term sick”

Brilliant. Not the tutor being sick, but the work.

I wonder out of the studio, into the corridor. I do not really like taking phone calls and walking about makes me feel more in control.

“Can you teach a drawing and a drawing and painting course?”

I think to myself, I can't really draw, and I definitely can't paint. I accept the drawing course. It's ten weeks and there's no planning.

“It starts next week. Tuesday mornings”

Brilliant.

I hand up. Excited at my first class, this time I already feel like a teacher.

I go back to the art studio, an artist-teacher in ACL.

My Baby

Peer learning is something that I have been interested in for a long time. I realised this ceased to exist in my life upon graduating from my BA, rejoiced at its returned during my PGCE, and set up a crit group during my MA.

We would meet at lunch in the half-condemned MA building, all white walls and windows. No heating. Sit around and talk about our work.

This sparked an interest in me and become the focus of my professional development module during my MA. A peer feedback group for creatives, outside of an educational context to save other graduating students the loss I had felt after my BA.

The group evolved from Crit Collective to Colchester Crit Collective. Advertised on Facebook, we'd meet in a pop-up café and talk about art.

The final evolution was from the CCC to the CPSP (Creative Practitioner Support Programme). Now partnered with SPACE studios, we had a meeting room and a budget. COVID pushed us online, but we remain.

Another insecure job to add to the ACL teaching.

Teaching in HE to fund being and Artist-Teacher in ACL

Upon finishing my MA in Fine Art, I realise that I am going to need another job besides the ACL, Tuesday morning teaching.

Try as I might I will not be able to live off one morning's work. Just 2 hours.

I scour the job market, specifically HEIs as by now I've decided I want to teach adults. Don't make me go back to FE.

There are no art teaching jobs.

However, at the university that I am just about to graduate from there is a post for a study skills and PASS Adviser.

“I could do that”

And so, I do that. I apply for the three-day-a-week job and start the week after I graduate. Working alternative days, I am here Monday, Wednesday, Thursday. Tuesdays are reserved for ACL and Thursdays for SPACE.

Becoming

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“It starts next week. Tuesday mornings”

Brilliant.

I hand up. Excited at my first class, this time I already feel like a teacher.

I go back to the art studio, an artist-teacher in ACL.

Road Signs

There was a certain mundanity in my epiphany that I was an artist-teacher, or at least that I was becoming one. It happened in two spaces, the ACL classroom and my studio.

At this point, I had been teaching introduction to drawing and illustration for a few years. The things that happened in the classroom tended to stay in the classroom -

drawing demonstrations of still life and viewfinders cut from card. However, this time around something was different. A learner had asked about digital drawing tools, and I had gone back to my studio to investigate.

With little personal interest in still life, my studio was not filled with empty vases, odd shoes, or life-like plastic fruit. It was filled with text. It was filled with pictures of road signs. I was going to do something with them but hadn't decided what. I was drawn to the text and signs and symbols used to communicate with the public. But my favourites were the ones that had lived a life. Covered with scratches, indents, and marks. Perhaps a missing letter or faded imagery.

It occurred to me, in an uneventful way that perhaps I could draw the road signs.

I had a drawing tablet, a gift that had only been used once before. I unboxed it. Carefully. Detangled the wires and hoped it would still work after years of neglect. USB plugged into the laptop, a tiny white light shone letting me know we were onto something.

The accompanying app had expired, but undeterred I open MS Paint. I trace a wobble, and in the tradition of continuous line drawing, keep my digital pen on the page, enter the circle to add the text, GIVE WAY.

I follow the contours of the battered sign and add these too. The Road Sign Collection takes over my artist life, every walk or trip to the shop becomes a hunt for new signs – luckily, the roads around here are always being dug up so I have a constant source of temporary new material to work with.

The collection grows. Line drawing becomes my thing. In class we play with string and wire, sculpting out continuous drawings.

I apply for an artist bursary for my drawing project. I get it. It is not lost on me that without the teaching I would not have had this opportunity.

Tuesday Mornings

Turn the laptop on. Turn on the plug. Plug in the power cables. Navigate the online learning environment. Untangle the microphone. Locate the light. Find the USB ports. Log into the online portal. Connect to video and audio. Allow permissions.

“you are currently the only person in this conference”

Wait for learners. Log in to emails. Verify password. Wait for Microsoft verification call. Answer phone. Press the hash key.

“your log in verification has been successful”

Check emails.

9.20am. Learners entre the virtual classroom. One-by-one. “how are you?” on repeat. “we’ve still got ten minutes if you want to grab a cup of tea.”

Motivation

Part One

There is no money in ACL. It will never support you.

It is that thing that you do on the side because you enjoy it.

This work will not sustain your art.

Part Two

There is so much support in ACL. It was never about the money.

It is enjoyable, it is more than on the side.

This work will sustain you.

AT in ACL

To be an artist-teacher in ACL is

To be lifted up

A ball of energy

A squishy feeling

Feeling good

Togetherness

To belong

Working schedules

“When are you available to teach next year?” the question that come around every spring.

Every year, for the past five years I have kept Tuesdays free for ACL.

Working hours not guaranteed. But Tuesdays are always kept free.

Why. Because I am an artist-teacher in ACL and to be an artist-teacher in ACL. I need to be teaching art in ACL. Without that the identity fails.

It is who I am.

It is what I do.

Why.

Something

There is something about ACL. A feeling you get that once you have felt it you will not want to get it go.

A feeling of belonging within your own classroom. It is a feeling that keeps you there. Year after year.

A feeling of community amongst learners and teachers. It is a community that keeps you there. Year after year.

Drawing

Drawing classes are a staple in ACL, it is one skill set that everyone seems to want to learn.

The last time I done any drawing was probably life drawing during the art foundation, at this point an event that took place at least four years ago. I couldn't draw in the sense that the marks on my paper did not resemble the life model in the middle of the room, who I hoped I wouldn't offend when they came round mid-session to take a look.

Drawing has not played much of a part in my art practice. It's all text and installation. The odd sketch made an appearance, but nothing more.

Upon entering ACL, it was evident that I would have to draw. I didn't draw, I couldn't draw. I was teaching a drawing class. I had to draw. This first course went by fast, a blur of ten weeks, marks on paper. Comments from learners that I teach drawing differently to the other tutors. The second course, renewed confidence, impacted my art practice. I draw now, I can draw.

Head full of drawing techniques at the end of the day, drawing infiltrated my studio and art practice. I drew a road sign and then another, and another until there was a collection. I won a bursary for my drawings, something that would have been almost laughable suggestion a few month prior.

DIY

As an artist-teacher in ACL I follow the lead of my artist self. Teaching in ACL had felt like a DIY practice.

I am given a course. I mould it with my hands. I pull the materials together. I learn the skills I need.

Locked Down

As we locked down, I learnt how to teach online. Hours of 'can you hear me...can you see me'.

Friends and family drawn in as guineapigs. 'Does the link work?'

Art sessions pre-recorded in a garden shed. A freshly washed white double sheet pinned up behind me.

Camera phone balancing on books. Lighting, dodgy at best. Sound checks – forgotten. Hoping for the best.

Materials gathered. Lined up. Pencil Sharpened.

Press record. Phone falls over. Re-balanced. Start again.

A camera operator would be good right about now. Or maybe just a classroom.

I feel like a Blue Peter presenter, sans the badge. And the film crew. And the fancy equipment and materials. I feel like a second rate Youtuber.

Artist-Teacher in ACL CoP

I've interviewed these people and have got to know them. They are giving me their time and insight for free. I can't help but wonder why? What makes people do things such as this?

But we clicked, me and each of them. We are one of the same, but also worlds apart.

The one thing we all agree on is that working in ACL is lonely.

Maybe that is why they are here. Of course, that is why they are here.

But right now, I undoubtedly need them more than they need me. I think. I bring them back for focus groups. One. Two. Three. Some of them return time and time again.

They thank me. I should, and do, thank them. They thank me for bringing them together.

We chat, the focus group ends, the recording finishes and we chat. There is a feeling that no one wants to leave this virtual room. A feeling that we might have found something here. Something that we were not looking for.

Another half an hour passes by, and we are still there. Still chatting as if we have known each other for a lifetime. In a sense we have, we have lived versions of the same life.

Versions of the same story

Recording has started. Pleasantries are exchanged. How do you do? And you?

We tell the same story of a childhood lost and found in art. The homes and schools are different. The families and teachers are different. But the child is the same. She is creative and arty. She occupies herself with arts and crafts. She watches and studies. She shares and shows.

There is a discouraging teacher at some point, and an encouraging one too. In different times and places. It's all somewhat askew.

Words are etched to memory and repeated verbatim now. The impact of these memories like a slight vow.

We're lonely and we're broke.

We're getting into teaching; we're doing really well. Everything's plain sailing, if only the voices would stop.

Questioning our artist status and

Friendship

Are you telling me what I want to hear, or are you telling me the truth?

I've used friendship-as-method, and now we're friends. I've formed bonds with them. But we don't know each other, just an hour or two of each other's time.

Do you want to say the 'right' thing? Are you trying to please me?

My friends are more likely to rip me apart than panda to me. (Why are you dressed as a sofa?)

If we are friends, are you more or less likely to tell me you agree with everything I present to you? Or does it give you a solid grounding to tell me the truth?

I can't look into their eyes, we're online, and I don't know their tells, we've only just met.

Maybe the 'I'm not sures' are covering the truth. How am I to know? When you say 'it says it all' what all is it saying?

In acting ethically, am I skewing the results?

Is my positionality so imposing? Is it more imposing as a friend or as a researcher?

I'm me, and I'm here

I'm me, and I'm here, and that appears to be the problem.

But if you were me and you were me that would still be a problem. And even if you were you and you were here the problem persists.

I've accepted my position in it all, but it still seems to get in the way. Always casting a shadow over everything I do. The reading. The writing. The interviewing. The analysing. The discussing. The evaluating.

How do you move out of the way of a shadow?

More light is needed directly overhead. Each time I sidestep, my shadow comes too.

If I could shed some light on the participant's thoughts, my shadow might fade away.

Macbeth

It is like that scene in Macbeth when he is trying to wash the blood from his hands but cannot, and he laments that not even all Neptune's oceans could wash them clean, instead everything he touches becomes stained with blood.

The same can be said for the impact of the researcher on their research. If the blood is the researcher, Neptune's oceans are the lie of objectivity.

Try as we might - I don't - we cannot wash the researcher from their research.

Artist-Teacher in ACL Values

My values as an artist-teacher in ACL are simple

I value peer learning and community

I value unconditional positive regard

I value treating everyone as a human

These values are easier to enact in a professional capacity, both in ACL and in my other enterprises. My professional status keeps me in check and my person experience underpins each.

ACL Values

We met at the first session of a five-week drawing and illustration course. You told me your course aim was to come to every lesson and that was fine by me.

You talked to your peers and engaged in the activities set. But you were tired. We worked together to make sure you could complete the work and enjoy the social aspect of the course.

You asked how everyone was, every week. We asked you how you were too. For five weeks we were a team of nine.

I left you feedback in your sketchbook and commented on how well you'd done. Not in the course content but in coming every week.

When the course ended you said you wished it would continue. Your peers agreed and we arranged a follow on course.

You couldn't come every week. Not all aims are achievable. I didn't bemoan this.

Your health came first. You came first.

Your peers missed you too, and when you returned they were relieved to know you were OK. It wasn't about the art that day. Our team was back together.

We ended the course together and celebrated the achievements of all eight of you.

Artist-Teacher in ACL Values

I felt at home in the role of the artist-teacher in ACL as there was room for my artist values, and personal values, to fit into the constraints of that sector.

They did not fit in general FE. They did not fit in HE.

I want to work with people, not for people. I want learners to own their art practice.

I care about people, and about helping them. I do not want to tell them what to do.

The private classroom.

The safe space.

To be in a place that values people, not numbers.

I can ask you how your day is, I can make the projects fit your interests.

ACL the room down the hall

There's this classroom and these people. It's my classroom. The walls are not the same, and it's a different sink. But it's on the same floor.

The people in it are my people or my kind of people, at least. But they are my learners so they can't be my people.

I need a room of people like these ones and like this room. But altogether different. They've got to be artists, and they've got to be teachers, and they've got to work in adult community learning.

What they make isn't important, but the rest is.

Week 1

A square room. Overly green. Green floor, green walls. Thankfully a white ceiling. A whiteboard, no whiteboard pen. A projector and too many windows. While it is known that artists benefit from natural light, the projector does not. Weak pixels of my PowerPoint dance across the whiteboard. I appreciate PowerPoint; they remind me what I am doing.

There is, of course a sink. An old butler sink that's almost big enough to bathe in.

Tucked away into the corner at the back of the room.

Tables are organised in a horseshoe. Not my design, but I like it.

There is not much else, but it's mine. At least it's mine for four hours on a Tuesday for the next 15 weeks.

It is home.

3 Hours a Week

To support myself financially alongside working in ACL, I also facilitate sessions for artists within the Creative Practitioner Support Programme. This job while stable in the sense I have been doing it four years is also unstable in that I am free-lance and funding is constantly being applied for to keep the programme going.

In the average month I earn more money from the CPSP than I do from ACL. It is also less stressful in several ways, there is less paperwork, no Ofsted.

Luckiest artist-teacher in ACL

I feel like the luckiest artist-teacher in ACL.

Like I'm not the only one to roam these halls.

Like I'm not the only one.

The luckiest artist-teacher in ACL.

Like we can overcome the isolation.

Like you were always here.

8d: Becoming other identities

Don't make me leave

Being a student is one of my favourite things to be. Not for the student discount, or student nights but for the learning and structure. Each time I complete a course I find myself applying for another. This desire to be within education is part of the reason I ended up teaching. I figured that if I was teaching, I'd never have to leave. Turns out teaching in education and being a student are two very different things. To be a student gives me purpose and drive, not to mention deadlines. It is an identity that I am very comfortable being in.

Upper case R, lower case r

I am a researcher, I guess that I am one at least. I research things. I sit at my laptop or with a book open. Sometimes both at the same time and research.

I've been researching for years throughout every stage of education, and in the art studio.

In 2020 at the start of the PhD I became a Researcher with a capital R, however back then I was just a researcher, lower case r.

SPACE

To support myself financially alongside working in ACL – as referred here as county council run, Ofsted inspected education, I also facilitate sessions for artists within the Creative Practitioner Support Programme. This job while stable in the sense I have been doing it four years is also unstable in that I am free-lance and funding is constantly being applied for to keep the programme going. However, in the average month I earn more money from the CPSP than I do from ACL. It is also less stressful in a number of ways, there is less paperwork, no Ofsted.

In this role I am Abbie, Facilitation Queen, as nicknamed by my sole colleague. Though when asked by someone what my role was recently, I resisted the urge to share this nick name with them and went for 'peer feedback facilitator'. Less glamorous, more accurate.

In the early days of this role, I would sit in a room, a real-life physical room with its orange floor and glass walls, and facilitate feedback and dialogue amongst emerging artist (those still in education, graduating, returning to their art practice after a break). Sessions lasted two hours and often involved cake or (sharing) nachos (which I never shared) and always cups of tea. Each fortnight there was a buzz of uncertainty, will anyone turn up? Who will they be? And the shared joy of talking about art and building community for two hours.

I reason that I would not be able to do this job as I do without my artist-teacher identity. While I am not teaching here, I facilitate. And my teaching style in the classroom reflects facilitation. The teaching skills help to keep the session in order, it reminds me to task a register and to include everyone in the session.

Is this adult community learning? They are certainly adults and it is taking place in the community.

I am no longer a student

I am going to finish my MA in fine art imminently. I sit in the university café, which is attached to the gallery space, I and four others are exhibiting in for our end of year show.

Two white walls, a large window and the fourth wall is a void, where the café and gallery meet. The floor is dark grey rubber and adorned with the words, with my words, 'we are here'.

Large, white, shiny vinyl. Justified to the right-hand side of the gallery opening. The words stacked like stairs.

we

are

here

I sit back in the worn brown leather sofa, worn in a way only a café sofa can be, overused and faded. Springs gone. We are here, but we will not be for much longer. 'Then what', I ponder.

I eat my cake. I will miss the gluten free coffee cake. The cups of tea, lunches with friends and the view of the waterfront.

It dawns on me that more so I will miss being a student. In a few weeks' time I will graduate and no longer be a student, for the first time since I was four, abandoned at nursery. I conceded that I have done well to avoid not being a student for this long.

Another gown. Another hat. Another ceremony. How I wish I had kept the hats. The three mounted next to each other, I think, would make a great piece of wall art. Oh well. Just like that, it is over. I am not longer a student.

The MA show is removed. The vinyl lettering bringing with it years of dirt. The words

we

are

here

remain on the floor, where the dirt has been pulled up. A ghost of a message. A piece of evidence that it had happened.

The letters themselves come up in strips. Tearing and sticking to each other. Holding on. They do not come easily. One large sticky ball of white vinyl, and some dirt. Now not so shiny goes into the bin.

im

not

Here.

The MA changed me, and I changed the fabric of the place.

Researcher: The first conference

Five outfits go into a small hard shelled black carry-on suitcase. They come out again. They go back in again.

I am preparing for my first conference. Outfit choice probably should not be the biggest stress. However, the papers are written – they have been for a while, and the presentations are also prepared. Printed. Saved on a USB stick. Backed up on the cloud and emailed to myself. Just in case.

All that remains is to pick the outfits and check the trains, again and perhaps work out which fork you are supposed to use first.

Nap

“What will you do once the PhD is over?”

“Nap.”

It is the beginning of my 3rd year as a full-time PhD student. I have 120,000 words, two unwritten chapters, and a missing introduction, discussion, and conclusion.

People are more frequently asking me what I will do once I finish, and more often than not, I answer 'nap.' I laugh, and then change the subject.

I have spent 35 hours every week for the last two years studying the identity transformation of artist-teachers in ACL and in doing so became a researcher and student. These two identities are more fixed and stable than the artist-teacher, and I will miss them. When I'm done, I'll go back to being an artist-teacher having provided an account of the role as being fulfilling but precarious.

Upon completion, I cannot just be an artist-teacher in ACL. I will need to find and gain new identities.

How can the answer to my research be so? How do I communicate this to those around me?

“Yes, that is correct. I spent three years studying the role of artist-teachers in ACL.”

“No, that is not what I will be doing. It is completely unsustainable and isolating.”

“Yes, I did know that three years ago...”

“Well, now we definitely know.”

“Yes, my participants already knew this too.”

“No, I'm not sure this will change their lives.”

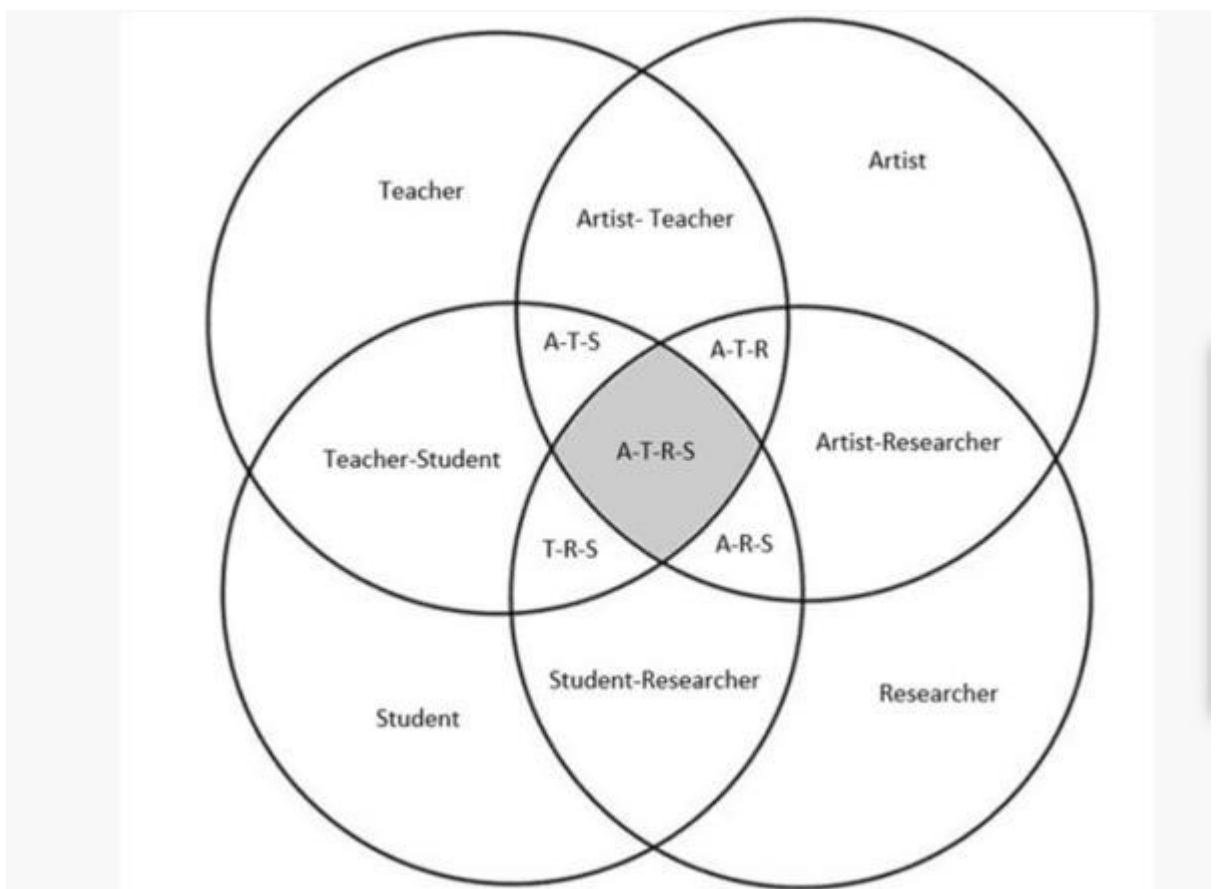
“Yes, it was worth doing...”

Appendix 9: Autoethnographic vignette: Teacher aesthetic, December 2021, Nexus Education Blog

Artist-Teacher-Researcher-Student

30 December 2021 11:53 am

In this blog, Abbie Cairns explores the different identities she has in education and her stereotypical ideas of those roles compared to reality.



In this post, I explore my professional identity as an artist-teacher-researcher-student in a series of autoethnographic vignettes, an identity that started to form in childhood and followed me through compulsory and post compulsory education, into the working life and continues to develop today.

I am an artist: Early Art Memories

Aged three, at the nursery that my Nan worked in – the only reason I was here, rather than at the village nursery (which I had refused to return to after having a plastic red teacup with large yellow flowers thrown at me).

An early start and drive by car, arriving with the workers early, rather than with the other children half an hour later. An opportunity which meant I got to unlock the door, press the combination of numbers, turn the lock.

Sitting at an easel painting a picture with Mary – who it later transpired was in fact called Laura, positioned as close to the nursery room door as possible for a quick getaway – I did not enjoy education at this young age. Three boys on a large blue bean bag sat across from us, we squeezed on one chair and wondered who would get to take home our collaborative masterpiece at the end of the day.

Four pots of thick ready mixed paint that smelt of chalk and chemicals, large clunkily wooden paint brushes – one for each plastic pot with safety lid, no water. Pastel coloured A3 sheets of sugar paper waiting for a brush stroke, names neatly written in the left corner with a black marker pen.

The work was taken and hung from the ceiling to dry.

Was I an artist then?

I am a teacher: Teacher Aesthetics

I have a classroom and a whiteboard, the board with the dry wipe whiteboard pens, rather than an interactive one. The art department is, as it was when I was a student in this very room years ago, is now, slightly outdated. However, I have set of four whiteboard pens bestowed upon on me during the PGCE induction, black, red, blue and green.

I need to stand on a chair to reach the white board. Health and safety out the window. Do not stand on chairs.

Once on the chair, at lunch time, away from the eyes of the student. You really should not stand on chairs; I worry about one of two things; "am I spelling this correctly?" and "why is my text so rapidly slanting diagonally downwards and getting smaller and smaller?" I decide writing on said whiteboard is the biggest challenge so far, but also feels like an integral part of being a teacher, ingrained the image of teachers standing in front of them, in real life or in books. A classic stereotype.

Maybe I am not a teacher yet?

As the year goes on the whiteboard gets used less and less, with neither my height increasing, nor the skill set of writing in a straight line being bequeathed upon me, it has beaten me. The consequence being that those four whiteboard pen remain full of ink in my home office.

Maybe the whiteboard it is not so integral to being a teacher as earlier assumed. I replace the whiteboard with a projector and PowerPoints. Here, I concede that I have found my thing. PowerPoints become my teacher thing. Planning them and using them make me feel like a teacher. And I don't even have to stand on a chair.

I am a researcher: Upper case R, lower case r

Despite being a researcher, I guess that I am one. I research things. I sit at my laptop or with a book open. Sometimes both at the same time and research.

With the start of the PhD, I became one, however I've been researching for years throughout every stage of education, and in the art studio.

I'm a Researcher now, capital R. then I was just a researcher.

I am a student: Don't make me leave

Being a student is one of my favourite things to be. Not for the student discount, or student nights but for the learning and structure. Each time I complete a course I find myself applying for another. This desire to be within education is part of the reason I ended up teaching. I figured that if I was teaching, I'd never have to leave.

Turns out teaching in education and being a student are two very different things.

To be a student gives me purpose and drive, not to mention deadlines. It is an identity that I am very comfortable being in.

The use of autoethnographic writing in my research has allowed me to start unpacking the different aspects of my professional identity and see how I have developed the identity that I have today. I invite you to explore the many parts of your professional identity too.

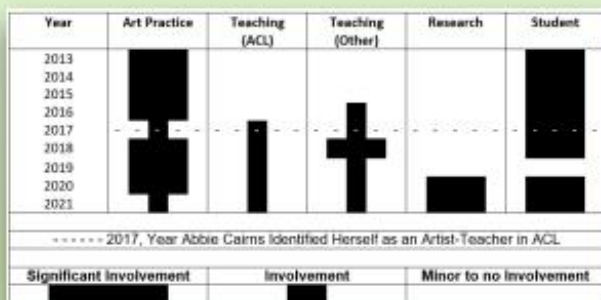
Appendix 10: Autoethnographic Vignette: Teacher aesthetic, May 2022, JoyFE Issue 23



But what are those parts? This is a question I have been asking myself in the context of my research into artist-teachers in adult community learning. We are artists, we are teachers. That is a given, but what about all our other enterprises?

While my research is focused on this tiny sub-section of FE tutors, this question is relevant to all of us. That is, anyone who embodies multiple professional identity.

My research considers two models for visualising the artist-teacher: one neglected other identities (Thornton's Overlapping Concepts Figure, 2013), the other embraced them (Wallace and Gruber's Networks of Enterprises, 1989).



Network of enterprises outline the activities a person is involved in. Within the network the width of each column indicates the level of involvement in each, tracking them over time. In using this tool and

through autoethnographic writing, I realised I am more than 'artist' and 'teacher'. I am an artist-teacher-researcher-student.

I am an artist

Aged three, sitting at an easel painting with Mary – who it later transpired was actually called Laura. Three boys on a large blue bean bag sat opposite, we squeezed on one chair and wondered who will get to take home our collaborative masterpiece at the end of the day.

Four pots of thick ready mixed paint that smelt of chalk, chemicals. Large clunkily wooden paint brushes – one for each plastic pot (with safety lid, no water). Pastel coloured A3 sheets of sugar paper. Names neatly written in the left corner with a black marker pen.

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Once on the chair, at lunch time, away from the eyes of the student. You really should not stand on chairs; I worry; "am I spelling this correctly?" and "why is my text rapidly slanting diagonally downwards and getting smaller?"

I decide writing on said whiteboard is the biggest challenge so far, but it feels like an integral part of being a teacher, ingrained, the image of teachers standing in front of them, in life and books.

As the year goes on use of the whiteboard ceases, with neither my height increasing, nor straightness of writing improving.

Maybe the whiteboard it is not so integral to being a teacher.

I replace it with PowerPoints. I have found my thing. PowerPoints become my teacher thing. Planning them and using them make me feel like a teacher. And, I don't even have to stand on a chair.

I am a researcher

I research things. I sit at my laptop or with a book open. Sometimes both at the same time and research.

I've been researching for years throughout every stage of education, and in the art studio.

Upon enrolling on the PHD, I become a Researcher, capital R. Then, I was just a researcher.

I am a student

Being a student is one of my favourite things. Not for the student discount, or nights but for the learning and structure. Each time I complete a course I find myself applying for another.

To be a student gives me purpose and drive, not to mention deadlines. It is an identity that I am very comfortable being in.

I invite you to use network of enterprises theory to track your own identity. It has helped me to understand myself better. I hope it does the same for you too.

Thornton, A. (2013) Artist, Researcher, Teacher: A Study of Professional Identity in Art and Education. University of Chicago Press.

Wallace, D. B and Gruber, H. E (1989) Creative People at Work: Twelve Cognitive Case Studies. New York: Oxford University Press.

Appendix 11: Composite character story: Jessica, February 2022, Technecast



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This month on the Technecast, we're exploring identities, and in this episode we're joined by Abbie Cairns. Abbie introduces her research, 'Interrogating Artist Teacher Identity (Trans)Formation in Adult Community Learning (ACL)'. An educational sector often delivered by local authority, for learners aged 19+ (Department for Education, 2019). Central to the work is the belief that ACL has different qualities to other educational sectors and that these qualities impact the identity of the artist-teacher. These qualities include the low status and pay (Briggs, 2007; Augar, 2019) in comparison to Higher Education, lack of access to subject specific continued professional development (Allison, 2013) and communities of practice (Sheridan, 2018) in comparison to secondary education and precarious working hours (A Plan for an Adult Skills and Lifelong Learning Revolution, HC 278, 2021). Abbie explores her mixed methodology rooted in a grounded theory (Glaser and Strauss, 1967), including life story interviewing (McAdams, 2012), autoethnography (Adams et al, 2014) and vignettes about composite character artist-teachers. These methodologies have been chosen due to their links to storytelling and is concerned with theoretical plausibility of the story (Morse et al, 2021) and how they can help us understand the phenomenon. She shares with you the story of Jessica a composite character based on four artist-teachers in ACL and extracts of autoethnographic writing on her own identity (trans)formation.

Contributor:

Abbie Cairns is an artist-teacher working in Adult Community Learning (ACL). She is currently completing her PhD at Norwich University of the Arts. Her research explores the identity (trans)formation of artist-teachers in ACL. Abbie identifies herself as an artist-teacher and is engaged in both art and teaching practices.

Abbie is interested in how artist-teachers in ACL came to develop their identity and is engaged in narrative research with participants. Motivated by her own lived experience, she wants to connect with others with the same identity.

Abbie is a text-based artist who makes, and exhibits work regularly. She sits on the board for Colchester Art Society and facilitates the Creative Practitioner Support Programme for SPACE, supporting emerging artists.

If you want to find out more about Abbie's work, you can follow her here:

Twitter: @abbiecairnart

Instagram: @abbiecairnportfolio

The Technecast:

technecast.wixsite.com/listen • technecaster@gmail.com • @technecast

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Episode presented by Felix Clutson

Original art by Abbie Cairns

Royalty free music generously shared by Steve Oxen, FesliyanStudios.com

Appendix 12: Composite character story: Jessica, November 2022, InSPIREFE

Jessica's Vignette: Becoming an Artist-Teacher in ACL

Chapter 1: Compulsive Creative

Jessica had always had an interest in art, right from when she was a little girl, around seven or eight years old. She grew up in inspirational surroundings with inspirational people, from her brilliant teachers to her family. Her earliest memories include getting old bits of wood from her dad's off cuts and painting them in his workshop, running a *Saturday Club* for her friends - where they would create and make stuff in the shed and sitting in her bedroom drawing, colouring and painting. You name it, she would do it.

She just had an overriding desire to create, and it came naturally to her from a very young age. For Jessica art was a very intuitive, known thing.

This desire led her to complete Further and Higher Education in her art specialism, something she just couldn't imagine not doing, something that would feel *really* strange, no *really* wrong not to do. There was never a question about it. The art room was her space, her place to go.

It was at this point that Jessica started to identify as an artist. She made a decision, moved away from home to go to certain educational institution and committed to the degree. In this moment Jessica was forming her future life direction.

Upon leaving education Jessica worked as a freelance artist, she had her own studio and occasionally ran art workshops, but she missed interacting with people. She realised that it wouldn't be enough for her just to be in her studio all day, alone.

Chapter 2: Upward Spiral

After a brief spell as a professional artist, Jessica decided she needed a change, there was no huge breaking point, just lots of little niggles that wore her down. Being a professional artist came with its challenges, it was isolating, and the art world was competitive.

Jessica had some previous initial teaching encounters, which she had enjoyed and decided that a move into education was the logical step. Besides she wanted to give some skills back and do something more social. Jessica found that teaching wasn't all about whiteboards and having learners in front of you, that she didn't need to be at the front of the classroom, that she needed to be in the thick of it.

She also found that becoming a teacher was about gaining teaching qualifications. During this time, Jessica had a few influential teachers to draw upon, who shaped who she was in the role. Jessica started to feel like a teacher quite soon after stepping into the classroom. She started to feel autonomous and skilled in the role, learners were responding well to the briefs she set, which she felt was very positive.

While she had less time for her art, she found that she was more confident in herself. Jessica's identity was transforming.

Chapter 3: Horizon

Jessica started to feel like an Artist-Teacher after spending some time in the role. She had to first become an artist and a teacher separately, before she could encompass the dual role. Jessica found that access to subject specific CPD allowed her to become the full package of an Artist-Teacher.

Teaching allowed Jessica to be around people, and while the hours are very unstable - she is told a week before the class starts, if it's running or not. She is able

to divvy out her time and have a 50/50 career. Each week Jessica spends between zero and 15 hours on each practice.

Jessica enjoys the freedom of ACL, she can put herself across and do it her own way. As an Artist-Teacher, she can make work alongside students, who she learns so much from.

At times Jessica feels that the teaching practice takes over a bit of her mind space from her artistic practice. However, overall she feels that they sit quite nicely together. She loves both.

Jessica* hadn't always been an artist-teacher, aged between 30 and 54 this is her story of how she became an artist-teacher in Adult Community Learning.

Jessica is a composite character of nine artist-teachers in ACL. Jessica's story had been composed by drawing on collaborative witnessing (Adams et al, 2014:87), by including multiple perspectives, to make visible details of lives lived and emotions experienced in a "reflexive connection" (Pace, 2012:5). This research is about individuals who have an "artist-researcher" identity (2012:2).

This autoethnographic vignette is "presented as a story with a narrator, characters and plot" (Pace, 2012:5) and employs the use of a third-person voice, to describe the "experiences, thoughts, feelings, and actions" of Jessica (Adams et al, 2014:78). Jessica becomes a rhetorical figure for the story to be told through.

Autoethnography has been chosen as "narrative is the best way to understand the human experience" (Ellis, 1993:727), as it can be used as a vehicle to give meaning to "identities, relationships, and experiences" (Adams et al, 2014:23). The intention

is that the reader is immersed in the experiences of Jessica, which in turn leads to an understanding of how one becomes an artist-teacher in ACL.

The vignette is in part a found story, repositioning words and phrases participants personal experience (Pace, 2012:2). The vignette is one way in which to “make sense and organize a mass [the] information” (Ellis et al, 2014:66). Writing in this way allows me to develop an understanding of the experiences of others (Ellis, 1993:727; Adams et al, 2014:46). Through the “thick description” of the culture, I can facilitate an understanding of the culture for a reader outside of it (Adams et al, 2014:33).

The purpose of this vignette is to contribute to the research field on artist-teachers in ACL and to develop a substantive theory about how individuals transform into artist-teachers in ACL, by writing about the people and the culture they are within (Ellis, 2004:26).

Word Count: 973

References

Adams, T. E., Jones, S. H. and Ellis, C. (2014) *Autoethnography (Understanding Qualitative Research)*. Oxford University Press.

Ellis, C. (1993) “Surviving the Loss of my Brother”, *The Sociological Quarterly*, 3(4).
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Pace, S. (2012) “Writing the self into research: Using grounded theory analytic strategies in autoethnography”, *TEXT Special Issue: Creativity: Cognition, Social and Cultural Perspectives*, eds.

Ellis, C. (2004) *The ethnographic I: a methodological novel about autoethnography*.

Walnut Creek, CA: AltaMira Press.

Appendix 13: Composite character story: Jessica, December 2022, JoyFE

VIGNETTE: BECOMING AN ARTIST TEACHER IN ACL

BY ABBIECAIRNS @abbiecairnsart

Jessica* hadn't always been an Artist-Teacher. Aged between 30 and 54, she spent the first part of her career as a professional artist. This is her story of how she became an Artist-Teacher in Adult Community Learning.

*Jessica is a composite character of four Artist-Teachers in ACL.

Chapter 1: Compulsive Creative

Jessica had always had an interest in art, right from when she was a little girl, around seven or eight years old. She grew up in inspirational surroundings with inspirational people, from her brilliant teachers to her family. Her earliest memories include getting old bits of wood from her dad's off cuts and painting them in his workshop, running a Saturday Club for her friends - where they would create and make stuff in the shed and sitting in her bedroom drawing, colouring and painting. You name it, she would do it.

She just had an overriding desire to create, and it came naturally to her from a very young age. For Jessica art was a very intuitive, known thing.

This desire led her to complete Further and Higher Education in her art specialism, something she just couldn't imagine not doing, something that would feel really strange, nay really wrong not to do. There was never a question about it. The arts room was her space, her place to go.

It was at this point that Jessica started to identify as an artist. She made a decision, moved away from home to go to certain educational institution and committed to the degree. In this moment Jessica was forming her future life direction.

Upon leaving education Jessica worked as a freelance artist, she had her own studio and occasionally ran art workshops, but she missed interacting with people. She realised that it wouldn't be enough for her just to be in her studio all day, alone.

Chapter 2: Upward Spiral

After a brief spell as a professional artist, Jessica decided she needed a change, there was no huge breaking point, just lots of little niggles that wore her down. Being a professional artist came with its challenges, it was isolating, and the art world was competitive.

Jessica had some previous informal teaching experience, which she had enjoyed and decided that a move into education was the logical step. Besides she wanted to give some skills back and do something more social. Jessica found that teaching wasn't all

about whiteboards and having learners in front of you, that she didn't need to be at the front of the classroom, that she needed to be in the thick of it.

She also found that becoming a teacher was about gaining teaching qualifications. During this time, Jessica had a few influential teachers to draw upon, who shaped who she was in the role. Jessica started to feel like a teacher quite soon after stepping into the classroom. She started to feel autonomous and skilled in the role, learners were responding well to the briefs she set, which she felt was very positive.

While she had less time for her art, she found that she was more confident in herself. Jessica's identity was transforming.

Chapter 3: Horizon

Jessica started to feel like an Artist-Teacher after spending some time in the role. She had to first become an artist and a teacher separately, before she could encompass the dual role. Jessica found that access to subject specific CPD allowed her to become the full package of an Artist-Teacher.

Teaching allowed Jessica to be around people, and while the hours are very unstable - she is told a week before the class starts, if it's running or not. She is able to divvy out her time and have a 50/50 career. Each week Jessica spends between zero and 15 hours on each practice.

Jessica enjoys the freedom of ACL, she can put herself across and do it her own way. As an Artist-Teacher, she can make work alongside students, who she learns so much from. At times Jessica feels that the teaching practice takes over a bit of her mind space from her artistic practice. However, overall she feels that they sit quite nicely together. She loves both.

Appendix 14: Reader feedback

14a. Instagram: Artist-Teacher-Researcher Student May 2022

ARTICLE **WE ARE MORE THAN THE SUM OF OUR PARTS** BY ABBIECAIRNS @abbiecairnart

But what are those parts? This is a question I have been asking myself in the context of my research into artist-teachers in adult community learning. We are artists, we are teachers. That is a given, but what about all our other enterprises? While my research is focused on this tiny sub-section of FE tutors, this question is relevant to all of us. That is, anyone who embodies multiple professional identity. My research considers two models for visualising the artist-teacher: one neglected other identities (Thornton's Overlapping Concepts Figure, 2013), the other embraced them (Wallace and Gruber's Networks of Enterprises, 1999). Network of enterprises outline the activities a person is involved in. Within the network the width of each column indicates the level of involvement in each, tracking them over time. In using this tool and through autoethnographic writing, I realised I am more than 'artist' and 'teacher'. I am an artist-teacher-researcher-student.

I am an artist

Aged three, sitting at an easel painting with Mary – who it later transpired was actually called Laura. Three boys on a large blue bean bag sat opposite, we squeezed on one chair and wondered who will get to take home our collaborative masterpiece at the end of the day.

Four pots of thick ready mixed paint that smell of chalk, chemicals. Large chunky wooden paint brushes – one for each plastic pot (with safety lid, no water). Pastel coloured A3 sheets of sugar paper. Names ready written in the left corner with a black marker pen.

I am a teacher

I have a classroom and a whiteboard, not an interactive one. The art department is, as it was when I was a student in this very room years ago, outdated. I have a set of four whiteboard pens bestowed upon me during the PGCE induction, black, red, blue

abbiecairnart • Follow

abbiecairnart Pleased to have written about my artist-teacher-researcher-student identity in the current issue of the @joyfe_collective magazine alongside some other great articles and snippets.

*Link in bio

Read it here: <https://pub.lucidpress.com/JoyFE23/#ZpJUG8jBhokL>

#JoyFE #magazine #research #adultcommunitylearning #acl #phdresearch #artistteacher #identity @nuaoutreach #nua #FE #educationresearch

#CreativeColchester #colchesterartist #essexartist #emergingartist #abbiecairnart

Edited · 40 w

Liked by [redacted] and 6 others

MAY 27, 2022

Add a comment...

← Comments

[redacted] Brill piece to have in the mag 🥰

15 h 2 likes Reply Message

abbiecairnportfolio [redacted] thanks! ❤️

14 h Reply

[redacted] Love it Abs. Though I'm not a teacher anymore, or researcher or student for that matter, this resonates with me - lately I have been forced to think about my identity as an artist and I feel like I don't want to and actually can't be pinned down to one style or subject when describing myself or my work. Change and learning is always happening and our work should change as a result. Just my thoughts... but sorry got off track there a little bit. Keep up the excellent work my darling and many congratulations on getting featured in the mag. Always proud of ya x 😊

48 m 1 like Reply Message

abbiecairnportfolio [redacted] thanks Tina, I am glad that it resonates with you! It is always great to get feedback :D

14b: Twitter: Artist-Teacher-Researcher Student May 2022



14c: Artist-Teacher-Researcher Student May 2022

RE: Research/Writing

[Redacted]



Mon 30/05/2022 17:02


To: Abbie Cairns - [Redacted]

A fabulous article Abbie, thank you so much for sharing. It's one that resonates for me – especially what our own expectations are around 'being a teacher'. Having a background in theatre I always recognise the performance art side of teaching, and particularly how we take on a persona (rather like a new hat) when walking into the classroom.





Many thanks


[Redacted]




 **abbiecairnsportfolio** 



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abbiecairnsportfolio Setting the scene at the ARPCE Conference.... [more](#)
6 hours ago

  Really enjoyed listening to this Abbie - you painted the scene so well and I wanted more 

8 m [Reply](#) [Message](#)

14e: ARPCE, Motivation, July 2022

[REDACTED]
Sent: 19 July 2022 16:04
To: Abbie Cairns - [REDACTED]
Subject: RE: Association of Research in Post-Compulsory Education Conference

Thank you Abbie – really enjoyed this, and obviously very well received. So many elements that I recognise as the path into adult learning.

Would you be happy to share some of this with our marketing team for the next newsletter?

Many thanks

[REDACTED]

14f: ARPCE, Motivation, July 2022

From: [REDACTED]
Sent: 19 July 2022 16:49
To: Abbie Cairns - Tutor [REDACTED]
Cc: [REDACTED]
Subject: FW: Association of Research in Post-Compulsory Education Conference

Thanks for sharing Abbie, it is a really good and so easy to relate to. I agree with one of the participants you should consider making into a podcast.

As [REDACTED] said, it would be good to share with marketing if you agree.

I look forward to the second presentation.

[REDACTED]

14g: Twitter, Jessica's Vignette, October 2022



Replying to @AbbieCairnsArt @inSPIRE_FE and @NUAresearch

Absolutely love this
@AbbieCairnsArt

8:11 · 19 Oct 22 · Twitter for Android

1 Like



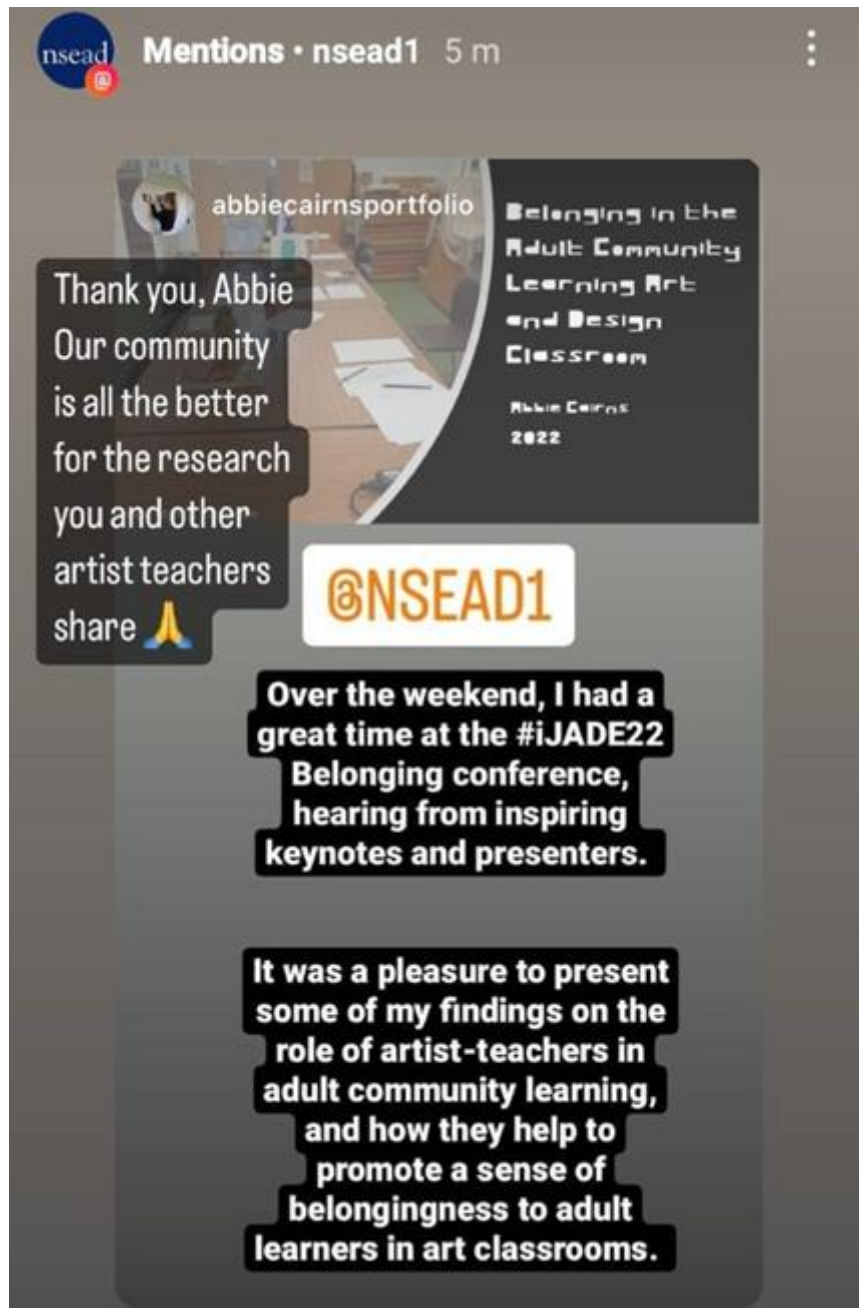
abbiecairnsartist @AbbieCairn... · 5s ⋮

Replying to [redacted] @inSPIRE_FE and @NUAresearch

Thank you! That is great to hear!



14h: Instagram, iJADE, November 2022



14i: Twitter, iJADE, November 2022



@nseadGenSec

@nseadgensec1

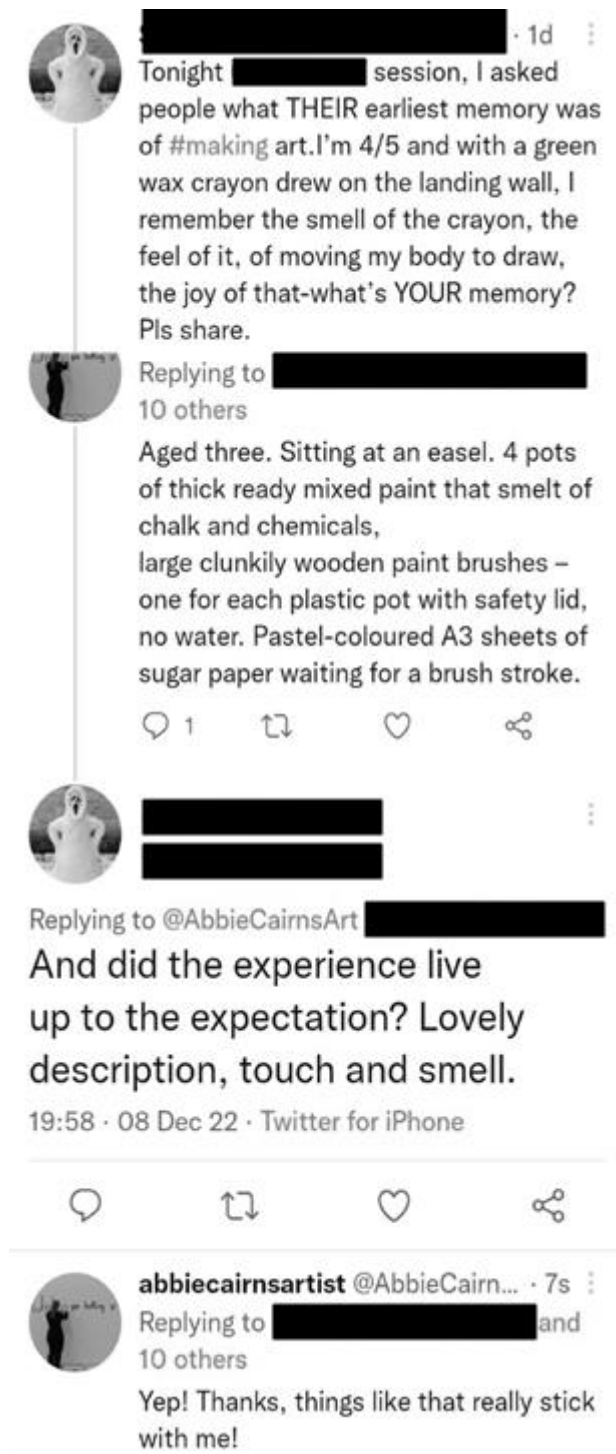


Replying to @AbbieCairnsArt @NSEAD1 and @NUAresearch

Really enjoyed your presentation
Abbie, shining light on an
under-researched sector
#iJADE22

11:49 · 12 Nov 22 · Twitter for iPhone

14j: Twitter, Early Art Memories, December 2022



The image shows a screenshot of a Twitter thread. At the top, a tweet from a user with a blacked-out name and profile picture (a white figure) is dated '1d'. The text of the tweet asks for people's earliest art memories. Below it, a reply from another user with a blacked-out name and profile picture (a person at an easel) is dated '10 others'. This reply describes an art session at age three. Below the reply are icons for replies (1), retweets, likes, and shares. At the bottom, a third tweet from a user with a blacked-out name and profile picture (a white figure) is dated '19:58 · 08 Dec 22 · Twitter for iPhone'. This tweet replies to @AbbieCairnsArt and says 'And did the experience live up to the expectation? Lovely description, touch and smell.' Below this tweet are icons for replies, retweets, likes, and shares. At the very bottom, a tweet from 'abbiecairnsartist @AbbieCairn...' is dated '7s'. This tweet replies to the previous tweet and says 'Yep! Thanks, things like that really stick with me!'.

[Profile Picture] [Redacted] · 1d
Tonight [Redacted] session, I asked people what THEIR earliest memory was of #making art. I'm 4/5 and with a green wax crayon drew on the landing wall, I remember the smell of the crayon, the feel of it, of moving my body to draw, the joy of that-what's YOUR memory? Pls share.

[Profile Picture] [Redacted]
Replying to [Redacted] and 10 others
Aged three. Sitting at an easel. 4 pots of thick ready mixed paint that smelt of chalk and chemicals, large clunkily wooden paint brushes – one for each plastic pot with safety lid, no water. Pastel-coloured A3 sheets of sugar paper waiting for a brush stroke.

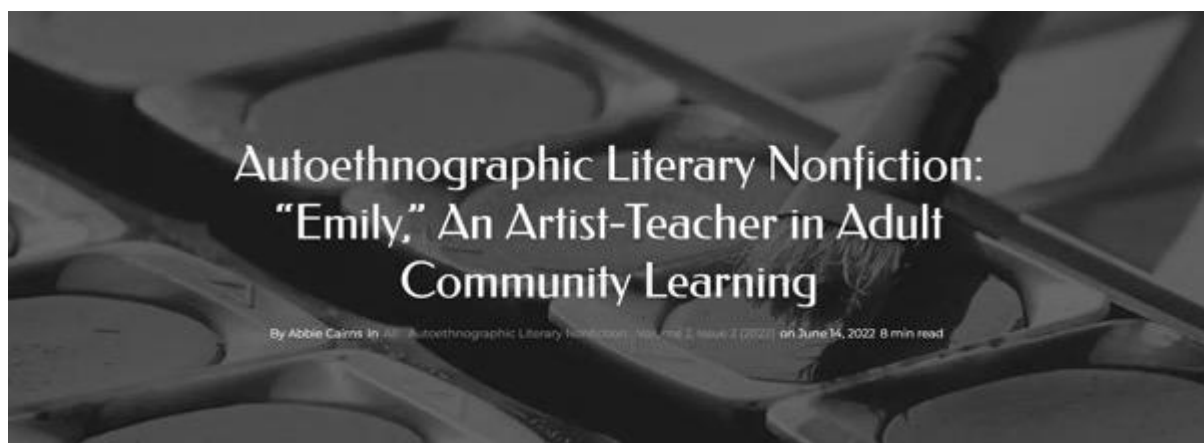
1 Retweet Like Share

[Profile Picture] [Redacted]
Replying to @AbbieCairnsArt [Redacted]
And did the experience live up to the expectation? Lovely description, touch and smell.
19:58 · 08 Dec 22 · Twitter for iPhone

Retweet Like Share

[Profile Picture] **abbiecairnsartist** @AbbieCairn... · 7s
Replying to [Redacted] and 10 others
Yep! Thanks, things like that really stick with me!

Appendix 15: Composite character story: Emily, June 2022, The Autoethnographer



“ However, Emily has discovered one pitfall of working in ACL: The uncertainty of employment. It dawned on Emily that she could do both. She didn’t have to be an artist or a teacher. In fact, she needs to be an artist to be an artist-teacher. She needs to do both to become the best she can be.

AUTHOR’S MEMO

Emily* hadn’t always been an artist-teacher, but she had always taught, aged between 25 and 44; this is her story of how she became an artist-teacher in Adult Community Learning (ACL). For example, <https://aclessex.com>. Emily is a composite character of me and four other artist-teachers in ACL. Emily’s story had been composed by drawing on collaborative witnessing (Adams et al, 2014:87), by including multiple perspectives, including my own, to make visible details of lives lived and emotions experienced in a “reflexive connection” (Pace, 2012:5). This research is about individuals who have an “artist-teacher” identity (2012:2).

This autoethnographic vignette is “presented as a story with a narrator, characters and plot” (Pace, 2012:5) and employs the use of a third-person voice, to describe the “experiences, thoughts, feelings, and actions” of Emily (Adams et al, 2014:78). Emily becomes a rhetorical figure for the story to be told through.

Autoethnography has been chosen as “narrative is the best way to understand the human experience” (Ellis, 1993:727), as it can be used as a vehicle to give meaning to “identities, relationships, and experiences” (Adams et al, 2014:23). The intention is that the reader is immersed in the experiences of Emily, which in turn leads to an understanding of how one becomes an artist-teacher in ACL.

The vignette is in part a found story, repositioning words and phrases from my reflexive writing, personal experience (Pace, 2012:2), and interviews with other artist-teachers in ACL. The vignette is one way in which to “make sense and organize a mass [of] information” (Ellis et al, 2014:66). Writing in this way allows me to develop an understanding of my own experience with others (Ellis, 1993:727; Adams et al, 2014:46). Through the “thick description” of the culture I am embedded in and writing about, I can facilitate an understanding of the culture for a reader outside of it (Adams et al, 2014:33).

The purpose of this vignette is to contribute to the research field on artist-teachers in ACL and to develop a substantive theory about how individuals transform into artist-teachers in ACL, by writing about the people and the culture they are within (Ellis, 2004:26).

“ Art education allowed Emily to surround herself with like-minded people. She started to mix with others who were art-y and had that kind of mindset. She had found her clan. The art room was a place of sanctuary for Emily.

Chapter 1: Salad Days

Emily has creativity in her blood; she has a dad that can draw and an uncle as an artist. She has a creative way about her; even as a child Emily liked doing things physically with her hands, including drawing and painting. Identifying as an artist came early to Emily. It was an identity connected to her education and being an art student, from secondary education to art college and beyond. She was drawn to an artistic way of life as it brought her enjoyment. Art allowed her to be free and expressive, and gave Emily a way to communicate with the world around her.

Her artistic talent was praised during her education. In primary school, she was singled out as being good at drawing. Later in her education, Emily’s teachers encouraged her to pursue art. In her art classes, she felt like an artist.

Art education allowed Emily to surround herself with like-minded people. She started to mix with others who were art-y and had that kind of mindset. She had found her clan. The art room was a place of sanctuary for Emily.

In school, Emily was more drawn to the creative subjects and knew that was the route she wanted to take. However, the road was not always smooth. Emily's family negotiated encouraging her art and happiness, with making her aware of needing to be financially stable. Emily started to realise the financial implications of being an artist. A problem that came to the fore as she moved into adulthood; as she turned 18, the need to support herself increased.

Art was not necessarily viewed as a career by those around Emily, due to the socioeconomic background she was brought up in. It was viewed more as a hobby. While they did not always see eye to eye, Emily's family still supported her. Because her family was not overly enthusiastic about her going off to art college, Emily felt she needed a safety net. Her Nana would get out drawings she had done to show her friends, and despite the discouragement to study art, her mum always turned up to her exhibitions and her graduation.

- Teaching was Emily's choice; no one had pushed her into the role. She had some informal teaching experience and enjoyed helping people. Besides, she had always thought about teaching, it was always on her agenda to do a little bit of both. She often wondered if teaching, like art, was in her blood. As she had family members who had previously taught, she felt like she would be good at it.

Chapter 2: Developing and Changing

After graduating from university, Emily moved back home and started to wonder "what now?" After some time, she got a job as a teaching assistant for a couple of years before moving onto the long-held role of teacher. When asked, Emily would tell you that she got into teaching totally accidentally; it was an opportunistic move. She was in the right place at the right time.

While Emily found her feet as a teacher, she was still proactive with her art practice. However, she had become a little disillusioned with the idea of being an artist. It was not as easy as she'd assumed it would be. Buying art materials, exhibiting, entry fees, traveling, everything was an expenditure. But she still enjoyed the glory that came with being an artist and showing her work.

Teaching was Emily's choice; no one had pushed her into the role. She had some informal teaching experience and enjoyed helping people. Besides, she had always thought about teaching, it was always on her agenda to do a little bit of both. She often wondered if teaching, like art, was in her blood. As she had family members who had previously taught, she felt like she would be good at it. During this time there was a lot that happened. She gained her post-graduate certificate in education (PGCE) and started to identify as a teacher. Emily found herself surrounded by other teachers, which cemented this identity for her.

As a teacher, Emily hoped to make some changes and have a positive effect on learners. If art was about glory, teaching was about helping others. Teaching was a career. A profession. It was a way to make a living. It was teaching or working out how to sell a lot of paintings. She had bills to pay. Her family was supportive of the decision to "get a job". But again, it was her choice.

Teaching took up most of Emily's week, and she found it to be more stressful than artmaking. She experienced some nightmare years in the classroom, but overall felt she made progress with the learners. Teaching was pressurized and came with unrealistic workloads; things were overly complicated, and she missed being surrounded by other artists.

“ Becoming an artist-teacher in ACL was about progression: personally, financially, academically. But it was also about helping people.

Chapter 3: Home

Emily's previous teaching gave her the experience and knowledge she needed to be able to apply for a position in Adult Community Learning (ACL). She was in the right place at the right time. Emily became an artist-teacher in ACL as she wanted to use her degree, she didn't want to waste all those years of studying art. It was all very natural. She just went with the flow. Becoming an artist-teacher in ACL was about progression: personally, financially, academically. But it was also about helping people.

ACL differed from the other sectors she had taught in; she had started to feel less like a teacher and more like a social worker. However, Emily has discovered one pitfall of working in ACL: the uncertainty of employment. It dawned on Emily that she could do both. She didn't have to be an artist or a teacher. In fact, she needs to be an artist to be an artist-teacher. She needs to do both to become the best she can be.

Emily has found working in ACL to be hyper-local, a massive change from her previous teaching positions. She is building a community and having conversations about art all day. She gets to be surrounded by peers that are doing the same thing as her, which has helped her to regain the artistic part of her identity. Emily now prefers having both identities; that's who she wants to be.

As an artist-teacher, Emily has had to learn to negotiate her time. She has found that the ratio is a lot heavier on the teacher's side. However, she still has an artist practice of her own, as she feels that she should practice what she preaches.

On day one of being an artist-teacher in ACL, Emily thought, "Yeah, OK. This is what I'm doing now."

References

Adams, T. E., Jones, S. H. and Ellis, C. (2014) *Autoethnography (Understanding Qualitative Research)*. Oxford University Press.

Ellis, C. (1993) "Surviving the Loss of my Brother", *The Sociological Quarterly*, 3(4). DIO: 10.4324/9780429259661-10.

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Featured Image by Kranich17 from Pixabay / The AutoEthnographer

Appendix 16: Artist-teacher survey design

Research Survey (Artist-Teachers)

Interrogating Artist-Teacher identity formation in Adult Community Learning

Researcher: Abbie Cairns

University: Norwich University of the Arts

* Required

Participant Information Form

This Participant Information Form outlines the purpose of the study and provides a description of your involvement and rights as a participant.

About the researcher

This research is being undertaken by Abbie Cairns (abbie.cairns@student.nua.ac.uk), a student at Norwich University of the Arts (research@nua.ac.uk). My supervisors at Norwich University of the Arts are, Professor Simon Willmoth, Dr Mark Wilsher and Dr Sarah Horton.

This project has gone through the University's Research Ethics review and approval procedures.

About the research

This research is concerned with the identity of those teaching art courses within the Adult Community Learning educational sector. The research will bring together the ideas of teachers, learners and managers to help formulate a better understanding of the role. The purpose of the research is to draw out individuals' experiences and to look at these with the experiences of others. The research will identify what effects the different qualities of Adult Community Learning have on those working in this sector. It intends to help to define their role within this specific context.

Research Participants

The study will involve three groups of research participants. The teacher and manager participants will be made up of those working in art courses within Adult Community Learner around the UK. The learner participants will be made up of learners who have enrolled on an art

1. By completing this online survey, I consent to my responses being used in the researchers PhD and any other subsequent publications or conference presentations.

2. I have read and understood the information sheet about the research and been able to download and keep a copy.

You can download a copy here:

<https://tinyurl.com/ArtistTeacherInfoSheet> *

Yes

No

3. I agree to the researcher, Abbie Cairns, collecting, storing and processing my personal data including my age and gender for the purposes of the research outlined in the information sheet. *

Yes

No

4. I agree that the researcher, Abbie Cairns, may use anonymous information given in the surveys as part of her PhD research. *

Yes

No

I thank you for considering participating in this research study.

5. I agree that the researcher, Abbie Cairns, may use anonymous information given in the surveys as part of any other subsequent publications or conference presentations. *

Yes

No

6. I understand that participation in this research is voluntary and that I can opt-out of the study at any time without giving any reason. *

Yes

No

7. I understand that there is no remuneration or payment made for our participation. *

Yes

No

8. I understand that if at any time I have questions about the study or the procedures, you may contact the researcher, Abbie Cairns [abbie.cairns@student.nua.ac.uk] or the researchers' university, Norwich University of the Arts [research@nua.ac.uk] *

Yes

No

9. By providing my name and email address I consent to the researcher contacting me on the provided details in the future about continued participation in the research, such as in interviews.

10. If you would like to be contacted in the future about continued participation in the research, such as in interviews please leave your name and email address below.

11. For information relating to any matter relating to this study, please contact the research, Abbie Cairns [abbie.cairns@student.nua.ac.uk] or Norwich University of the Arts Research Office [research@nua.ac.uk].

Background Information

12. How do you identify? *

- Female
- Male
- Non-binary
- Prefer not to say

13. Which of the following age groups do you belong to? *

- Under 21
- 21-25
- 26-29
- 30-34
- 35-39
- 40-44
- 45-49
- 50-54
- 55-59
- 60-64
- 65-70
- Above 70

14. Are you currently teaching an art course within adult community learning? *

- Yes
- No

15. Have you ever taught on an art course within adult community learning? *

Yes

No

16. Where do you currently work?

17. What is your current job title?

18. When did you start teaching?

19. What course(s) do you teach?

20. How many hours a week do you teach on average? *

- Less than 5
- 5-10
- 11-15
- 16-20
- 21-25
- 26-30
- 31-35
- 36-40
- More than 40

21. Are you a practicing artist? *

- Yes
- No

22. What is your art practice?

23. How many hours a week do you spend on your practice? *

- Less than 5
- 5-10
- 11-15
- 16-20
- 21-25
- 26-30
- 31-35
- 36-40
- More than 40

24. What qualifications do you hold? *

- Art Qualification Below Degree Level
- Degree Level Art Qualification
- Postgraduate Art Qualification
- Teaching Qualification Below Degree Level
- Degree Level Teaching Qualification
- Postgraduate Teaching Qualification
- Other

25. Do you consider yourself to know more about art or education? *

- Art
- Education
- Equal

26. What was your motivation for becoming an artist-teacher? *

- To share their passion and enthusiasm for the subject
- To improve the quality of life for students
- Money
- Wanted to do something that was away from the art market
- To inspire others
- To develop own artwork
- Enjoyment and satisfaction
- Access to facilities and equipment
- Love of teaching
- Other

27. Do you see yourself as a professional? *

- Yes
- No
- Unsure

28. Which of the follow definitions do you most relate to? *

- I am a master for learners to copy from
- I am an individual who parachutes into all manner of places and works with whomever they find to help them make their own art work
- I am an individual dedicated to the artistic development of students who does not necessarily practice as an artist
- I am a dual citizen. A teacher during the day, at night a struggling artist
- I am an individual who practises making art and teaching art and is dedicated to both activities as a practitioner
- I am a professional artist with the competency needed to work in and through the arts in an educational and/or community setting

29. How do you want others to view you? *

- Artist
- Teacher
- Mix of both
- Other

30. Is there any crossover between your teaching and your art practice? *

- Yes
- No
- Unsure

31. Are the identities of artist and teacher in conflict? *

- Yes
- No
- Unsure

32. Is it important to be a practicing artist when teaching art? *

- Yes
- No
- Unsure

Characteristics

33. Which three characteristics should a good artist have?

34. Which three characteristics should a good teacher have?

35. Which of these do you possess? (Part 1) *

	Not At All Like Me	Somewhat Unlike Me	Neutral	Somewhat Like Me	Very Much Like Me
Adaptable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Altruistic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Autonomous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Conventional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Co-Producer of Knowledge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Devoted to Art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Divergent Thinker	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experienced	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Experimental	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Highly Competitive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Inspiring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Interested in Students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowledgeable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reflective	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Responsible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Self-Critical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Self-Motivated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

36. Which of these do you possess? (Part 2) *

	Not At All Like Me	Somewhat Unlike Me	Neutral	Somewhat Like Me	Very Much Like Me
Able to Maintain a Dual Practice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Against Assessment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Anti-Authoritarian	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Charismatic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dedicated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Empathic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Encouraging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Honest	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meticulous Planner and Organizer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Motivated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Multifaceted	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Open	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Passionate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Patient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Risk Adverse	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Role Model	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spontaneous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Workplace

37. Are you given autonomy in your role? *

- Yes
- No
- Unsure

38. Does your workplace support you as an artist? *

- Yes
- No
- Unsure

Continued Professional Development

39. What CPD activities do you engage in?

40. How do you currently keep track of your CPD activities?

41. Does your workplace offer subject specific CPD opportunities? *

- Yes
- No
- Unsure

42. Whose responsibility do you think it is to ensure that artist-teachers are up to date with subject knowledge and skill sets? *

- The individual tutor
- Line Manager
- Both

43. Do you think anything is missing from your workplaces CPD offer? *

- Yes
- No
- Maybe

44. What is missing?

45. If you would like to be contacted in the future about continued participation in the research, such as in interviews please leave your name and email address below.

46. Do you have any other comments?

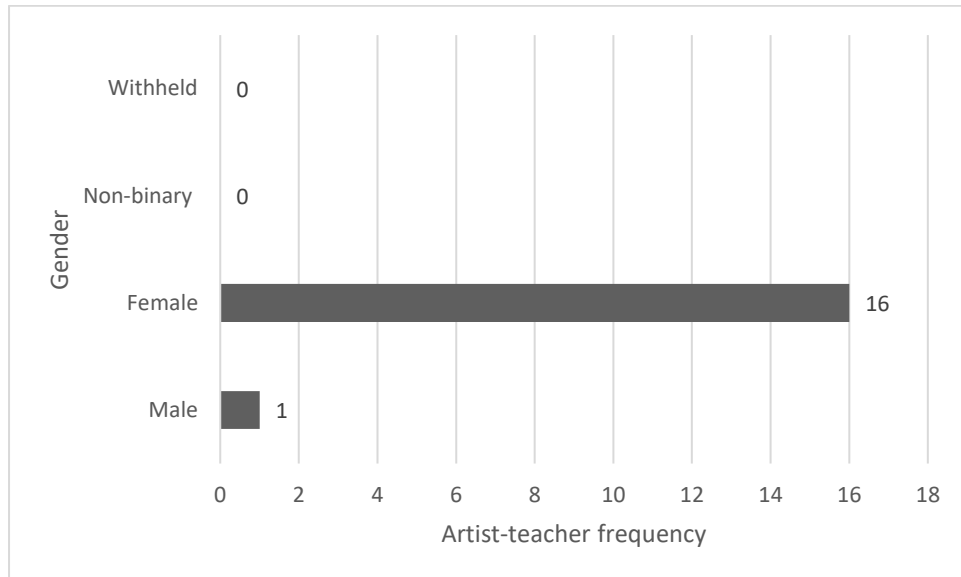
Thank-you for participating in this research.

This content is neither created nor endorsed by Microsoft. The data you submit will be sent to the form owner.

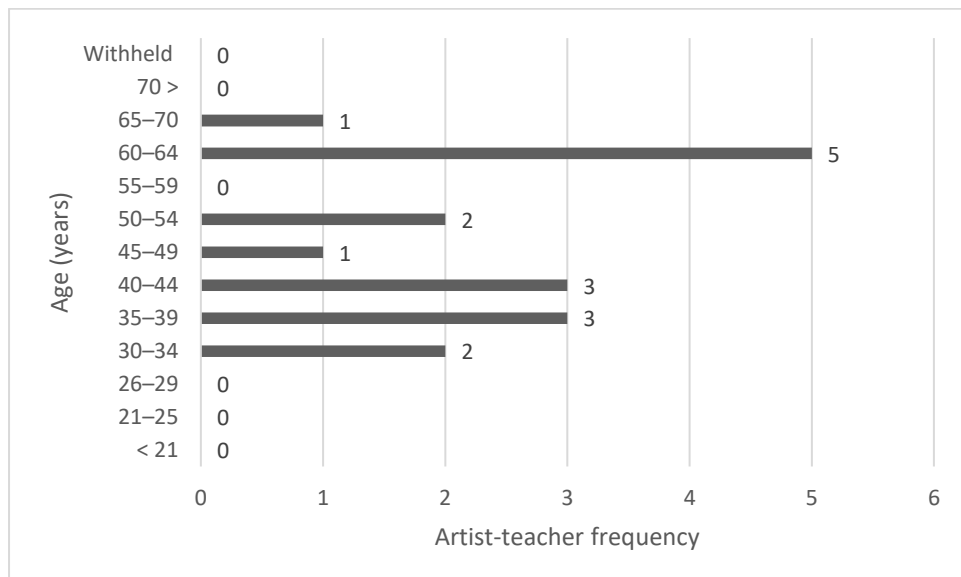


Appendix 17: Artist-teacher interview participant demographic data

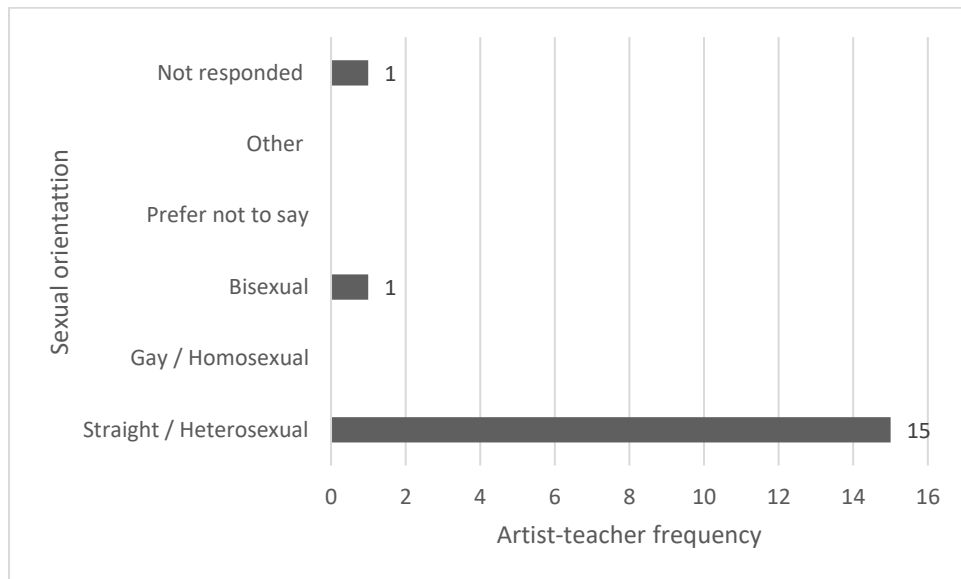
Gender



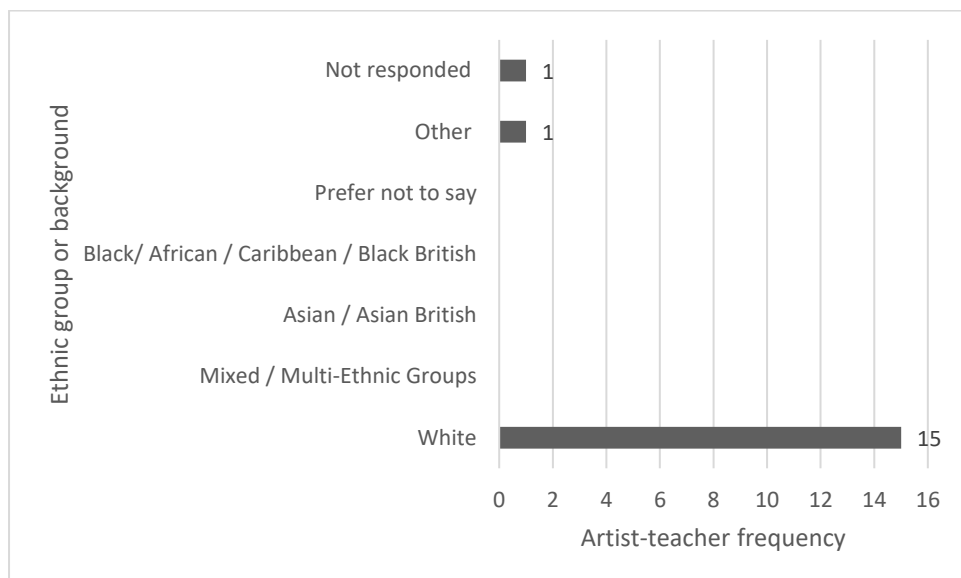
Age



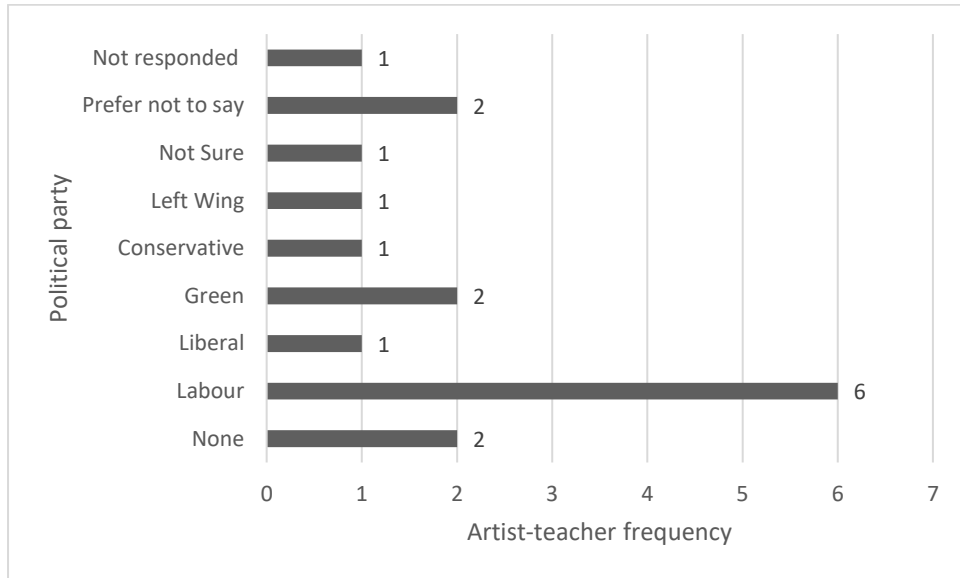
Sexual orientation



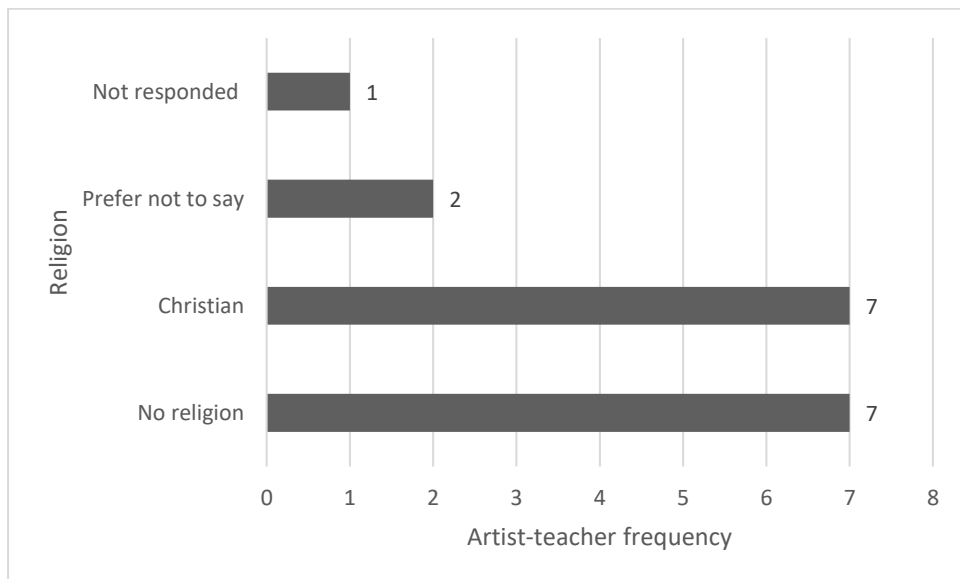
Ethnic group or background



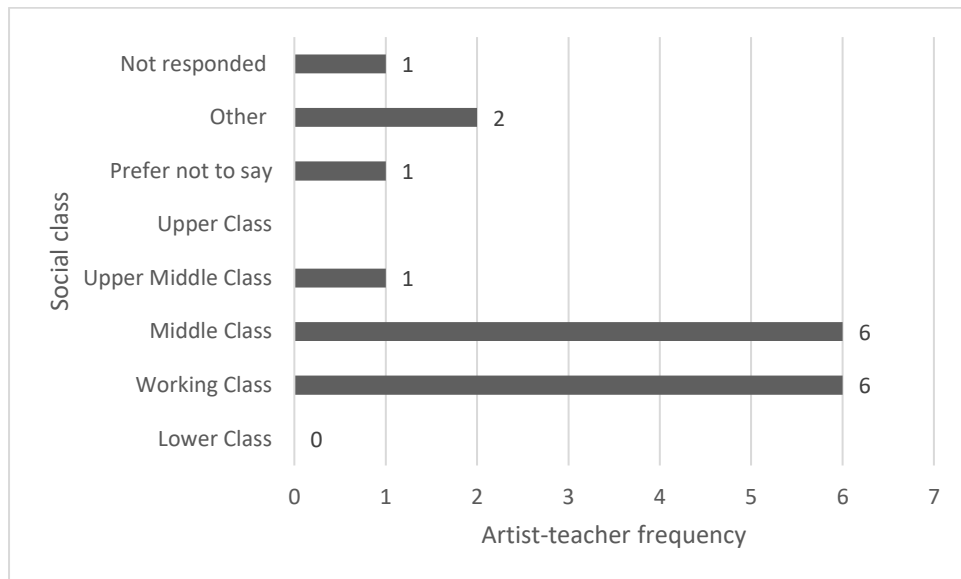
Political party



Religion

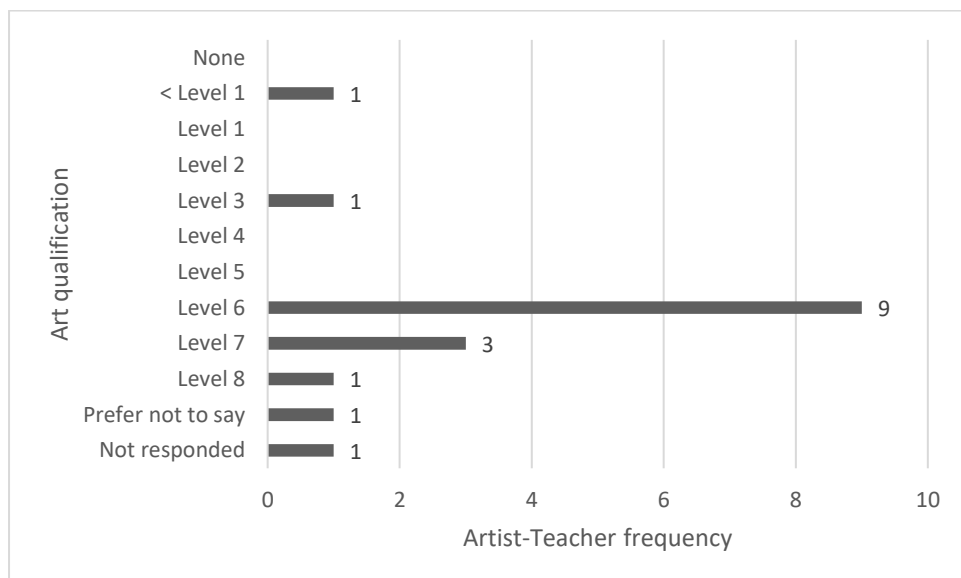


Social class

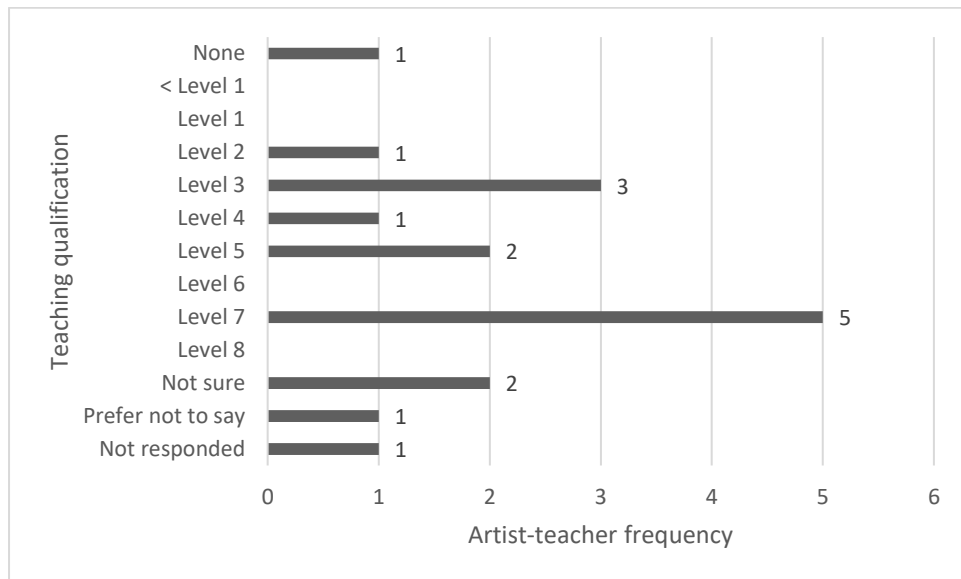


Educational background

Highest level of education completed relating to art

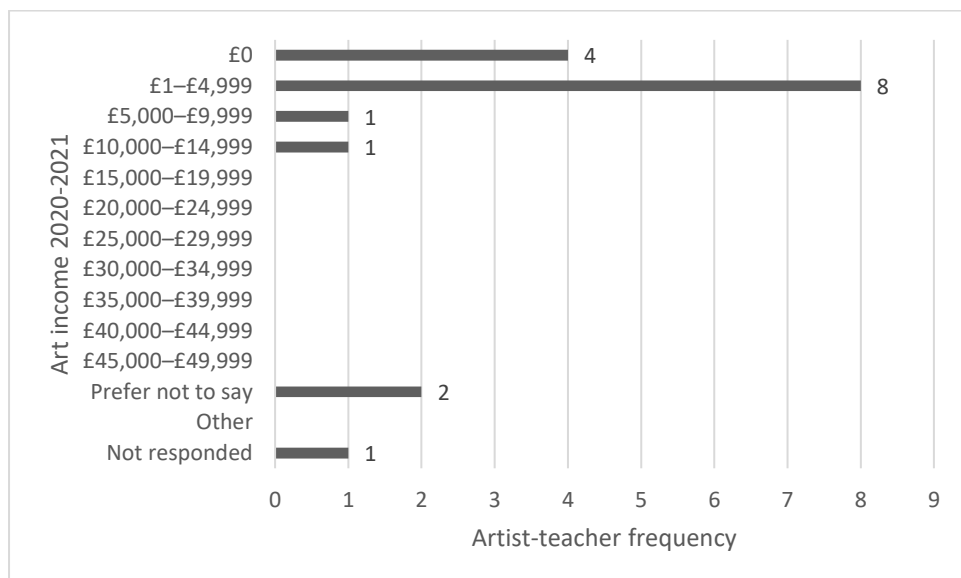


Highest level of education completed relating to teaching

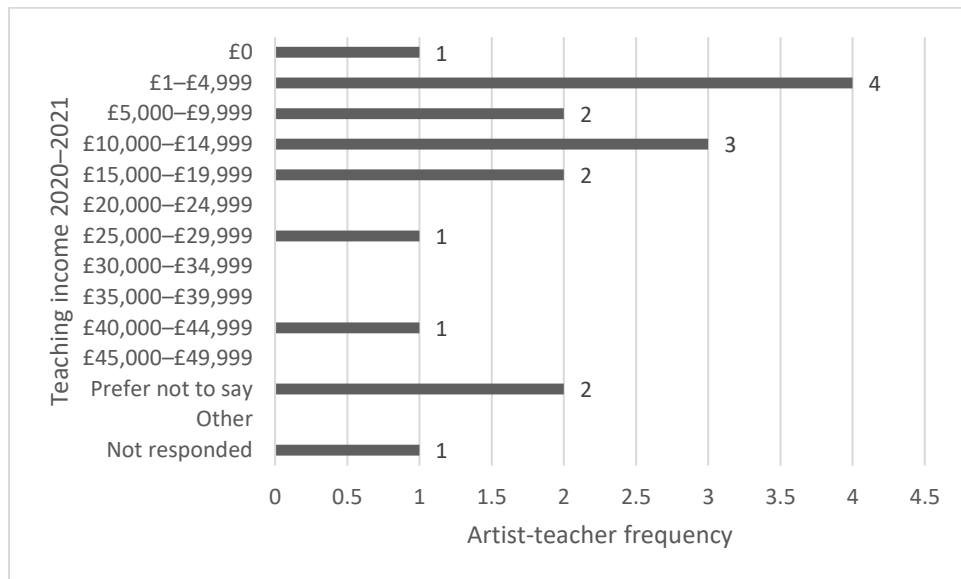


Income

Personal income from art practice (2020-2021)

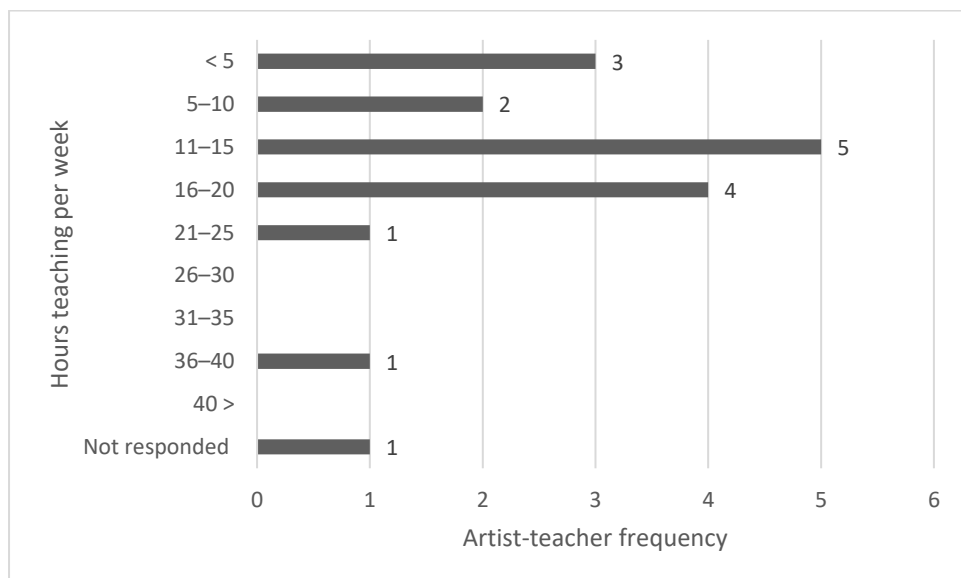


Personal income from teaching (2020-2021)

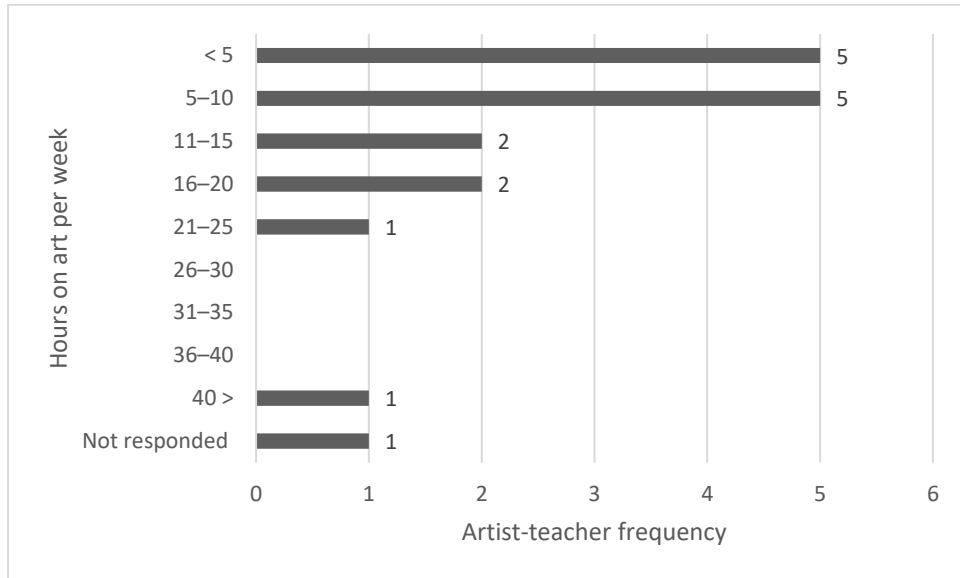


Hours

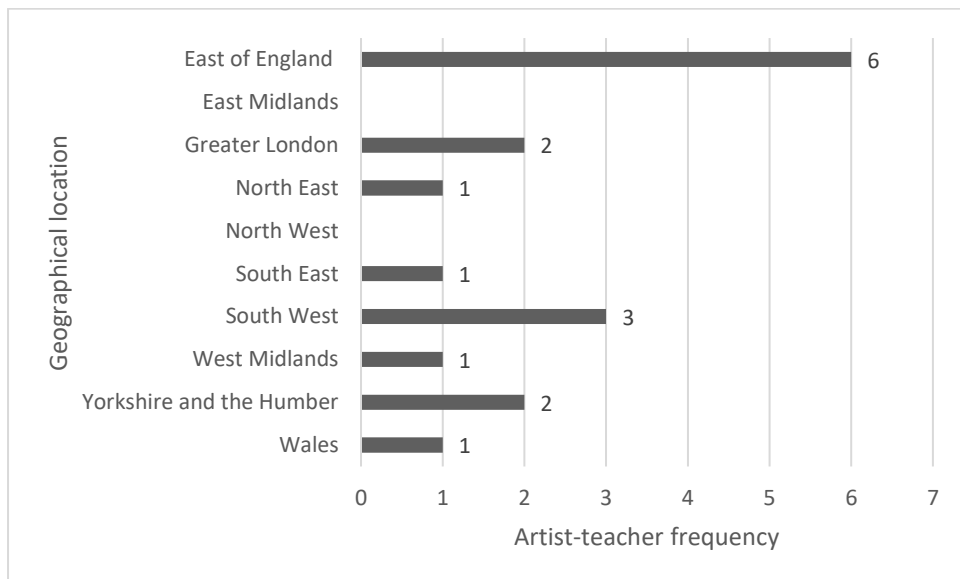
Hours spent teaching per week



Hours spent on art practice per week



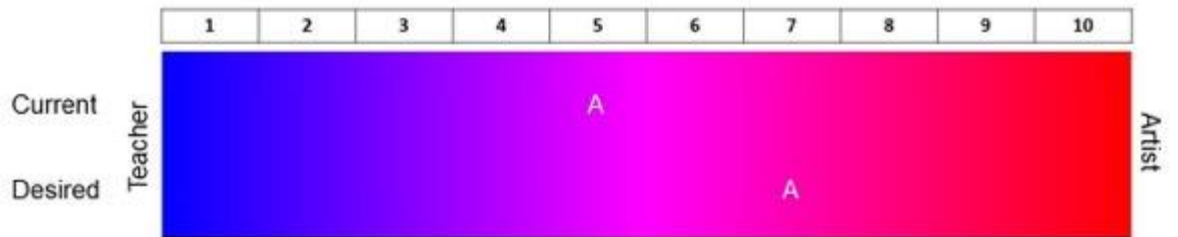
Geographical Location



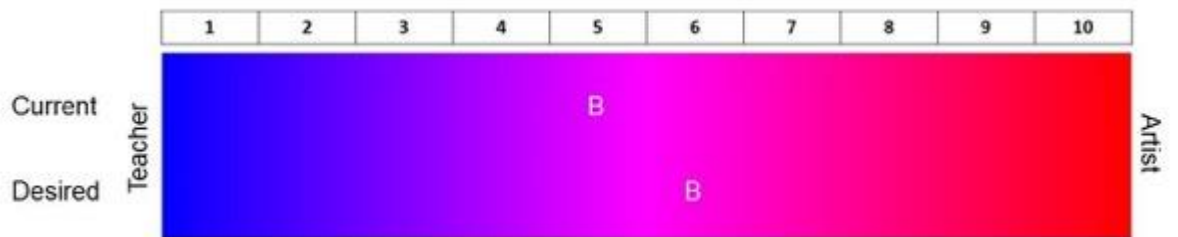
Appendix 18: Interview data: Artist-Teacher Likert Scale results

18a: Artist-teachers

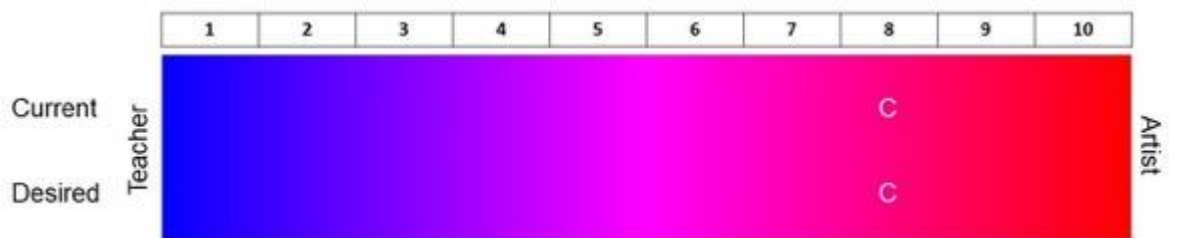
Current (at time of interview)



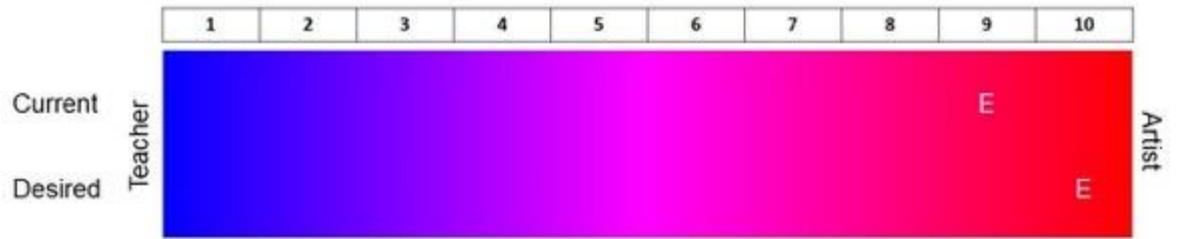
Artist-Teacher A's ATLS response



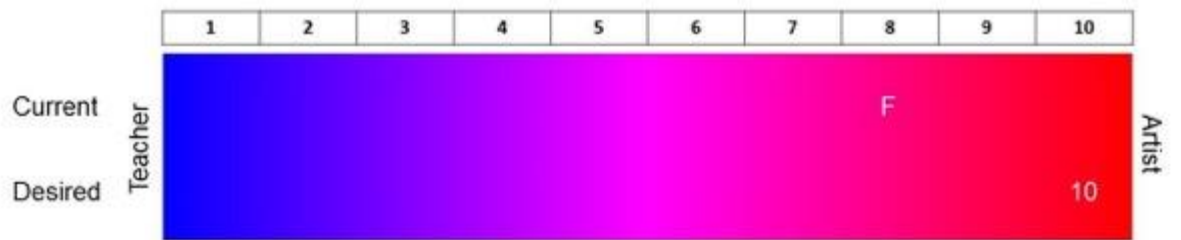
Artist-Teacher B's ATLS response



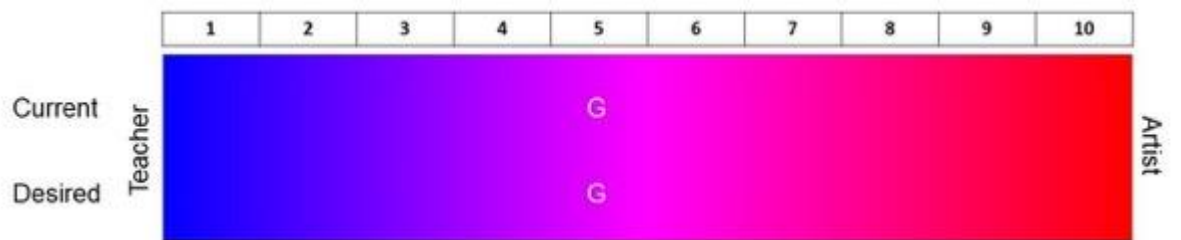
Artist-Teacher C's ATLS response



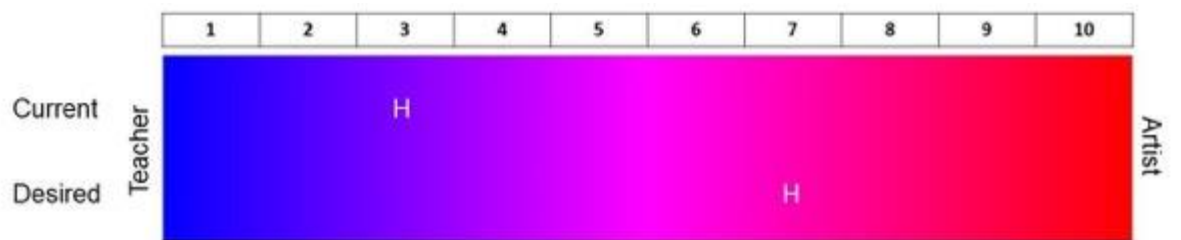
Artist-Teacher E's ATLS response



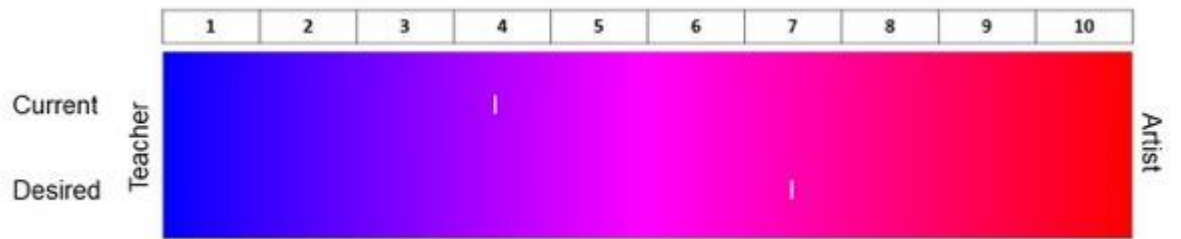
Artist-Teacher F's ATLS response



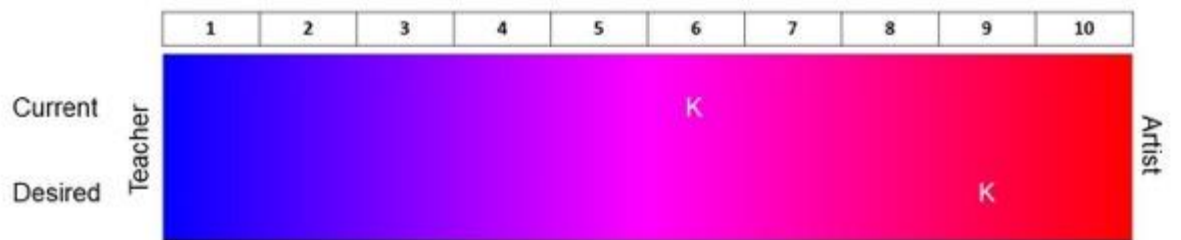
Artist-Teacher G's ATLS response



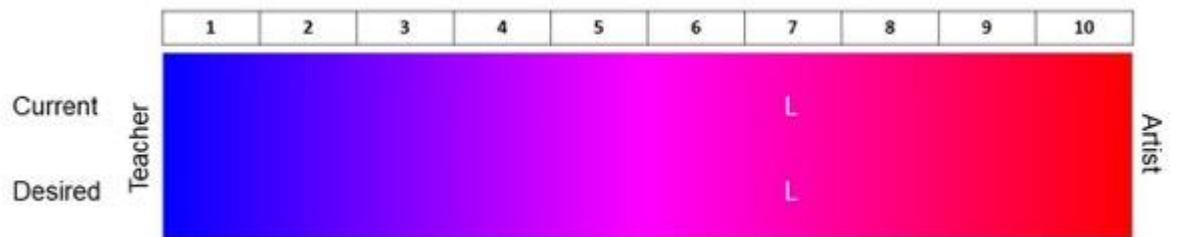
Artist-Teacher H's ATLS response



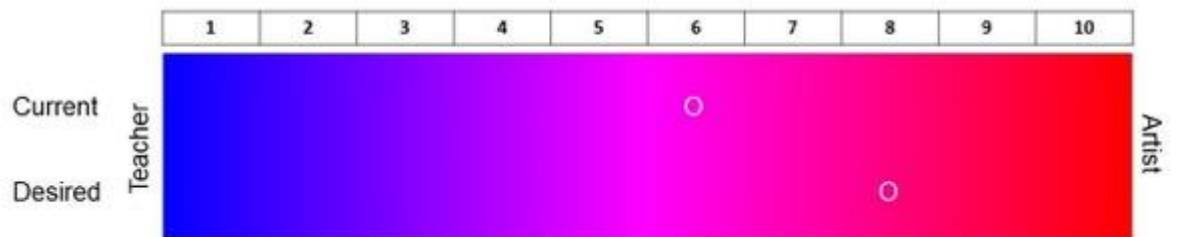
Artist-Teacher I's ATLS response



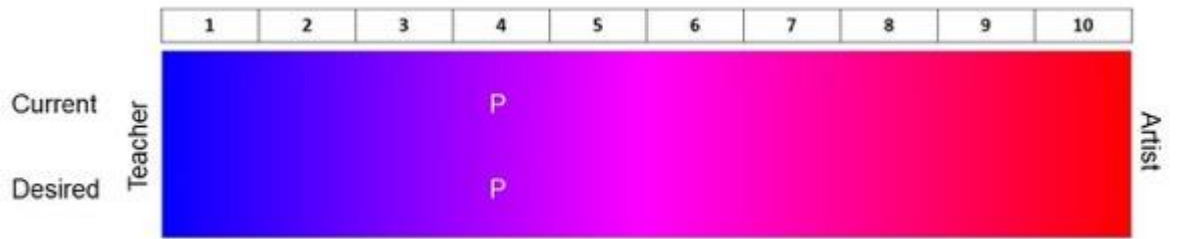
Artist-Teacher K's ATLS response



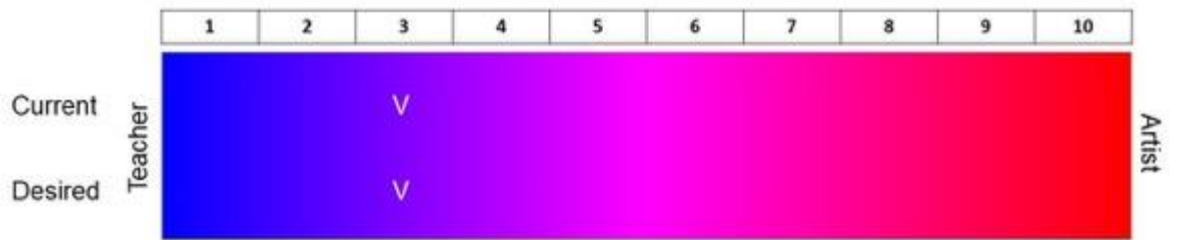
Artist-Teacher L's ATLS response



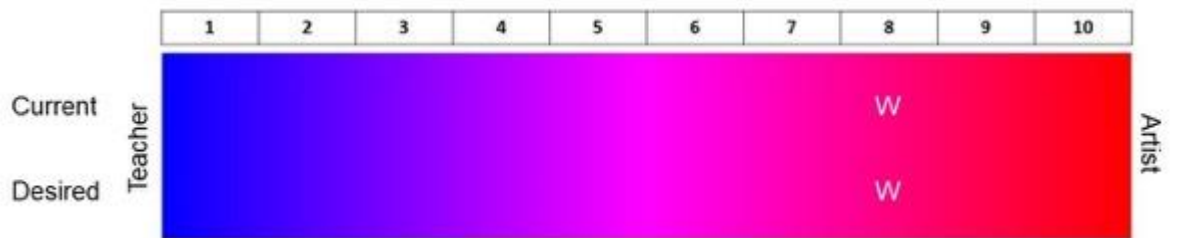
Artist-Teacher O's ATLS response



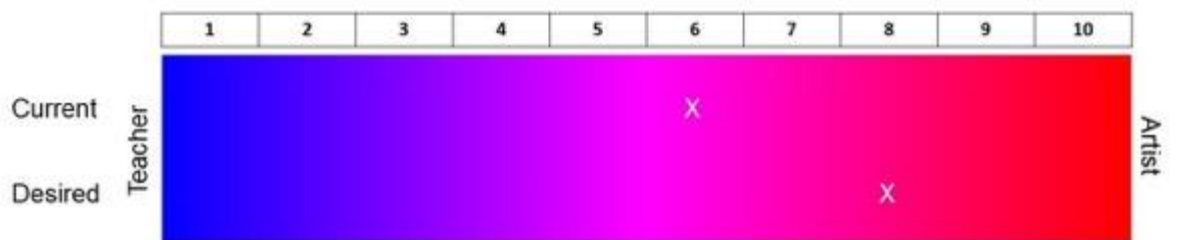
Artist-Teacher P's ATLS response



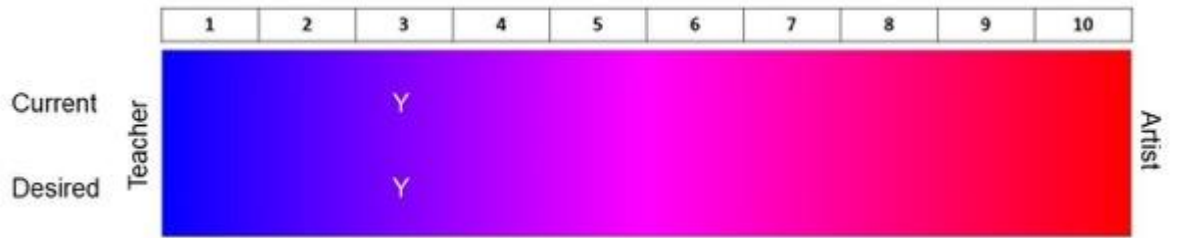
Artist-Teacher V's ATLS response



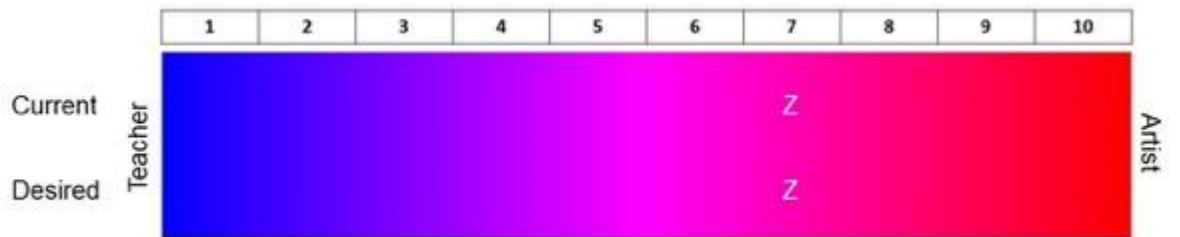
Artist-Teacher W's ATLS response



Artist-Teacher X's ATLS response

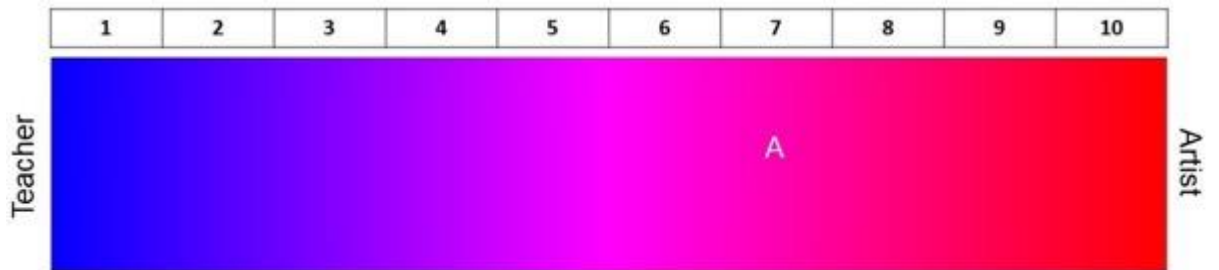


Artist-Teacher Y's ATLS response

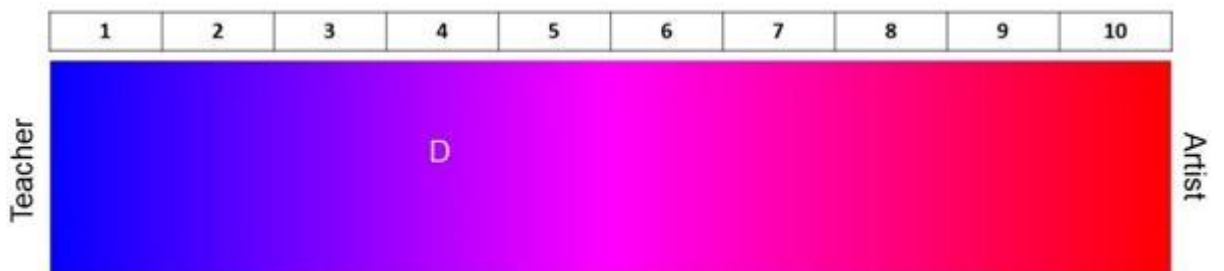


Artist-Teacher Z's ATLS response

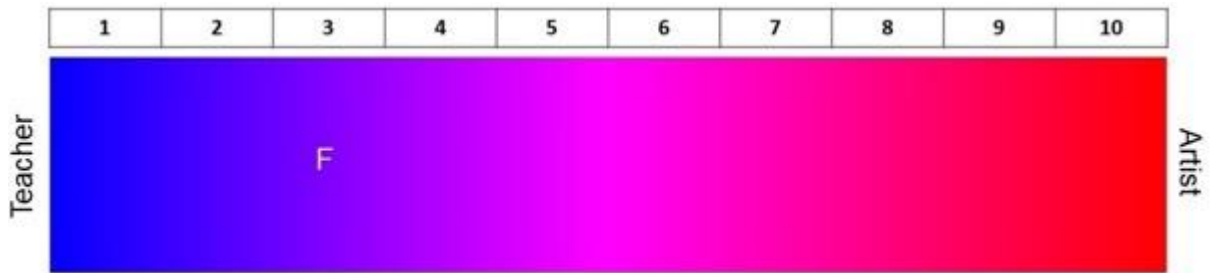
18b: Managers, an ideal artist-teacher



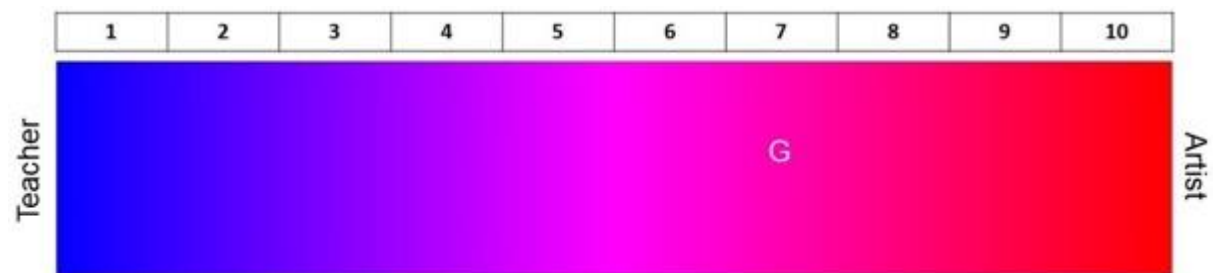
Manager A's ATLS response



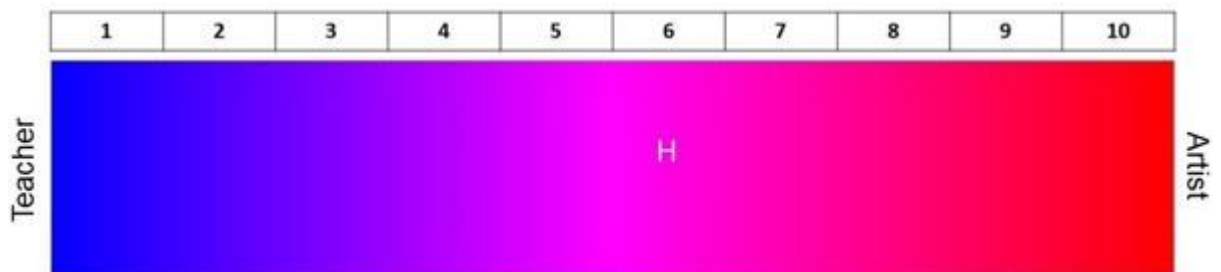
Manager D's ATLS response



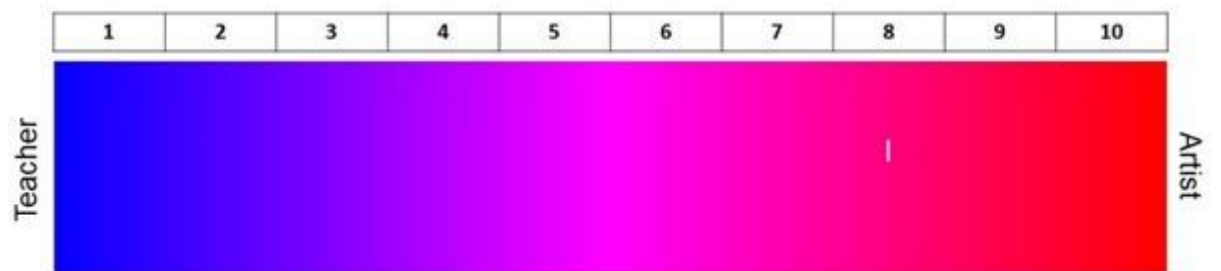
Manager F's ATLS response



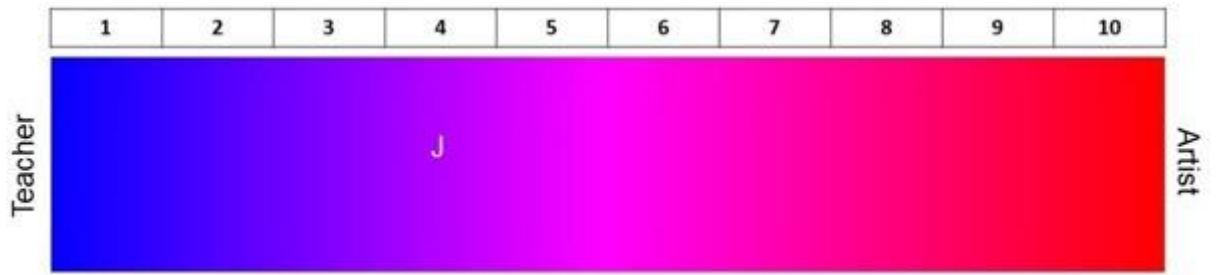
Manager G's ATLS response



Manager H's ATLS response



Manager I's ATLS response



Manager J's ATLS response

Appendix 19: Artist-Teacher Identity (Trans)formation: Understanding the identity of the Artist-Teacher with the use of an Artist-Teacher identity model, October 2021, inSPIREFE

InSPIRE FE
Vol 1 (2) September 2021

Abbie Cairns

Artist-Teacher Identity (Trans)formation: Understanding the identity of the Artist-Teacher with the use of an Artist-Teacher identity model

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Abstract

Written from an Adult Community Learning (ACL) perspective, this research is part of a wider study that interrogates Artist-Teacher identity (trans)formation. This article explores Artist-Teacher identity with reference to identity models and character traits.

The Department for Education outline ACL as including “community based and outreach learning opportunities, primarily managed and delivered by local authorities and general further education colleges designed to bring together adults” (DfE, 2019). Learners are typically aged 19+ (House of Commons, 2020). ACL falls under Further Education (FE).

The research employs a mixed methodology including a literature-based review, including key texts from Alan Thornton (2012, 2013), as well as participant research with the use of online surveys. The research helps to produce new knowledge around the identity and understanding of the Artist-Teacher from the viewpoint of artist-teachers, managers of artist-teachers and learners of artist-teachers, within an ACL context. The results of the research include the development of a new identity model and typologies of the artist, teacher and artist-teacher.

Key Words: Artist-teacher, Identity, Dual Role, Flux, Identity (trans)formation, Motivation, Adult Community Learning

Introduction

Identity (trans)formation takes places for all of us. It is when an individual moves from one identity to another. Identity (trans)formation takes place during several points in an individual's life, such as during and upon leaving education (Fejes and Köpsén, 2014) and when engaging with the world around us (Freire, 1996). For the artist-teacher, Thornton (2013) identifies teacher training as transformative on an individual's identity formation (2013), as this is the moment that the individual transforms from artist to artist-teacher.

This article brings together literature-based and participant research to interrogate the applicability of Thornton's (2012, 2013) Artist-Teacher model. Thornton writes around the role of the Artist-Teacher in the USA and UK, with a focus on secondary education. This research will explore if his findings are also applicable to artist-teachers in ACL. Thornton (2012) highlights that the use of the term Artist-Teacher is more prominent in the USA, than the UK, which in itself highlights the need for more UK-based research.

Thornton (2013) defines the Artist-Teacher as “an individual who practises making art and teaching art and is dedicated to both activities” (2013, p89). This is used by others (Graham and Rees, 2014., Daichendt, 2010) and has an equal weighting on both practices and the individuals “dedication...[to] both activities” (2013, p89). The linguistic choice of “artist” reflects the individual's strong identification with art practice (2012).

This research takes phenomenological approach and uses character traits, drawing upon Wittgenstein's family resemblances (2000).

Literature review

Defining the Artist-Teacher

This research will use the term “artist-teacher”, though it must be noted that other terms exist, including; “artist-educator” (Daichendt, 2010, p45), “artist-in-school” (Sharp and Dusts, 1997, p1) and, “teacher-practitioner” (Clews and Clews, 2010, p265).

However, there are nuances to the term “artist-teacher”, Graham and Rees' (2014) who also use the term define it differently to Thornton, as “a dual citizen...a teacher during the day, at night a struggling artist” (2014, p16). A limitation of this work, is its focus on schooling below degree level (2014). The work highlights that a key difference between this education context and HE, is that university students have “selected themselves” to be there (2014), or in the words of John Baldessari, “are there of their own free will” (Madoff, 2009, p42). It can be inferred that ACL would align more with HE, despite it sitting below degree level, as learners within ACL have also selected themselves to be there.

However, Daichendt (2010) uses the term in the same way as Thornton, who defines the “artist-teacher” as “an individual who practises making art and teaching art and is dedicated to both activities” (2013, p89). Throughout this work when referring to “artist-teachers” it will be Thornton's (2013) definition that is being referred to. This definition has been chosen due to its equal weighting on both practices (Daichendt, 2010) and the individuals “dedication...[to] both activities” (Thornton, 2013, p89).

The Artist-Teacher Model

Thornton's definition is supplemented by his Artist-Teacher Model, which he outlines as “a helpful aid to understand the phenomenon rather than a precise representation [of the artist-teacher]” (2012, p41). Thornton's model is accompanied by a textual description, which provides “a list of characteristics, notions, practices, beliefs, observations and interpretations of who is, of what is means to be, an artist teacher in England today” (2012, p41). However, the textual description is hard to follow, due to its lengthy points. The model looks at the professional identity of artists, researchers and teachers within art and education and highlights possible tensions (2013). Thornton's work is aimed at “all art practitioners, professionals and students who[se]...identities [embrace]...aspects of the culture of art, research and education” (2013, p3), this allowed his work to inform a wide scope, however, this could have implications, as the research becomes unspecific. Thornton (2013) refers to education systems in England, including primary, secondary and HE (2013).

However, the inclusion of ACL is limited and only briefly identified as an additional provider for education (2013).

Thornton's (2013) Artist-Teacher Model illustrates the definition previously summarised, with a colour theory metaphor, to show how primary identities: artist, teacher, and researcher mix to create secondary identities, "in colour theory...the primary colours....can be combined in three different ways to form secondary colours" (2013, p3), the artist is represented as red, the teacher as blue and the researcher as yellow, "hence purple represents the artist-teacher" (2013, p3). Thornton's work focuses on three dual relationships set up by the model: artist-teacher, artist-researcher and teacher-researcher.

Thornton's *Overlapping Concepts Figure* (2013) further highlights his stance, showing how the Artist-Teacher is formed (Figure One). The figure, which Thornton does not refer to as a Venn Diagram, could be misconstrued as one. The key differences between a traditional Venn and Thornton's Figure, is Thornton's use of three circle, rather than two overlapping circles. Another issue comes from the lack of labelling within the figure, while it can be assumed that the two outer sectors represent the singular 'artist' and 'teacher', this is not explicit. However, a merit of the thinking behind this figure is the emphasis it puts on the equal weighting of each of the roles, a key point for Thornton. However, his figure does not accurately describe this, as the middle sector is not equally made up of the outer two. My stance is that the current figure leaves much of the Artist-Teacher as unrelated to either the 'artist' or the 'teacher'. The figure would have been more effective if two overlapping sectors, labelled as 'artist' and 'teacher' were shown, with the intersection of those two sectors named 'artist-teacher'.

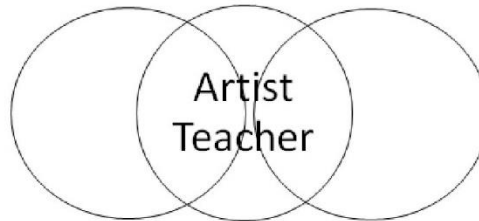


Figure 1: A reproduction of Thornton's *Overlapping Concepts Figure* (Thornton, 2013, p52)

Thornton's model and figure are limiting, and it is with this third possible identity that Thornton's *Overlapping Concepts Figure* starts to fail, as it neglects to include the 'researcher' identity, he previously outlined in the colour theory metaphor, and the title of his book. If the colour theory analogy is continued, adding more professional identities into the colour mix, such as "artist-teacher-researcher", would result in

brown. However, Thornton's colour theory analogy, does not go on to explore composite colours.

However, individuals can take on three or more professional identities, including "artist-teacher-student", Thornton (2013) references this in passing, stating teachers "[r]eflect upon their practice in order to improve it...[artist-teachers] simultaneously engage in teaching and learning" (2013, p7). This is something he also comments on in earlier work, outlining the teacher-student as an individual, "no longer merely the one-who-teaches, but one who is himself (or herself) [is] taught in dialogue with the students" (2011, p32). The term "teacher-student" does not go far enough to convey the professional identity, as the artist is absent. This highlights the need for a longer title, such as artist-teacher-student and a more complex model. The work neglects this possible fourth position, both in the colour theory metaphor and the *Overlapping Concepts Figure* (Figure One) and instead emphasises the importance of the equal weighting of the artist and teacher.

Table 1 outlines typologies of the artist, teacher and artist-teacher, to fill the gap in knowledge left by Thornton's model, which does not expand on what it means to embody these identities. Identifying these character traits has used a ground-up approach, by treating the literature as a source of extant data and using coding to identify character traits of the artist, teacher and Artist-Teacher (Strauss and Corbin, 1998; Charmaz, 2014).

Thornton (2013)	Reardon (2008)	Daichendt (2010)
Artists		
Autonomous, devoted [to art], experimental, highly competitive, imaginative, innovative, independent, introspective, radical, nonconform[ist] and non-conventional, risk takers, self-defining, self-motivated, self-sufficient	Autonomous, controlling, curious, flexible, persistent, ruthlessly, self-critical	Autonomous, competitive, experimental
Teachers		
Knowledgeable, reflective	Generous, insightful, very average	N/A
Artist-Teachers		
Able to "[maintain] their dual practice", dedicated, motivated	Anti-authoritarian, dedicated, encouraging, honest, patient, risk	N/A

	averse "career teachers" and role models	
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Table 1: Character Traits

Uncovering character traits of the artist, teacher and Artist-Teacher is imperative to gaining understanding of these professional identities and to filling a void left by Thornton. It will allow for a better understanding about who they are as professionals. Character traits are shaped by individuals core values and beliefs and through possessing these character traits individuals can gain membership of the community for their profession, as members share in character traits (Lave and Wenger, 1991). Findings from Thornton, Reardon and Daichendt highlight shared character traits amongst artists, teachers and artist-teachers. Wittgenstein (2000, Wittgenstein and Anscombe, 2009) refers to these as family resemblances (2000), where individuals are bound together by features which "overlap and criss-cross", but stresses individuals do not need to possess all factors to be part of the community (Wittgenstein and Anscombe, 2009), they simply need "something in common" to share the same name.

Therefore, the current study is needed as there is currently ambiguity in understanding of what it means to be an artist-teacher, and a distinct lack of research into the role within an ACL context. This study will seek to address this gap in knowledge.

Methodology

This research is concerned with the phenomenon of Artist-Teacher identity (trans)formation, the research takes a second-generation grounded theory approach (Morse et al, 2021). As such, key texts have been used as sources of extant data.

Identifying the character traits from the extant data for the 'artist', the 'teacher' and the 'artist-teacher' has used a ground-up approach, by coding key texts, which were then compared to data from online surveys.

Online surveys

Participants from an ACL context were split into three groups: artist-teachers, learners of Artist-Teacher and managers of artist-teachers. This is important as while there has been much research into artist-teachers and their thoughts on what it is to be artist-teachers, such as in the work of Thornton (2013) and Reardon (2008). They both, along with wider research, neglect other stakeholders, including students and managers.

The research employed the use of online surveys, within the surveys, participants were asked an open-ended question, to provide three-character traits they believe an artist and a teacher should have. Findings within this research are based on the responses of 46 artist-teachers, 13 managers of artist-teachers and 13 learners of artist-teachers.

Traits were coded and subsequently themed into categories, with the use of diagramming (Figure One) to expand and contract the categories (Morse et al, 2021).

By bringing these three groups together, the intention is to contribute to knowledge around the role and understanding of the Artist-Teacher in ACL. Participants are asked

variations of the same questions, as outlined in the results, to allow answers from the three groups to be compared.

The use of grounded theory is being employed, which is not overtly linked to the use of quantitative methods such as surveys however, both Strauss (1987) and Glaser (1978) state that when using grounded theory, a variety of data collection methods can be used, including surveys (Denscombe, 2014). The use of surveys employed both open and closed questions, allowing for some qualitative data to also be collected. The question pertaining to the character traits of the artist and teacher were open ended, while the question related to artist-teachers used a Likert scale, allowing participants to judge the importance of character traits identified as relating to artist-teachers, from the published literature.

This research has been approved through Norwich University of the Arts/University of the Arts London University Research Ethics procedures.

Results

The results from the literature-based research and online survey include the development of a new Artist-Teacher model (Figure Two) and a better understanding of the character traits of the artist, teacher and artist-teacher.

Figure Two builds on Thornton's work, by including the two identities that he neglects in his colour theory metaphor, the researcher and the student. The absence of these in his model is perplexing given that his research clearly comments on these intersections, in the case of the researcher, even as explicitly as in the title of his work, 'Artist, Researcher, Teacher' (2013).

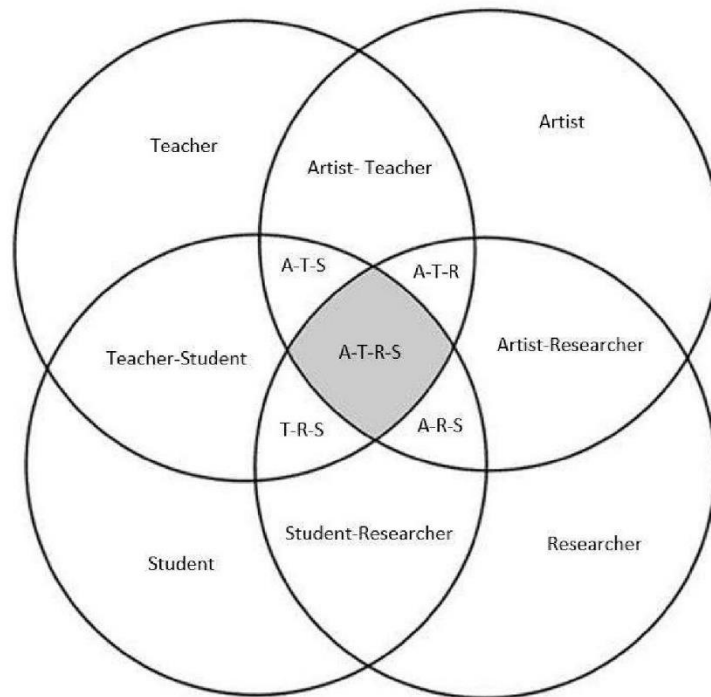


Figure 2: *Tetrad Identity Overlapping Model*

The figure shows the relationships between the four identities outlined by Thornton, however, this research focuses in on the artist-teacher. In order help develop understanding of this identity beyond the model, participant research was undertaken.

The Teacher

A total of 70 unique traits were provided, with 187 provided in total, of which the majority (132) were provided by artist-teacher, 28 by managers of artist-teachers and, 27 by learners of artist-teachers. These were then sorted into 36 categories, where traits provided had the same meaning.

Salient traits of the teacher were revealed as: being patient (13%), a good communicator (9%), being flexible (7%), empathetic (6%), knowledgeable (5%), inspirational (5%), dedicated (5%), having teaching skills (4%), being supportive (4%) and organised (4%) (Figure Three).

Classification: Restricted

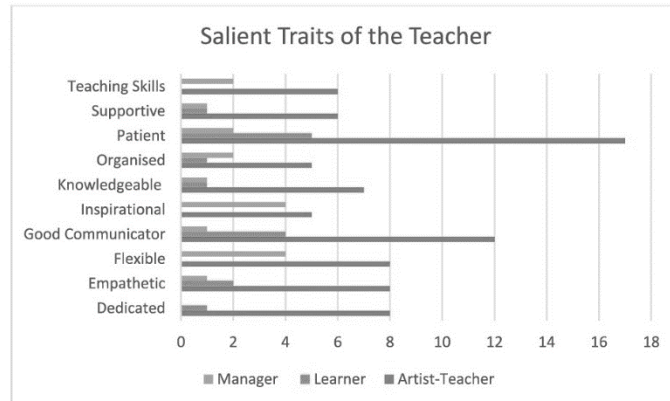


Figure Three: Salient Traits of the Teacher

The Artist

A total of 78 unique traits were provided, with 190 provided in total, which were sorted into 34 categories. Of which the majority (127) were provided by artist-teacher, 33 by managers of artist-teachers and, 30 by learners of artist-teachers.

Salient traits of the artist were revealed as having art skills (12%), being passionate (9%), creative (11%), dedicated (7%), flexible (5%), open minded (5%) and community orientated (5%) (Figure Four).

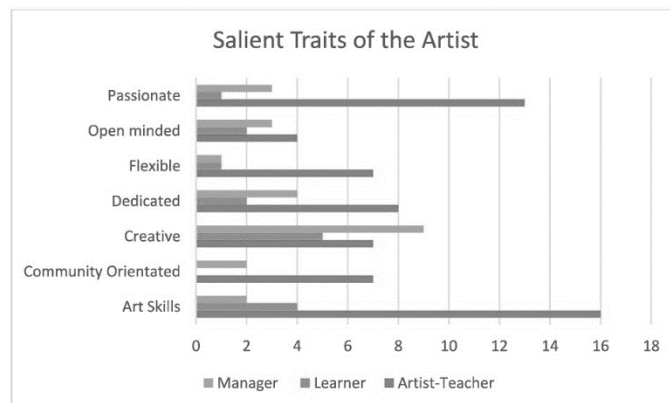


Figure Four: Salient Traits of the Artist

The Artist-Teacher

Artist-Teacher participants were asked, 'which of these do you possess?' in relation to provided character traits. The 37 provided character traits were made up of traits

pertaining to artists, teachers and artist-teachers in wider published literature (Thornton, 2013, Daichendt, 2010, Reardon, 2008).

Participants used a five point Likert scale ranging from 'very much like me' to 'not at all like me'. The managers and learners were asked a variation of the same question, 'which of these characteristics do you think an Artist-Teacher should have?' and also responded on a five point Likert scale, ranging from 'very much so' to 'not at all'. This allowed for the responses from the artist-teachers lived experiences to be compared with the viewpoints of the other stakeholders.

These results reflected some congruence between how artist-teachers see themselves and how they are seen by managers and learners, the following traits were rated as 'very much like me' and 'very much so' on the Likert Scale by over 90% of each participant group: adaptable, interested in students, knowledgeable, reflective, responsible, self-motivated, dedicated, empathic, encouraging, honest, open and patient (Table 2).

	Adaptable	Interested in Students	Knowledgeable	Reflective	Responsible	Self-Motivated	Dedicated	Empathic	Encouraging	Honest	Open	Patient
Artist-Teachers	90.5%	100%	92.8%	92.9%	92.9%	90.5%	90.4%	100%	100%	92.9%	90.4%	95.2%
Managers	100%	100%	100%	90.9%	90.9%	100%	100%	100%	100%	100%	100%	100%
Learners	100%	100%	100%	100%	90.9%	100%	100%	90.9%	100%	90.9%	90.9%	100%

Table 2: Salience Character Traits of the Artist-Teacher

However, other results showed some conflict between the participant groups. With managers and learners overwhelmingly suggesting that artist-teachers should 'not really' or 'not at all' be *Against Assessment* (managers 91%, learners 73%) or *Anti-Authoritarian* (managers 73%, learners 55%).

In contrast only 21% of artist-teachers reported that being *Against Assessment* was 'somewhat unlike me' or 'not at all like me' and on the same scale only 12% responded to not being *Anti-Authoritarian* (Table 3). The view from the Artist-Teacher is however in line with wider published literature (Reardon, 2008, Allen, 2011, Hodge, 2010).

	Against Assessment	Anti-Authoritarian
Artist-Teachers	21%	12%
Managers	91%	73%
Learners	73%	55%

Table 3: Divergent Character Traits of the Artist-Teacher

The Findings

The findings show a lack of congruence between the three surveyed groups, highlighting that the identities of the artist and the teacher are not fully understood.

The exception being *art skills*, with all three groups frequently citing this (Figure Five) as a character trait that artists should possess (artist-teachers 10%, manager 13%, learners 11%).

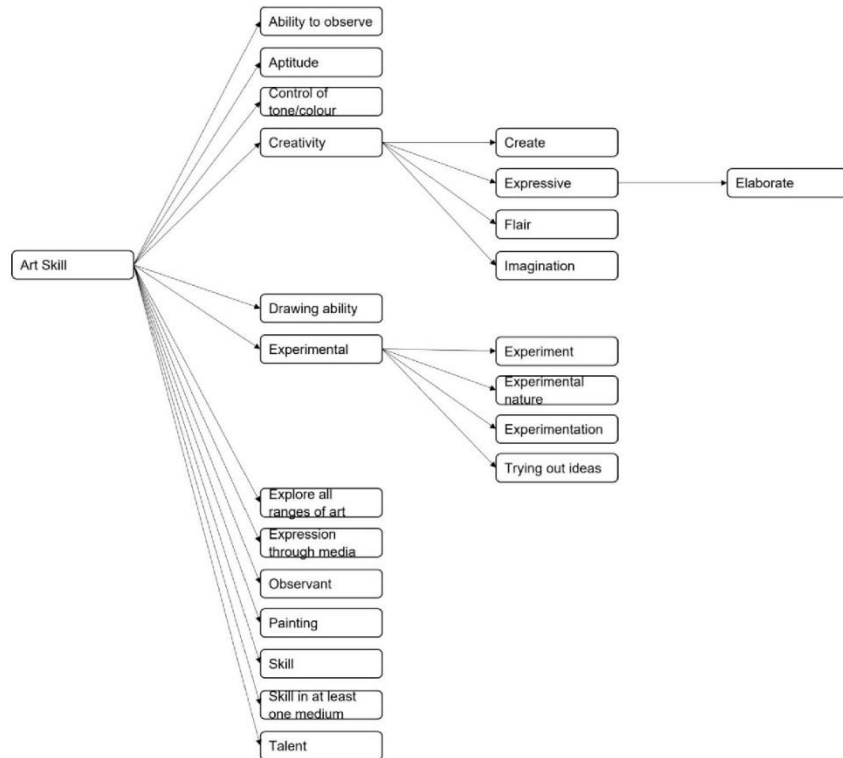


Figure 5 Art Skills Diagram

The results show some alignment between the salient character traits of the artist and the teacher, with the artist-teacher. This could suggest that the Artist-Teacher is a hybrid of the artist and the teacher. The Artist-Teacher and the artist are both

Classification: Restricted

dedicated. All three hold traits relating to adaptability and flexibility. Additionally, like the teacher, the Artist-Teacher is knowledgeable and patient.

The published literature suggests that the following character traits are aligned with teachers; being interested in students (Clow, 2001), responsible (Robson, 2006) and reflective (Schon, 1983). While being self-motivated (Thornton, 2013, Davis and Tilley, 2016) is attributed to artists and the Artist-Teacher as having their own character traits, of being empathic, open (Ulvund, 2008), honest (Reardon, 2008) and patient (InSEA, 2020; Reardon, 2008).

Discussion

The findings reflect that artists were considered to be community orientated by artist-teachers (6%) and managers (6%), these findings contradict against the published literature, which suggests that artists are "self-absorbing" (Graham and Zwirn, 2010, p226-7). In contrast it is suggested that teachers are more likely to be altruistic and at a Westminster Hall debate in April 2021 Rachael Maskell, Labour MP for York Central, outlined that altruistic service is even more so important in adult education as tutors are "charged with the greatest of responsibilities to nurture adults in a learning environment" (*A Plan for an Adult Skills and Lifelong Learning Revolution, HC 278, 2021*).

However, this research did not reflect this and there is further limited congruence in findings about the teacher, with only the character trait of knowledge (Thornton, 2013) referred to by both key texts and participants (artist-teachers 7%, managers, 8% and learners 4%). Highlight that published literature about teachers does not align with teachers in ACL. The impact is that more research is needed in this sector, the ACL teacher identity needs to be understood before the dual identity of the ACL Artist-Teacher can be fully understood.

The findings show that artist-teachers see themselves differently to how they are perceived, due to the discrepancy in responses from the three groups. It also shows that managers and learners groups also perceive them differently from each other, showing little congruence between the three participant groups (Figures One and Two). However, the findings do show some congruence between the character traits identified in the extant data and the participant research. With both referring to artists as having character traits related to being dedicated, experimental, risk takers, having self-motivation (Thornton, 2013) and being flexible (Reardon, 2008).

There are limitations to the use of the online survey, including that not all participants provided three answers for both and/or either questions regarding the artist an teacher, the open-ended nature of the questions could lead to participants overlooking character traits. For example, 0% of managers of artist-teachers provided an answer pertaining to teachers having *clear communication* skills. However, 8% of artist-teachers and 15% of learners of artist-teachers did. This character traits is also not outlined in the key texts, showing further discrepancy. Further research with participant groups will help to clarify these answers.

Part of the contribution to knowledge is the development of the *Tetrad Identity Overlapping Model* (Figure Two). This highlights the possible relationships between the four identities outlined by Thornton (2011, 2012, 2013), demonstrating the complexities of identity and emphasising the simplistic nature of Thornton's work. As a reader of Thornton, it could be considered if he only included the researcher as a

third possible identity so that he could include the colour theory metaphor, or similarly left the student identity out, which in turn sets him up to fail. Despite the multitude of careers highlighted, this research is only concerned with the dual role of the artist-teaches, as outlined in my chosen typologies. However, this new model felt like an important contribution as it expanded on Thornton's work. It is also important as I find myself located in the central intersection of my model, as the 'Artist-Teacher-Researcher-Student'.

The recommendations are twofold; firstly, for findings from the literature review and Table 1 to be triangulated with participant interviews, which are part of the authors future research plans. The intention being that the typologies created, will help to form a better understanding of each. Secondly, for the unexplored relationships included in the *Tetrad Identity Overlapping Model* (Cairns, 2020) to form the basis of future research. In order to understand of the complexities of roles and what it means to embody them.

Conclusion

In conclusion a more comprehensive model of the Artist-Teacher is required, as this identity encompasses more than Thornton's (2013) model reflects. While it echoes his call for the role of the Artist-Teacher to be equally weighted, it is overly simplistic. The model does not go far enough in defining these roles or the traits needed to inhabit them.

A more comprehensive model would enable a greater understanding of the identity (trans)formation on the artist-teacher, including how and why artist-teachers (trans)form their identity, acknowledging the processes and activities that they undertake to do so successfully. Such as the role of continued professional development and communities of practice play within the process, as well as an understanding of the type of individual who embodies the role.

Understanding this will help the Artist-Teacher to identify the family resemblance (Wittgenstein, 2000) that they hold and share with others like them, making access into communities of practice of Artist-Teacher in ACL possible.

More research is needed into this area, further participant research is required to uncover the effects of how artist-teachers see themselves versus how others see them to outline the effect of this on their identity (trans)formation.

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Appendix 20: Identities of a post-graduate research student, July 2023, Open Scholarship of Teaching and Learning

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Identities of a post-graduate research student

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Abstract

This paper explores the multiple identities held and embodied by a post-graduate research (PGR) student and helps to produce new knowledge about the identity of PGR students. This could have wider implications for the sector by helping to facilitate an understanding of those studying within it.

The results are contextualised with literature from the field of art (Daichendt, 2010; Thornton, 2013), and the identities of the researcher are visualised on networks of enterprises. Networks of enterprises are visual tools for tracking and charting the different enterprises of creative people at work overtime (Wallace & Gruber, 1989).

The paper is a reflective piece, with the results written autoethnographically by an artist-teacher-researcher-student. Autoethnographic research can be shared as stories, poems, or performances (Bochner & Ellis, 2016; Pace, 2012). This paper includes autoethnographic vignettes written in a first-person voice. The data were collected through the lived experience of the multifaceted identity. In writing about these experiences, the researcher can explore and gain an understanding of the phenomena of identity as a post-graduate research student.

The vignettes are analysed with the published literature and data collected from 17 artist-teachers in Adult Community Learning, to see how their experiences compared to my own. This allows for commonalities and divergences to be identified, and to see if the autoethnographic vignettes are generalisable.

Keywords

artist-teacher-researcher-student, identity, identity model, higher education, PGR, autoethnography

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Introduction

Written from my position as an artist-teacher who is also a researcher and student in post-graduate education, this paper provides an account of how post-graduate research (PGR) students hold multifaceted identities. The paper uses reflective accounts to comment on learner experiences within higher education (HE). The use of autoethnography is intended to give the learner a voice in research into HE.

The paper shows how identities inform each other and change over time. Within the work, I reflect on the fleeting nature of the PGR student identity through a series of autoethnographic vignettes. The vignettes help us understand how identities ebb and flow and inform each other over time. Additionally, they start to demonstrate how identities are often formed in specific locations. The data from the vignettes are then compared to the experiences of 17 artist-teachers in Adult Community Learning (ACL) to see if they are generalisable to others with similar identities to me.

Within my role as an artist-teacher, I work within ACL: an education sector that delivers community-based learning in “local authorities and general further education colleges” (Department for Education, 2019, para 1), typically to adults ages 19+. This positionality becomes important when considering multifaceted identities and the capacity one has for them in terms of time, as artist-teachers in ACL tend to experience precarious working hours (Westminster Hall, 2021). Artist-teachers in ACL are “professional artists and teachers who are dedicated to both and have the competencies needed to work in and through art and adult community learning” (Cairns, 2022a:528). This definition was co-created with other artist-teachers (n=10) working in the sector over two focus group sessions. The artist-teachers were from eight local authority ran ACL centres, across five English regions (East of England, Greater London, South East, South West, and Yorkshire and the Humber).

This paper is written autoethnographically, as I use writing as a method of inquiry and meaning-making (Adams et al., 2014; Bochner & Ellis, 2016). Within this inquiry, I am discovering what it means to inhabit the identities of artist, teacher, researcher, and student. Through the thick description of the four identities that I am embedded in and writing about, I can provide an understanding of them to others (Ellis et al, 2011) by sharing my emotions, intentions, and meanings experienced (Ellis, 1993). The intention is to create writings that will resonate with those similar to myself.

This paper will first outline the materials and methods used in more depth. The four identities; artist, teacher, researcher, and student, will then be delineated in a series of vignettes, presented roughly in chronological order. Though it must be stated that some time frames overlap and criss-cross, this is not always explicit within the writing. To avoid detracting from the stories, the analysis will take place within the discussion section of this paper (Bochner & Ellis, 2016). The four identities will then be discussed with published literature on multifaceted identities from an art and education perspective (Daichendt, 2010; Reardon, 2008; Thornton, 2013; Vella, 2016). Additionally, the vignettes will be analysed with artist-teacher in ACL participant data (n=17). The discussion will then introduce visual models of exploring multifaceted identities; the tetrad identity model and the network of enterprises.

Materials and methods

This paper uses mixed QUAL-qual methods. The research employs autoethnography as the core qualitative component and draws on interview data as a supplementary qualitative component (Morse, 2009).

Autoethnography

The vignettes draw on evocative autoethnography by using a first-person voice (Bochner & Ellis, 2016). They have been kept “short and lively” to show snapshots of my lived life (2016, p. 26), rather than being a narrative story that follows linear time with a beginning, middle, and end (2016). They are episodic (2016,) and aim to “immerse readers in an experience as a means of understanding it” (Adams et al, 2014, p. 86).

The use of autoethnographic writing is intended to make transparent my positionality and lived experience and to “advance theory” around multifaceted identities (Adams et al., 2014, p. 38; Bochner & Ellis, 2016, p. 185). To do this, the vignettes draw upon memory work (Bochner, 2012; Bochner & Ellis, 2016), in which I recall past events, in a process of introspection “as it happened then and as I re-experience it now” (Adams et al., 2014, p. 66), to make sense of the situation. The stories are not “deliberately fabricated” (Ellis, 1993, p. 726) as they can only be recalled as I remembered them. As an autoethnographer, I cannot “reconstruct the past exactly” (Bochner & Ellis, 2016, p. 241). This is unproblematic as autoethnography is unconcerned with truth. Instead, I try “to create a sense of verisimilitude” the appearance of truth, which comes from describing and understanding experiences (Adams et al, 2014, p. 85). Instead, the “theoretical plausibility of a given story” (2014, pp. 82-3) is more important. To test this, readers should be able to answer ‘yes’ to the following: “could the story have happened in the way that narrator and characters describe?” (2014, p. 95) and have a “likeness to life” (Ellis, 2004, pp. 194-5; Bochner & Ellis, 2016, pp. 241-3).

In line with Ellis, my use of episodic short stories does not include “literature reviews, methods section, or theoretical frames” (Bochner & Ellis, 2016, p. 195). Instead, the purpose of the vignettes is to get the reader to think ‘with’, rather than ‘about’ the story (2016), to help the reader consider how the story relates to their life. Autoethnography is concerned with the generalisability of a story, the aim of my vignettes is for them to resonate with the reader and make sense in their lives (Adams et al., 2014; Bochner & Ellis, 2016; Ellis, 2004), and identities, multifaceted or singular. The stories must be reliable, as the perceived success is based upon whether the story “speaks to” readers about their own lives (Pace, 2012, p. 3). It is anticipated that the findings from this research will be generalisable to other PGR students and should prompt them to consider which story they resonate most with (Bochner & Ellis, 2016).

Interviews

Additional materials used in the discussion of the vignettes come from artist-teacher participants (n=17). These data show the phenomenon of other artist-teachers also holding multiple identities.

The sampling concentrated on selecting specific groups “that it might be reasonably expected to provide relevant information” (Denscombe, 2021, p. 109). Within this research, this was deemed to be artist-teachers, managers, and learners from an ACL context. However, this paper focuses on artist-teacher data. Morse et al. (2021) state that the data

should meet the analytical needs of the research (2021), and it was the artist-teachers' insider knowledge that was sought.

Interviews took place between August and December 2021, and two additional interviews took place between January and March 2022. All interviews took place online due to the ongoing COVID-19 pandemic and the geographical location of the participants.

Seventeen artist-teachers working in ACL have been interviewed. Twelve participants were sampled through multi-stage sampling, selected from a previous online survey sample (Denscombe, 2021), and a further five were recruited from snowball sampling, where participants suggest other potential participants (2021). The demographic data of artist-teachers surveyed are as followed; 89% (n=8) identified as female and 11% (n=1) as male. No participants identified in any other way. The age range of participants was 30-70. Artist-teachers have been identified to be from 14 different settings (ACL centres). Additionally, one participant was identified as self-employed. Interviews were held with participants in providers across seven of the nine English regions, plus Wales; this participant was sampled through snowball sampling. Most of the responses came from the East of England (n=6), followed by the South West (n=3).

Ethics

This research has been approved through Norwich University of the Arts and University of the Arts London University Research Ethics procedures. Participant consent was obtained before interviews were conducted. Participants and their settings are anonymised to ensure that they are not identifiable in the results. This allows the potential for participants to be more open and possibly critical in their responses, whilst being protected. Similarly, my own ACL setting is also anonymised.

Within this research, I drew upon ethical considerations of autoethnography. I engaged in friendship-as-method, positioning the participants as humans with feelings rather than as objects to gather data from (Ellis et al, 2014). Participant well-being was paramount (Charmaz, 2003). However, once the interviews had been conducted analysis of the data took precedence (Charmaz, 2003).

Results

Early art memories

My earliest memory, aged three, at the university day-care centre, a nursery that my Nan worked in - the only reason I was here, rather than at the village nursery held in the village hall, a place I had refused to return to after having a plastic red teacup with large yellow flowers thrown at me.

An early start and drive by car, arriving with the workers early, rather than with the other children half an hour later. An opportunity that meant I got to unlock the door, press the combination of numbers, and turn the lock.

A large building with long corridors, bright lights, and a distinct smell of artificially scented orange disinfectant. Sitting at an easel painting a picture with Mary - it later transpired she was called Laura, positioned as close to the nursery room door as possible for a quick getaway - I did not enjoy education at this young age.

Three boys, Matthew, Jacob, and Niesen, on a large blue bean bag, sat across from us, as we squeezed onto one chair and wondered who would get to take home our collaborative masterpiece at the end of the day.

Four pots of thick ready mixed paint that smelt of chalk and chemicals, large clunkily wooden paint brushes – one for each plastic pot with a safety lid, no water. Pastel-coloured A3 sheets of sugar paper waiting for a brush stroke. Names are neatly written in the left corner with a black marker pen. The work was taken and hung from the ceiling to dry.

Avoiding worksheets and outdoor play, this is where I stayed until my Nan appeared at the door at lunchtime. Over to the onsite Chinese restaurant for overcooked rice and packets of tomato ketchup in a beige polystyrene take-away carton with a white plastic fork, regaling my tales of painting – was I an artist then?

First exhibition

The question becomes 'when did I become a professional artist?', rather than 'when did I become an artist?' As I think that I have always been one.

The first time I recall feeling like a professional artist was on the occasion that I saw my artwork hanging in the gallery. It was April, going into May 2013, during my Art and Design Foundation. In the art studio, I see a poster pinned to the otherwise empty notice board. An open call for student art. Open for just two weeks. But open nonetheless to the public. My first real* exhibition.

*Here I am discounting educational organized exhibitions

Artwork accepted. An A3 mount board - thick cardboard black on one side, white on the other - adorned with an array of differently size circles and lines, the description reads 'the family tree', each circle colour coded. Organized and minimalist. Some content was redacted for ease and symmetry.

Created on my bedroom floor – pointedly outside of education – with a pencil, compass, ruler, and five coloured fine liners; blue, green, red, purple, and yellow. The pens were not touched until the pencil lines were exacting.

Private view unattended, or perhaps un-hosted, I arrive at the gallery with my Mum and grandparents a week into the exhibition. My grandad takes a picture of the outside of the gallery and then of my work. I feel proud.

A moment of feeling that I've made it, or at least that I have made artwork that now hangs in a gallery. I have made it of my own accord and in my own time and with my own resources. I feel as though I own the work that hangs on the white gallery wall, unframed, another of my decisions. One that I have stuck to ever since.

In hindsight, this may not have been the feat that this young artist saw it to be, the exhibition accepted all work put forward. The exhibition is undocumented on their website.

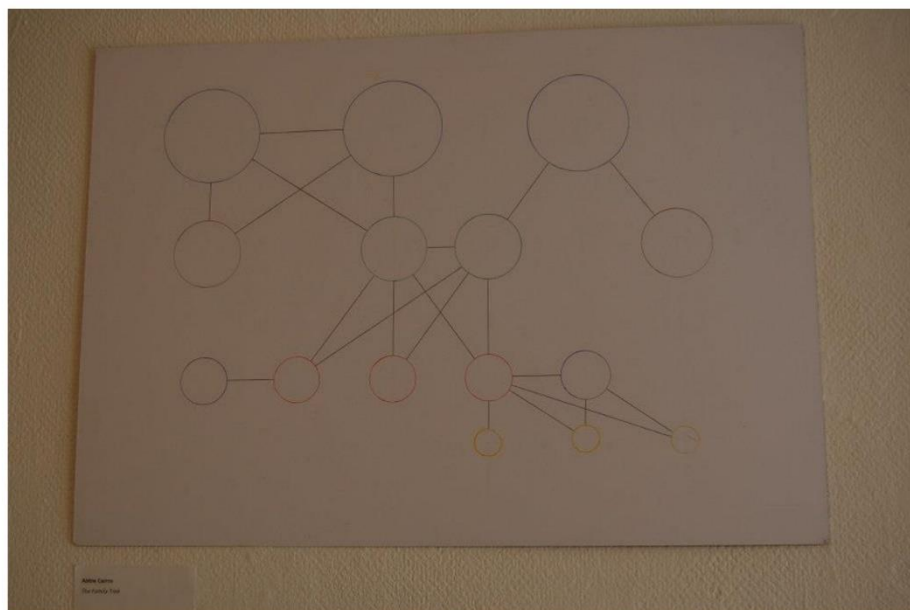


Figure 1. Authors own work, 2013, Family Tree, Pen on Mountboard

From art student to student teacher

The time sequence of events is unclear in my memory. It is 2016, and I have just graduated from Norwich University of the Arts with a BA in Fine Art. It is mid-June, and I find myself at a post-graduate open day at a local university. The initial plan upon graduating was to undertake an MA in 'Art, Design and the Book' at the same institution. However, due to cuts, the course, hosted at an art gallery, is no longer running. I needed a plan B and found myself back in the place where three years prior I spent a year completing my Art and Design Foundation, albeit in the adjacent one-storied further education (FE) art block. Now my destination is the second of three floors in the specially built higher education (HE) building, an outer wall adorned with a large logo. A building I had not been able to enter before, with the swipe card-only access and photocopiers on every landing.

However, recently heavily advertised on the radio, here I am.

Up the two flights of stairs, each split into two with a small balcony overlooking the car park. Stack of stock, piled high underneath, covered in blue tarpaulin, ready and waiting on crates.

Second floor, along the brightly lit corridor, sparse of other people. An office, door ajar. Walking onward towards an open door to a classroom. Door open. A tutor waiting. Mature, female, friendly, and piles of application forms. Explaining I've just graduated with my degree and want to get into teaching. I want to teach foundation. I don't want to teach teenagers.

I laugh at something; my sunglasses fall off my head onto the floor. I pick them up.

"To apply fill out this form and return it" words now fading, but something to that effect. It all seemed so easy, fill out this form, and you'll be a teacher before you know it.

Sometime later hours or days, the form is completed and returned, along with student finance – without a hitch. Superstitiously I think is a good sign. Usually, with things like this, I think, something always goes wrong. Recalling the student finance dance each year of my BA as less than smooth sailing.

Accepted. The news comes by letter. Start date printed in bold black ink.

Am I a teacher now? A student? Am I still an artist?

The new girl

Day one of teaching adults came months after being offered the job, covering for a veteran tutor, who had by all accounts been teaching this class at ACL since before I was born. No pressure.

I arrived early, though not as early as some students. I looked at them. They looked at me. The penny dropping, I was not their usual tutor. Blindsided by my arrival. As had I, having been reassured they would be pre-warned.

Each greeted me with a handshake and a few confirmations that I definitely was not their usual tutor. While it was a new class, I was definitely the only new girl. Everyone else had been here before.

They welcomed me into their community. We draw with our eyes closed and then with our non-dominant hands. By the end of the session, I am definitely their tutor.

I am no longer a student

I am going to finish my MA in Fine Art imminently. I sit in the university café, which is attached to the gallery space I and four others are exhibiting in for our end-of-year show.

Two white walls, a large window, and the fourth wall is a void, where the café and gallery meet. The floor is dark grey rubber and adorned with the words, with my words, 'we are here'.

Large, white, shiny vinyl. Justified to the right-hand side of the gallery opening. The words are stacked like stairs.

we

are

here

I sit back on the worn brown leather sofa, worn in a way only a café sofa can be, overused and faded. Springs gone. We are here, but we will not be for much longer. 'Then what?' I ponder.

I eat my cake. I will miss the gluten-free coffee cake. The cups of tea, lunches with friends, and the view of the waterfront.

It dawns on me that, more so I will miss being a student. In a few weeks, I will graduate and no longer be a student, for the first time since I was four, abandoned at nursery. I conceded that I have done well to avoid not being a student for this long.

Another gown. Another hat. Another ceremony. How I wish I had kept the hats. The three mounted next to each other, I think, would make a great piece of wall art. Oh well. Just like that, it is over. I am no longer a student.

The MA show is removed. The vinyl lettering brings with it years of dirt. The words

we

are

here

remain on the floor, where the dirt has been pulled up. A ghost of a message. A piece of evidence that it had happened.

The letters themselves come up in strips. Tearing and sticking to each other. Holding on. They do not come easily. One large sticky ball of white vinyl, and some dirt. Now not so shiny goes into the bin.

im

not

here

The MA changed me, and I changed the fabric of the place.



Figure 2. Authors own image, 2018, we are here (removed)

Upper case R, lower case r

I am a researcher. I guess that I am one at least. I research things. I sit at my laptop or with a book open. Sometimes both at the same time and research.

I've been researching for years throughout every stage of education and in the art studio.

In 2020 at the start of the PhD., I became a Researcher with a capital R. However, back then I was just a researcher. Lowercase r.

Tuesday Mornings

Turn the laptop on. Turn on the plug. Plug in the power cables. Navigate the online learning environment. Untangle the microphone. Locate the light. Find the USB ports. Log into the online portal. Connect to video and audio. Allow permissions.

"You are currently the only person in this conference."

Wait for learners. Log in to emails. Verify password. Wait for the Microsoft verification call. Answer phone. Press the hash key.

"Your login verification has been successful."

Check emails.

9.20am. Learners enter the virtual classroom. One-by-one. “How are you?” on repeat. “We’ve still got ten minutes if you want to grab a cup of tea.”

Don’t make me leave

Being a student is one of my favourite things to be. Not for the student discount, or student nights, but for the learning and structure. Each time I complete a course I find myself applying for another. This desire to be within education is part of the reason I ended up teaching. I figured that if I was teaching, I’d never have to leave.

Turns out teaching in education and being a student are two very different things.

To be a student gives me purpose and drive, not to mention deadlines. It is an identity that I am very comfortable being in.

This is who I am

“When are you available to teach next year?”

The question that comes around every spring. Every year, for the past five years I have kept Tuesdays free for ACL.

Working hours are not guaranteed. But Tuesdays are always kept free.

Why. Because I am an artist-teacher in ACL and to be an artist-teacher in ACL I need to be teaching art in ACL. Without that the identity fails.

It is who I am. It is what I do.

Researcher: The first conference

Five outfits go into a small hard-shelled black carry-on suitcase. They come out again. They go back in again.

I am preparing for my first conference. Outfit choice probably should not be the biggest stress. However, the papers are written – they have been for a while, and the presentations are also prepared. Printed. Saved on a USB stick. Backed up on the cloud and emailed it to myself too. Just in case.

All that remains is to pick the outfits and check the trains, again, and perhaps work out which fork you are supposed to use first.

Discussion

In this discussion, the presented vignettes will be discussed and analysed with the published literature and artist-teacher in ACL participant data. These data show that the phenomenon of holding multifaceted identities is not unique to me. The discussion will then introduce visual models of identity, which help us to understand multifaceted identities and where each of these identities starts and ends. The PGR student identity is shown to be fleeting but impactful on future identities.

My artist, teacher, researcher, and student identities have been formed at different stages of my life. My artist identity started to form at age three but was solidified in further and higher education and professional practice. My teacher identity was formed in the classroom, with learners, where I enacted the role of the teacher until I became one. My

student identity has ebbed and flowed. I have been a student for most of my life, but not continually, and as I write this, I am aware that shortly I will cease to be a student once more. My researcher identity is one I had not considered until becoming a PGR student. The very title of the role dictates this. I used the experience of writing these vignettes as a way of inquiring into my own identity and making sense of it. In this way, they are very much reflective pieces. In analysing these with the published literature it became clear that the phenomenon of holding multiple identities was not unique to me.

Alan Thornton (2013), a writer on artist-teacher identity, provides commentary on this dual identity but also comments on additional identities one might hold, including that of the researcher and student – echoing my lived experience and the findings shared within my autoethnographic writing. Thornton provides an overlapping concepts figure (2013) which shows how the artist-teacher is formed (Figure 3). The emphasis of this figure is the equal weighting it has on each role, a key point for Thornton.

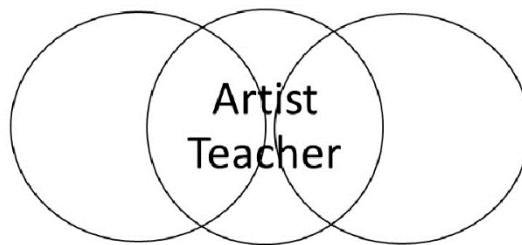


Figure 3. A reproduction of Thornton's overlapping concepts figure (2013)

However, his figure does not accurately describe the artist-teacher as equalling being made up of 'artist' and 'teacher', as the middle sector is not equally made up of the outer two and currently leaves much of the artist-teacher unrelated to both. Additionally, and possibly, more importantly, the figure neglects the researcher and student identities also outlined by Thornton. Thornton (2013) refers to the artist-teacher-student. He defines this as an identity that evolves as the individual "[r]eflect upon their practice to improve it... [artist-teachers] simultaneously engage in teaching and learning" (2013, p. 7). This is something he also comments on in earlier work, outlining the teacher-student as an individual, "no longer merely the-one-who-teaches, but one who...[is] taught in dialogue with the students" (2011, p. 32). Thornton suggests that the student identity can exist outside of formal educational contexts.

The student

However, my autoethnographic writing does not reflect this. Within my vignettes, the student identity is linked to being within an educational context. The student identity ebbs and flows; within my vignettes my student identity started in early childhood and

continued into adulthood and higher education. My research with other artist-teachers in ACL found that at some point in their professional histories ten of 17 participants were simultaneously artists, teachers, and students in HE. Thirteen participants at some point had been HE students for art-based courses, while eight had been education students within HE at some point in their life histories. This shows the identity of the artist-teacher as strongly linked to the identity of the student.

The student identity is important, as it is an identity many embody before gaining the identities of artist and teacher. Thornton (2013) states that the student identity is important for the artist-teacher, as it is within art education – at the post-compulsory level – that art students realise that they can become art teachers (2013). Showing how vital the student identity is in the formation of the artist-teacher identity. My research revealed that all participants (n=17) had been students at some point in their education. From the perspective of my research, this is particularly noteworthy from an ACL context, as there are no legal requirements for qualifications within this sector, teaching or otherwise (Augar Review, 2019), unlike those going into teaching within compulsory education.

The researcher

Thornton (2013) goes on to suggest that the researcher's identity is “ever-present” from childhood (2013, p. 118). This was not something that I experienced. Within my vignette Upper case R, lower case r, I reflect on not feeling like a researcher until this role was in my PGR title, despite the research that I complete daily within art practice and teaching practice. Additionally, just one of my participants listed the researcher as one of their identities (Table 1).

...when I when I did my BA, I wasn't mature enough to actually be a proper researcher. Umm but I was definitely kind of a student and I was definitely creative. (Artist-Teacher A, Female, 50-54, North East)

For this participant, their researcher identity only came after the completion of her undergraduate education and had progressed into post-graduate education. However, as an undergraduate, she could identify as a student and creative, perhaps, showing this to be a more difficult role to embody or acknowledge than others, such as student. This contrasts my experience and that of Artist-Teacher A.

Thornton goes on to suggest that all teachers should be researchers, to some degree, regardless of whether they are a “generalist or specialist teacher” (2013, p. 117). However, this was not found to be true for my artist-teacher participants.

The artist-teacher

James Daichendt (2010), whose work addresses the philosophy of the artist-teacher, also comments on how individuals become artist-teachers. He suggests that individuals may decide to become an artist-teacher, due to their artist-teachers (2010). He states that this can happen in both positive and negative cases of educational experience, with the individual wanting to return to change the system or to emulate their artist-teacher, to gain similar status. Vella's (2016) interviewees showed both in action, her interviewee Beverly Naidus had ‘dynamic teachers’ who were “great risk-takers and role models” (2016, p. 10), while Shady El Noshokaty found the education they received to be oppressive (2016). Walter Gropius' (Daichendt, 2010) own art education was just as lacking. He was inspired to avoid the same pitfalls, which lead to his design of the Bauhaus

building, which was “divided into three different wings...the workshops, studio spaces and the north wing all have particular spaces” (2010, p. 104). In contrast, Vanalyne Green (Reardon, 2008), an artist-teacher in HE reported that her relationship with her art tutors was so strong, that she compares the experience to a “duckling being imprinted” and credits them for the artist-teacher she is today (2008, p. 197). Daichendt uses Anni Albers as an example of this, as someone who followed in their teacher's footsteps and started to teach and share her passion, in the same way as they had (2010). Bickers (2010) adds that individuals can be further motivated to do this by others, with art schools inviting successful graduates to teach part-time (2010). This is unlikely to happen in ACL, as learners leave courses with a Level 2 qualification, or below (Local Government Association, 2020).

The artist-teacher-researcher-student

My autoethnographic writing and the four identities explored within Thornton's work; artists, teachers, researchers, and students, informed the development of the Tetrad Identity Overlapping Model (Figure 4) (Cairns, 2021).

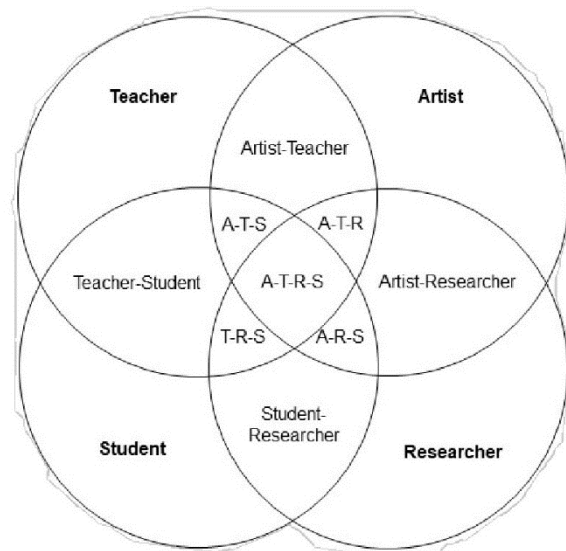


Figure 4. Tetrad Identity Overlapping Model (Cairns, 2021)

The model highlights how the four identities come together, starting with individual identities and moving inwards towards a tetrad identity. While the model was developed based on the artist, teacher, researcher, and student identities, they can easily be changed to fit others' identities – this is important as the intention is for a model with real-life applicability (Table 1).

Table 1. Participants with a multifaceted identity

Participant	Identity #1	Identity #2	Identity #3	Identity #4
A	Artist	Teacher	Researcher	
B	Artist	Teacher	Designer	Student
C	Artist	Teacher	Caterer	Student
E	Artist	Teacher	Student	
F	Artist	Teacher	Writer	Student
G	Artist	Teacher	Physiotherapist	Student
H	Artist	Teacher	Student	
I	Artist	Teacher	Curriculum leader	Student
L	Artist	Teacher	Other	Student
K	Artist	Teacher	Student	
O	Artist	Teacher	Student	
P	Artist	Teacher	Church leader	Student
V	Artist	Teacher	Student	
W	Artist	Teacher	Curator	Student
X	Artist	Teacher	Student	
Y	Artist	Teacher	Student	
Z	Artist	Teacher	Church leader	Student

This work resonated with another aspect of Daichendt's work, networks of enterprises. Daichendt used Wallace and Gruber's (1989) networks of enterprises to record the career of the earliest recorded artist-educator, George Wallis. Networks of enterprises were first used with creative people at work (Wallace & Gruber, 1989). Wallace and Gruber outline network of enterprises as encompassing several related activities that allow the "creative person" to continue towards goals in different areas (1989, p. 11).

Networks of enterprises are "a kind of visual CV and a tool for personal discovery" (Cairns, 2022b, para 4), which chart multiple enterprises over time, usually years. Each year the significance of each is charted from none to significant. Daichendt uses the network of enterprises to highlight how an individual is often engaged in several related activities throughout a lifetime and uses the network of enterprises to visualise this. He uses the network of enterprises to chart the life of Wallis, including the date Wallis first used the term artist-educator (2011) (Figure 5).

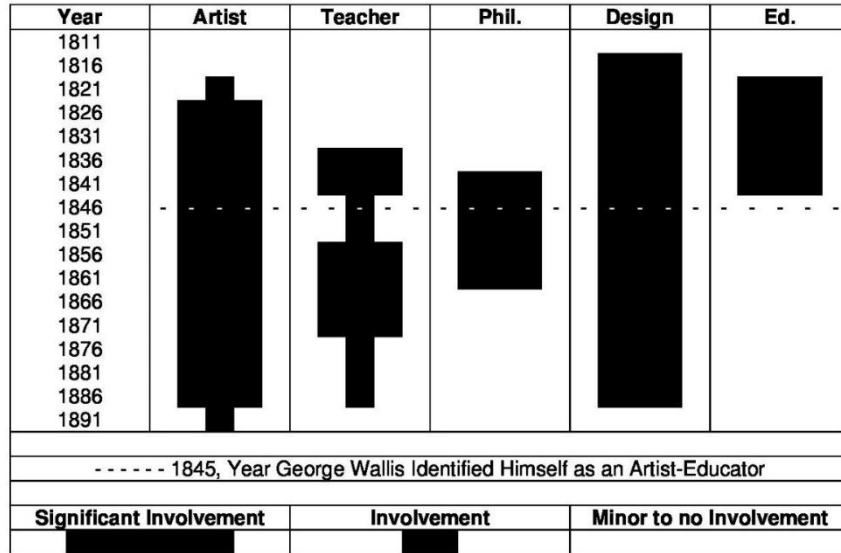


Figure 5. A reproduction of Daichendt’s network of enterprises for George Wallis (2011)

Within the networks or enterprises, the width of the columns indicates the level of involvement in each enterprise, from none to significant. This highlights the “trade-off” between different enterprises (Wallace and Gruber, 1989, p. 12). Daichendt (2011) outlines that networks of enterprises are tools to document the diverse aspects of one’s life, in the case of Wallis this tool “track[ed] the streams of thinking” that led him to identify as an artist-educator (2011, p. 71), one of which was his identity within education. Which incidentally was a negative experience (Daichendt, 2010), relating to Thornton’s notion of art school experiences informing future identity direction.

Wallis’ network of enterprises (Daichendt, 2011) (Figure 3) supports the need for the tetrad identity model, as in 1845, the year Wallis identified as an artist-educator, he was also a philosopher and designer, giving him the tetrad identity of artist-teacher-philosopher-designer. While the network of enterprises was originally intended for creative people, it can be used by anyone with a multifaced identity. This might be particularly pertinent for other post-graduate research students and their lecturers.

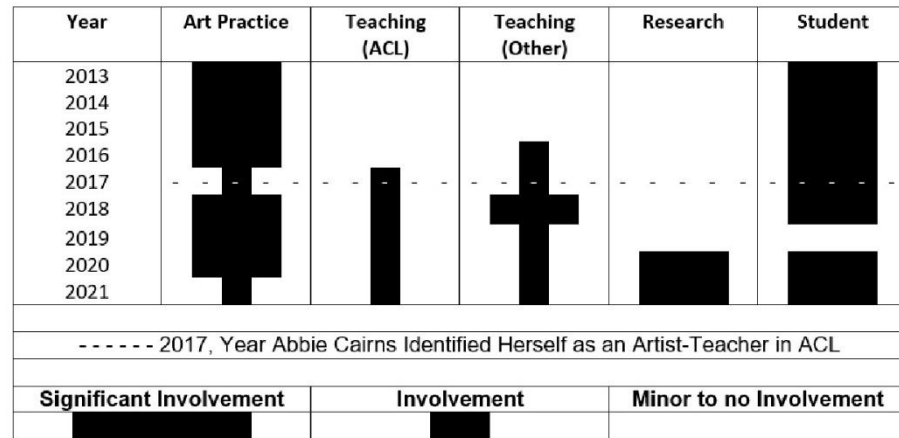


Figure 6. Abbie Cairns’ network of enterprises

My network of enterprises shows that I am also involved with diverse enterprises (Figure 6). Both show how identity can be made up of numerous components that change over time.

My autoethnographic writing suggests, that for me, my identities are linked to specific contexts or locations in Early Art Memories I am an artist at an easel, in The First Exhibition, I am an artist in a gallery, in From Art Student to Student Teacher, my identity changes as I move from an art university to a teacher training course, in I am No Longer a Student, I am graduating, in Tuesday Morning I am an artist-teacher in ACL, in an online classroom, in Researcher: The First Conference I am a researcher at an in-person conference for the first time.

The published literature also comments on this and the role that locations and communities of practice have on how we define ourselves. Adams (2007) suggests that this happens as identity can be defined socially (2007). As individuals enter dialogues with others in their new community of practice (CoP) a transformation takes place (Lave and Wenger, 1991; Thornton, 2013). This is illustrated by the works of a participant from my grounded theory research:

I was just surrounded by teachers instead of artist. So, I was working there three days a week and I suppose in that sense you know I was more in a teaching environment than an artist environment [...] I wasn't surrounded by other artists. Which is, I think, a big part of artistic identity, being surrounded by peers that are doing what you're doing, you know [...] Whereas there [...] they didn't have the same art education, or interest that I had. So, conversations weren't about art or creative practice (Artist-Teacher F, Female, 35-39, East of England)

The extract highlights how she became a teacher before an artist-teacher in ACL, teaching outside of art in a school context. She found herself embedded in a teaching environment

with other teachers led to the identification of teacher. An identity that Artist-Teacher F was not completely happy with. She found the experience of being surrounded by teachers negative. She was being enclosed and cut off from her artist self and unable to engage in legitimate peripheral participation (Wenger, 2000). The extract comments on the role time spent in certain locations and CoPs plays in identity. Artist-Teacher F felt like a teacher as she was spending most of her week in a teaching environment, suggesting that the amount of time spent in a professional location may impact identity.

Conclusion

Throughout this autoethnographic research, I have found that I group my identities, I am an artist-teacher, and I am – at least currently – a researcher-student. Before undertaking this work, it had not been clear to me that I had separated my post-graduate research student identity from my artist-teacher identity. Through reflecting on this within this paper, I have gained an awareness of the former being a fleeting identity. I am an artist-teacher-researcher-student but will not identify in this way forever. Instead, these identities will be part of my history and will contribute to my future identity, as was the case with Wallis (Daichendt, 2011). The network of enterprises helps us to document the ebbs and flows of identities as life changes.

My vignettes and the published literature showed the role that location and communities of practice play in identity (Adams, 2007; Lave and Wenger, 1991) and suggest that if you want to identify in a certain way, you must spend time in the spaces synonymous with that identity. The impact of the recommendation to embed yourself within locations associated with that identity may be beneficial to identity formation.

This work is not only important for PGR students, but also for those who teach them and those that teach within any other post-compulsory education (Thornton, 2013). This article goes some way to amplifying the voice of post-graduate students in research concerning the sector. It becomes clear that those who teach act as models for future identities. Perhaps the teacher needs to decide if they want to be emulated or condemned by their students in the future (Daichendt, 2010).

The use of the Tetrad Identity Overlapping Model (Cairns, 2021) and the network of enterprises (Daichendt, 2011; Wallace & Gruber 1989), helps us to acknowledge that each individual will have their own mix of identities, which are both unique, and common and which ebb and flow throughout life.

Acknowledgements

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Declaration of interest statement

As an active artist-teacher working in ACL I have a vested interest in the research into this role.

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Appendix 21: 2nd artist-teacher in adult community learning conference

The Next Chapter

Save the date

What does the future look like for artist-teachers in adult community learning?

 23 March 2024

 Online Conference

#ATACL24

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Appendix 22: Publications and conferences

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