SUBVERSIVE TEACHING, RESOLVING THE ARTIST TEACHER DILEMMA:

A Study of the Merging Practices of an Artist Teacher

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Abstract

There is an established orthodoxy within secondary art education in the United Kingdom of the present 'art teacher' model of practice (Steers, 2005). This practice-led inquiry investigates ways a teacher can successfully merge her practices as an artist and a teacher using new and adapted practical and theoretical approaches. By comparing and evaluating models of practice of the 'artist teacher' working within the context of a postmodern secondary art curriculum the 'art teacher' model of practice is challenged. The study focuses on the development of the Artist Teacher Scheme (ATS), which supports those teachers wishing to re-engage with their creative art practice (Adams, 2003). The ATS attempts to reconcile the sometimes harmonised, though often polarised, domains of art and education (Adams, 2007)

The practical submission, offered alongside this thesis, investigates learning as a form of dialogue. This thesis begins by articulating the dilemma often described by artist teachers between their dual roles of artist and teacher. (Parker, 2009; Parks, 1992; Adams, 2005; Ball, 1990). This is followed by an examination of the current state of art in schools or 'school art' (Steers, 2005). A comparison is made in the following chapter between the historical backgrounds of art pedagogy in secondary and higher education. The theoretical framework of the thesis is then explored with an examination of areas of synthesis between theory contextualising both pedagogic and art practices. This leads into an investigation of the artist teacher model of practice in secondary art education, its precedence, definition and development. Action research methodology (Lewin, 1946; McNiff, 2002; McNiff, and Whitehead, 2005; Sullivan, 2005) has been applied to an experimental body of practical work, illustrating the merging of art and pedagogic practices. The thesis concludes with a discussion and evaluation of the merged practices.

This thesis offers a model towards a better understanding of the way an artist teacher can integrate both her art and classroom practices. In this way, conditions are offered on potential future models of practice for the artist teacher. This investigation will be primarily of interest to artist teachers, art educators, those participating on the ATS and their tutors.

ACE	Arts Council England
ATS	Artist Teacher Scheme
CETL	Centre for Excellence in Teaching and Learning
CNAA	Council for National Academic Awards
CPD	Continuing professional development
DCSF	Department for Children, Schools and Families
DipAD	Diploma in Art and Design
HE	Higher Education
HEFCE	Higher Education Funding Council for England
MTL	Masters in Teaching and Learning
NCDAD	National Council for Diplomas in Art and Design
NQT	Newly qualified teacher
NSC	new Secondary Curriculum
NSEAD	National Society for Education in Art and Design
QCDA	Qualifications and Curriculum Development Agency
TDA	Training and Development Agency for Schools

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I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others. Any ethical clearance for the research presented in this thesis has been approved.

Emma Radley

Signature:

Date: 6th October 2010

CHAPTER 1. INTRODUCTION

The artist teacher: 1.1

In ‘Being the best for our children: Releasing talent for teaching and learning’ (2008, p.12) the Department for Children, Schools and Families (DCSF) expressed its intention to establish teaching as a Masters level profession. Introduced in April 2009 (nationwide in 2012) by the Training and Development Agency for Schools (TDA) this Master’s degree in teaching and learning (MTL) is a qualification aimed at practicing teachers, intended to raise standards across the profession. It is one of a range of Masters level qualifications currently available to teachers wishing to access further professional development. For art teachers preferring to follow a subject specific course the MTL was preceded by the highly successful Artist Teacher Scheme (ATS) co-ordinated by the National Society for Education in Art and Design (NSEAD).

The ATS introduced in 1999 was developed in response to the perceived needs of art teachers wishing to rekindle or continue their art practice alongside their teaching careers. The scheme partners institutions of Higher Education (HE) with galleries to provide a variety of continuing professional development (CPD) opportunities for art educators, many partnerships providing study to Masters level. Central to the development of the scheme is the principle that art teachers who continue their practice as artists are ‘significantly more effective in the classroom or studio and more likely to be satisfied with their work in education’ (ATS statement 2001 in Adams, 2003, p.192). This research situates itself within the growing body of research that supports this principle. (Adams, 2003; Galloway, Stanley and Strand, 2006; Hall, 2010; Page, Adams and Hyde, 2009; Parker, 2009; Thornton, 2003)

The art teacher model has not been wholly successful; that is to say whilst it has been successful pedagogically, in terms of examination results, league tables and inspection reports, the continued focus on these as success criteria has led to a fear of experimentation with content and to the repetition of previous success. ‘The problem with such pragmatism is that at best it leads to

uninspiring and slow evolutionary development and, at worst, to atrophy.' (Steers, 2004, p.1) The artist teacher can provide an alternative model of practice, implying as it does that pedagogy is concentrated on the student, who is also an artist and that the teacher retains the practice of the artist.

Felix Guattari asked at the end of 'Chaosmosis' (1995) whether it was possible for a class to operate as an artwork. He saw this as a vital propositional question for contemporary societies to answer.

> Today our societies have their backs against the wall; to survive they will have to develop research, innovation and creation still further - the very dimensions which imply an awareness of the strictly aesthetic techniques of rupture and suture. Something is detached and starts to work for itself, just as it can work for you if you can 'agglomerate' yourself to such a process. Such requestioning concerns every institutional domain, for example, the school. How do you make a class operate like a work of art? What are the possible paths to its singularisation, the source of a 'purchase on existence' for the children who composed it? (Guattari, 1995, p.132)

Sellar (2005) sees Guattari's question as a crucial one to eroding the stalemate of art teaching.

> What value might answering such a question hold for a critical project aimed towards redesigning pedagogy? ... I think it can offer valuable insight into one of our primary aims: the generation of *change* in order to escape reproductive capture within codified structures. (Sellar 2005, p.1, italics in original)

The artist teacher model of practice, where the separate practices of artist and teacher are merged, as described in this thesis, offers a speculative model of 'rupture' within a pegagogic art practice (Guattari, 1995, p.132).

The dilemma: 1.2

The artist teacher model is not unproblematic, in particular to some it can appear to be a compromise, not wholly fulfilling either role (Hammer, 1984; Day, 1986; Ball, 1990; Anderson, 1981). However, if, rather than viewing the model as a marrying of two full-time roles, one begins to visualise it as a layering, a

blending, a merging, then a new model emerges, one that has its own questions, boundaries, nature and destiny.

The title of this thesis refers to the dilemma often described by artist teachers who regard their dual roles as separate (Adams, 2007; Hall, 2010; Galloway, Stanley and Strand, 2006; Parker, 2009; Shreeve, 2009; Zwirn, 2006). A dilemma is a problem offering at least two possible solutions, neither option of which is particularly acceptable on its own, hence the phrase 'impaled on the horns of a dilemma'. In this sense, the full-time art teacher wishes to teach others the practical and conceptual skills of being an artist, but also wishes to be an artist herself; this is perceived as practically difficult. Engaging in artistic practice is frequently viewed as requiring total dedication and thus the art teacher is only ever able to act as a posturing amateur. Alternatively, the art teacher can approach teaching as a generic professional pedagogue but in so doing loses the advantages of subject knowledge and practical skill attributed to the artist.

This could be described further as a Cornelian dilemma after the French seventeenth century dramatist Corneille. This is defined as a situation in which a person is made to choose between two courses of action either of which would have a damaging, even negating, effect on herself or others. Often this involves a choice between love and duty (such a choice was offered to Rodrigue in Corneille's *Le Cid* (1636)). Here the art teacher has to choose between identifying herself primarily, as an artist (love), or as a teacher (duty). Neither choice is particularly satisfactory to the art teacher as one direction leads to being cast as perpetually second rate and the other to creative sterility. It could be posited that either option would also have a detrimental effect on her students.

Both artist teachers (who teach in HE) and art teachers (in secondary education) typically share a common beginning to their training and only at the end of their specialist undergraduate degree does their education diverge. Those who wish to become teachers have often, in the past, not been encouraged to see this as a wholly laudable route for employment (Chapman,

1982, p.91). Art teachers in secondary schools tend to be consumed by their teacher role and lose a connection, sometimes through active discouragement, with their creative art practice (Adams, 2007). In a move (requested by art teachers) to counter this absence of art practice the NSEAD launched the Artist Teacher Scheme which is encouraging and enabling art teachers to reconnect with their lost experience of art practice; furthermore, it has provided a forum for the debate about future models of practice. The ATS also provides a network for closer links between the art world and secondary art education. By re-engaging with art practice it has been shown that teachers are able to identify the motivation to take risks, to work as a producer and to understand the context of contemporary art production (Galloway, Stanley and Strand, 2006; Adams, 2003; Page *et al.,* 2009; Thornton, 2005; Adams, Hyde and Page, 2009; Hall, 2010).

Subversive teaching: 1.3

It is suggested that the dilemma felt by art teachers over their dual roles of artist and teacher in secondary education can potentially be resolved by what I describe as 'subversive teaching'. This 'subversive teaching' allows the teacher to operate as an artist within the classroom environment. This is explored more fully in Chapter 6; put simply, it is defined as a parodic relationship between the roles of artist/teacher and the practices of art/pedagogy. By perceiving each as a parody of the other, the practices become closer and ultimately merged. The reflexive nature of the art practice allows for the examination, comparison and investigation of rhizomic organisational structures as models of thinking and learning. Through this enquiry, it is the aim of this thesis to create a new, reflective and reactive model of teaching, learning and creating.

The title for this thesis was inspired in part by Postman and Weingartner's 1971 book *Teaching as a Subversive Activity*. The book was a polemic text arguing against the dominant behaviourist model of education. Their ideas were later developed into 'inquiry education'. Essentially the 'subversive teacher does not define what learning will take place' (Postman and Weingartner, 1971, p.44).

According to Postman and Weingartner, the 'subversive teacher' values open-mindedness and questioning, tolerates diverse answers, is student-focused and demands that students question the standards on which they base their judgements. Students are encouraged to ask questions, and significantly, answers are not valued as highly as questions. Teachers adopting this method of teaching are not expected to provide easy answers but rather attempt to offer more questions in order to reveal the underlying concepts being investigated.

The use of the word 'subversive' in the title for Postman and Weingartner's book is clearly intended to shock. They redefine the notion of 'teacher' as one who is a non-conformist, much closer to the typically held view of the artist. Inquiry education is a useful approach for contemporary artists and art departments. Indeed the epistemological change that occurred with post-modernism has made dialogue and questioning essential to critical debate within the context of contemporary art (Page *et al.*, 2006; Illeris, 2005).

Scope of the research: 1.4

The present study was initiated to examine an authentic concern many art teachers have confronted throughout their careers. That concern is: how can a full-time art teacher continue their creative practice and link this meaningfully with their teaching? The results have enabled me to reframe the way I perceive my own practices. As a teacher, I began to recognise the difficulty of reconciling the various roles required of me from the beginning of my teacher career. Having trained primarily as an art practitioner I quickly became frustrated as a newly qualified teacher (NQT) because I had limited opportunities to develop my own creative art practice.

As I tried to reconcile both ways of working (in parallel) I found this problematic, not least because the separation between the practices remained unquestioned. Having left the United Kingdom to work in New Zealand for four years, this experience enabled me to question the separation of art and pedagogic practices as I became aware of many creative practitioners working

in a variety of professions, not only teaching, who managed to develop their creative practice amidst their professional lives without appearing to experience conflict. On my return to the UK in order to study for my MA and PhD Fine Art, I began to question the separation and distance between the practice of art and the practice of pedagogy and developed methods towards merging my creative practice with my professional practice as a teacher.

This attitude to artist teacher practice operates as a reflexive and rhizomic action. The reflexive and rhizomic nature of my creative practice meant that links were formed between my work as both a teacher, artist, and in following this study, also a scholarly researcher. This thesis will show how my creative practice is relevant both within the culture of contemporary art and contemporary teaching. I intend to clarify and reflect on my creative practice, setting it within a context of postmodern art and postmodern art pedagogy.

Before beginning the research a number of decisions had to be made about the form in which the research was conducted. Most significantly, a decision had to be made regarding which subject area or school through which to frame the study, as the work could potentially have been explored from an education or fine art perspective. By using practice-based action research methodology, and informed by a fine art critique, I was able to explore the connections between my art and pedagogic practices (Lewin, 1946; Reason, 2000; Reason and Bradbury, 2001; Reason and Torbert, 2001; Heron, 1996). As I am primarily concerned in this research study with the development of an art practice as a device, rather than studying effects on pedagogy or learning, I felt it was more appropriate to study within Northumbria University School of Fine Art.

However, the links between these two domains of study are critical to this thesis, not least in the use of action research as a central device which originated in educational practice (Lewin, 1946). This use of personal action research has led to the focus of the research restricted to a consideration of art in secondary education in England and Wales. Where appropriate, however, references are made to models of art education in other countries. This thesis considers art education as generally understood within the domain of fine art.

Current debates regarding the state of design and craft in secondary education, though significant, have not been addressed.

A number of theses have been written in recent years based around the concept of the artist teacher (Anderson, 1997; Bennett, 1994; Daichendt, 2009; Hall, 2007; Levine, 1995; Poritz, 1976; Thornton, 2003; Wolfe, 1995; Zwirn, 2006). Though these were written primarily from an educational viewpoint, they have been helpful in contextualising this present research. A number of theses and reports signalling the need for greater understanding in this area inform this work (Galloway, Stanley and Strand, 2006; Adams, 2003; Page *et al.,* 2009; Thornton, 2005; Adams, Hyde and Page, 2009; Hall, 2010); these will be explored in Chapter 5.

> These initiatives have encouraged teachers to develop their contemporary practice as artists alongside their professional work as teachers, but they have also revealed that many teachers are uncertain of their subject knowledge in this field. (Page *et al.*, 2006, p.147)

Practice-based research, is still a relatively new form of research (Mottram, Rust and Till, 2007). The practical nature of the research should be useful for any teacher wanting to find an achievable way to continue to practise as an artist and align that practice with their pedagogy. In order to develop this thesis I will draw on the following evidence:

- The recent and historical background to the teaching of art in secondary education
- The recent and historical background to the teaching of art in HE
- Different philosophical and conceptual frameworks that can inform practice within the classroom and in artistic practice
- The development of the artist teacher scheme including models of practice, studies made of the scheme through doctoral study and reports on the scheme such as the Warwick Report (Galloway, Stanley and Strand, 2006)
- Action research of my artistic practice in the classroom (case study from direct experience).

This research offers examples of various historical precedents including models of practice already evidenced. It offers a critique of those models of practice, a consideration of the present education system for taught art, and a description of the action research achieved within my own classroom. The conclusion gives an evaluation of that research and possibilities for future artist teachers. This is a record of a study, which sets out to define an art practice within the boundaries of a teaching practice. I hope that it will encourage other art teachers to challenge the boundaries between their practices and to begin to see that their teaching practice can be a valuable source material for art production. It may also help teachers to question the boundaries between their teaching, and what they perceive to be their subject domain.

Chapter outline: 1.5

Chapter 2 explores contemporary issues affecting art education. It presents an analysis of the current state of art in schools, examining what is perceived as the prevailing orthodoxy. Consideration is given to the ways in which this has been challenged by theorists and practitioners in current writing.

Chapter 3 contrasts this examination of current thinking with the historical background to the teaching of art in HE, in particular, examining the reasons for the successful acceptance of the artist teacher model in HE. I will evaluate the role of the secondary art teacher and compare it with the role of the HE art lecturer.

There are a number of different philosophical and conceptual frameworks that can positively inform pedagogic and art practices and these are described in chapter 4. The study examines the key characteristics developed in my own art practice analysing the concepts of subversion, rhizomic structures and reflexivity. This is followed by an examination of how theory based in education practice, and theory that has contextualised my art practice, can illuminate common ground.

Chapter 5 outlines recent moves in art education leading to the setting up of the Artist Teacher Scheme. There is an examination of the historical development of the scheme and an evaluation of relevant and recent research on the ATS. It then examines historical and contemporary artist teacher models of practice.

Chapter 6 offers an examination of action research in the classroom and outlines my methodology. It contextualises my art practice by outlining influential artists and the rhizomic nature of links between art practice, learning theory and other influences. It defines the status of the parodic relationship between the reflexive practice of the art teacher and the reflexive practice of the student, exploring the concepts of teaching as art and art as pedagogy.

In conclusion, chapter 7 reflects on my findings, and challenges the premise of whether art teachers need to be artists, exploring the problems attendant on the concept of the artist teacher. It evaluates and offers a new model of practice for artist teachers that may be used to critically inform their own art and pedagogic practices.

CHAPTER 2. STATE OF THE SCHOOL ART

Introduction: 2.1

This chapter investigates current thinking within secondary art education and offers a rationale for this present research. It examines the reasons why the 'art teacher' model of practice has not been successful through an exploration of the current state of art in secondary schools, or 'school art' (Steers, 2005). The causes of the proliferation of 'school art' are discussed and consideration is given as to why this orthodoxy is perceived as unhelpful to the creative development of young artists. The chapter concludes by considering ways in which this orthodoxy has been challenged.

As the head of a secondary school art department I have established an art curriculum founded on contemporary art practice. In the classroom, critical debate, research, questioning and the development of creative thinking skills are actively encouraged. When making decisions about the content and context of my teaching I have looked at the concepts and methods of contemporary artists, and I have drawn heavily on the pedagogic practices of those in the higher education schools of fine art and education in which I have studied and been employed. These decisions were heavily influenced by the contact and networking opportunities from which I have benefitted through fine art post-graduate study.

This is not the typical experience of an art teacher once she has become established in a school art department. There are severe restrictions for most teachers on the amount, type and funding for the continuing professional development made available to them (Downing, 2005, p.273; Leaton Gray, 2005). Professional development in art may not be viewed as a priority by budget holders and when available may be restricted to examination board standardisation meetings where 'good' practice is passed on. These events are concerned solely with ensuring there is an understanding of the assessment criteria; they are not concerned with ensuring that content is innovative, challenging, uses contemporary models of art practice or is appropriate for

study in art at higher education. It is suggested that the effect of this closed (or limited) system of reference has created an environment in which 'school art' has been able to thrive unchallenged.

It could be argued that the situation could be ameliorated by art teachers having access to art education research. Unfortunately, the culture within education is very different to that within medicine where there is a much closer relationship between research and practice. In 1996 Hargreaves commented that the estimated (then) £50-60 million spent on education research annually was, in fact, very poor value for money. This was due to the fact that the research was carried out by university-based educational theorists and failed to reach those teachers to whom it could provide benefit (Hargreaves, 2000, p.200).

School art, you know it when you see it: 2.2

In *GCSE Art Exam* (1999), Jake and Dinos Chapman pointed towards the difficult relationship between 'school art' and contemporary practice. The work parodied a GCSE art submission, gaining both artists a 'B' grade and in so doing revealing the structural and conceptual restrictions of the assessment criteria. School art is as ubiquitous as it is insidious. It is epitomised by the formulaic regurgitation of unchallenging solutions taught with the intention of guaranteeing examination success. A perception of 'school art' is that it is dominated by observational drawing, often of cut and enlarged fruit or natural forms, crushed coke cans and photorealist copies of teen idols, usually in pencil, but also often using heightened colour. It frequently references Warhol, Van Gogh, Hockney, Dali and Lichtenstein, through awkward pastiches created using internet-sourced illustrations. It could be said that 'school art' has no sense of irony, and that in fact it has no self-awareness. The assessment criteria would not recognise or reward any use of irony even if it did, hence the Chapmans' award of 'B'.

In the same year that *GCSE Art Exam* was first exhibited, the National Advisory Committee on Creative and Cultural Education (NACCCE, 1999) set out the

(then Labour) government's commitment to the creativity agenda in *All Our Futures: Creativity, Culture and Education.* Chaired by Ken Robinson, the committee defines creativity as a combination of: a) using imagination, b) pursuing purposes, c) being original and d) judging value. The report shows that through this definition the scope of the debate goes far beyond the boundaries of the arts. The report quotes, then, Prime Minister Tony Blair's belief, in the importance of fostering the creative potential of all students.

> Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the twenty-first century. (Blair cited in NACCCE, 1999, p.5).

Again in 1999 the International Journal for Art and Design Education (iJADE) published a special edition which set out to challenge prevailing orthodoxy and help navigate toward a curriculum appropriate for a twenty-first century postmodern art education. In 'A Manifesto for Art in Schools' Swift and Steers (1999) detailed their hopeful vision for the future of art in UK schools. They identified that teachers need to be given the confidence to take risks and be creative, be more critically engaged with their practice, offer more choice without prejudice, and to question assessment practices.

Steers further explored these ideas in 2005 with 'Orthodoxy, Creativity and Opportunity'. Here he bemoans the 'cliché ridden repertoire of 'school art'' (Steers, 2005, p.4), fearing that creativity is not evident in the majority of school art rooms and that the 'uncritical acceptance of current practice in art education has dominated to the point where the subject is in danger of becoming an anachronism' (Steers, 2005, p.1). Steers blames the National Curriculum and examination assessment criteria for not encouraging risk-taking.

Though these documents indicated a need for an increased focus on creativity in the art room, it was not until the release of the Downing Report 'School Art – What's In It?' (2005) that it became clear that fears about the lack of creativity in secondary art were indeed justified. The report compared a group of schools identified as using contemporary art practice within their art curriculum with a random group of schools. This was not an extensive research project, but the report showed that the schools that were not within the 'contemporary' group

demonstrated a very limited range of subject content. Amongst a list of features, the report defined the characteristics of art in these schools to include:

- The prevalent use of painting and drawing as the medium in which pupils work
- The prevalent use of artistic references from the early 20th century
- Limited use of artistic references from pre 1800 and from the latter 20th and early 21st century
- The prevalent use of male, European artists, predominantly painters
- The importance placed on development of art form skills, including the use of art materials, the development of specific techniques and observational drawing skills ...
- Limited use of galleries, museums or professional artists and artists in residence ...
- Limited requirement of pupils to engage in creative thinking processes. (Downing, 2005, p.271)

'School art' of this nature does not reflect students' concerns and it does not reflect methodologies and concepts associated with contemporary practice. It became clear after the Downing report's release (2005) that there was a divide between those schools engaged with contemporary practice and the majority of schools that were not. If it is assumed that an engagement with contemporary practice and a focus on creative thinking would be indicative of good practice, it would follow that inspections carried out by Ofsted should consider these as success criteria. It is notable then that Hughes (1998) comments that school inspections appeared, at the time, to have the opposite effect.

> This curriculum is underpinned by an inspection system which, under the guise of raising standards, influences classroom practice through a regime which systematically (and cynically) shatters the confidence of many (often experienced) teachers. Good practice is defined and interpreted in ways which may be internally consistent but which too often lacks proven external validity such as philosophical, psychological or even systematic empirical justifications. The net and manifestly observable effect is a bureaucratic mind set which caps achievement and is helping to stifle innovation and development as schools grapple defensively with the need to demonstrate to teams of inspectors that their teaching, record keeping and examination results are safely meeting the demands of the Office for Standards in Education. (Hughes, 1998, p.41)

More recently, Ofsted (2009a) published its own evaluation *Drawing together: art, craft and design in schools 2005/08.* Encouragingly it mentions 'the most original work often resulted from engagement with contemporary practice' (Ofsted, 2009a, p.3), and,

> Pupils' achievement was good or outstanding in just over half the schools surveyed. The best work seen showed that pupils had the confidence to experiment and draw adventurously. They refined their skills and demonstrated creativity both through their expression of ideas and feelings and in their interpretation of themes and observations. (Ofsted, 2009a, p.4)

The difficulty teachers face when selecting subject content for art, particularly when the work is to be examined, is that their performance is frequently measured on examination results alone. Professional standards for teachers are generic, not subject specific. As such, there is no incentive to experiment, in fact, creative risk-taking becomes an unnecessary danger. The GCSE and A Level specifications have recently been updated, though the changes did little to highlight a need for increased creativity. Commentators such as Parker (2009, p.280) have blamed the restrictive assessment criteria and standardisation procedures of these examinations for the lack of innovation in the work of students.

> The exemplar material used by examination boards for assessment and teacher standardisation purposes is shared by a large body of art teachers and as such has a powerful influence on subsequent work done in schools, promoting, albeit unwittingly, an examination orthodoxy. Although the purpose of such meetings is for teachers to re-acquaint themselves with the application of the assessment criteria, in essence this process is as much about confirming acceptable practice. (Parker, 2009, p.280)

If a requirement to explore contemporary art practice and creativity in art does not come from examination specifications, or from other forms of evaluation, it could instead come from statutory curriculum requirements. So, it was then with cautious optimism that the new Secondary Curriculum (NSC) was received. Launched in 2008, it returns creativity to the centre of the art curriculum and declares the importance of risk-taking (QCDA, 2008). Contemporary practice is also mentioned, though there is no indication of the emphasis this should have.

At this early stage it is difficult to assess the effect of any changes through the NSC to subject content, creativity and use of contemporary art practice in UK secondary art departments. With subject content being very much a matter for department policy, it is difficult to see these changes solving the problem of the present limitation of creativity in learning about art or, in lifting the restrictions

implicit within the dominant model of ‘school art’. In addition, with the recent change to a Liberal/Conservative coalition government who, at present, have dropped the revised attainment targets (at Key Stage 3) and plan a review of the NSC, it is difficult to anticipate an improvement by virtue of these changes.

The gap between art school and school art: 2.3

As Art & Design becomes an optional subject at key stage 4 many students will end their art studies at age 14. These individuals will, perhaps, receive only three years of specialist art tuition during their time in education (as they are unlikely to have been taught by a specialist teacher during key stages 1 and 2) (Ofsted, 2009b). The three years of key stage 3 should then take on added significance as a time when most students are most likely to be introduced to contemporary practice and culture through specialist instruction. As has already been shown, this does not appear to be the case. It then seems fair to assume that most people (who do not continue formal study in art) will be introduced to contemporary art practice and culture, not through formal education, but through television and the mass media (Burgess and Addison, 2007; Illeris, 2005).

The acceptance of ‘school art’ as the established orthodoxy in schools has created an additional problem for those intending to continue their studies in art in HE. As a focus on creativity and contemporary practice is not essential to gaining examination success in secondary education, this lack of attention has created a gap in knowledge between students leaving secondary art education and entering Higher Education art specialisms (Strand, 1987, p.9). (The background and history of art in Higher Education is considered more fully in chapter 3).

Of those who currently enter HE to study art, very few do so directly from school (Hughes, 1998, p.42). The majority complete a foundation diploma (which is a Level 3 qualification) sometimes through a course attached to a Higher Education institution. This additional year is necessitated as students are

considered to be ill-prepared for degree-level study (Strand, 1987, p.9). On entering the foundation or degree course they have in the past been informed that their knowledge and understanding of art is not only insufficient, but also inappropriate (Hughes, 1998, p.42). School teachers lament the fact that university lecturers take little notice of A Level results and are not interested in work produced at school (Hughes, 1998, p.42). This cannot be an effective system.

> There is an insidious pressure in some schools and colleges to teach a very prescribed and teacher-directed course that will reliably achieve examination success, but will not help in the development of creative self-directed art practitioners ... But students taught through this pedagogy often flounder in higher art education, where they are expected to work in a more creative and independent manner, often being asked to forget all they have learned at 'A' level and to start afresh to construct themselves as autonomous artists. (Hyde, 2007, p.302)

It seems odd that art teachers would not adequately prepare students for the expectations of university art schools when they themselves have been educated through the same system and are therefore aware of the requirements and demands. Many art students who are encouraged to take a subversive approach to their work on art degree courses, later, when entering teaching, express the perception that due to a process of 'professional indoctrination' find their former creative practice is difficult to pursue.

> However, pragmatic concerns such as complying with the professional conventions that dominate their school experience frequently efface their former critical practices entirely. (Adams, 2007, p.271)

Student teachers and newly qualified teachers find it difficult to challenge the dominant orthodoxy of 'school art' and often have little control of outcomes until further in their career, once they have a proven track record. Contemporary art is avoided as it is perceived as problematic and challenging (Burgess, 2003, p.109). If successful examination results and 'professional standards' can be achieved without the requirement to foray onto this challenging ground it is not surprising that it is avoided.

> It is inevitable that the current educational climate has inhibited many teachers. Not all staff are lucky enough to be working in a department where an initiative that failed would be simply viewed as an unfortunate blip. (Horn, 2008, p.157)

Once recruited into teaching, employers give little or no incentive to teachers to continue their art practice. Access to CPD for many art teachers is problematic as schools tend to focus funding on the core subjects of Mathematics, English and Science (Leaton Gray, 2005). Art is often not given the same training imperative. When training is available it is often aimed at developing generic teaching skills or directed towards new initiatives or disciplines. The implication to art teachers is that budget holders consider further training in art practice as furthering only the artistic practice of the teacher.

> The teacher's practice as an artist or art specialist is not always understood as a potentially valuable complement to practise as a teacher and consequently an important contribution to student/pupil learning. (Thornton, 2005, p.171)

As art teachers are generally initially trained as artists and then as art educators many may feel there is an unnatural contradiction in their own education (Adams, 2007; Galloway, Stanley and Strand, 2006). It is an incongruous system where initial instruction is through 'school art', then one is told to relearn everything that has been previously taught, as this initial instruction was inappropriate. Conversely, having been indoctrinated into the more subversive way of working through 'college art', the student teacher becomes an art teacher and is then cautioned about choosing to continue to practise art. Shunned by the art establishment she is pressured to conform to teach others using the methods she was originally taught, that is, returning to 'school art'. It is a problematic journey to navigate.

> Given this dual education, there is some evidence to suggest that they may experience contradictions in their career development that seriously impact the construction of their professional role and identity as artists and art teachers. (Zwirn, 2005, p.111)

It is not inevitable that all teachers will chart such a problematic course through their education, though the prevalence of 'school art' does mean that most will recognise this pattern.

> for many art graduates, the identity transition between their former role as an artist and the new one of institutional art teacher (or artist-teacher) is difficult, and occasionally baffling. (Adams, 2007, p.268)

It is also not the case that all art teachers have found the formulaic repetition of 'school art' an inevitability. Neither do some believe that the lack of creative endeavour is a necessary consequence of the assessment objectives model. Indeed, if it is remembered that creative practice is often subject to restrictions, the assessment objectives model could be viewed as a way to provoke creative intent rather than diminish it. Notably in 'GCSE Art and Design: An Arena for Orthodoxy or Creative Endeavour?' (2006) Walker and Parker proposed that it is in the reading of the assessment objectives as 'open expansive statements' (Walker and Parker, 2006, p.300) that creative freedom can be developed. They believe this would create an environment much more akin to that found in art schools in HE.

> a dynamic relationship has to be established between curriculum content, the creative process and assessment requirements and students need to be fully informed as to the significance of this relationship. (Walker and Parker, 2006, p.306)

The view that the restrictions within the programme of study for Art and Design, in the previous incarnation of the National Curriculum, was necessarily the cause of stagnated practice has also been challenged. Burgess (2003) stated her belief, that teachers who avoided contemporary art practice did so due to the difficult nature of some of its subject content. She suggested however, that these teachers were in denial regarding the relevance of contemporary practice to their scholars. Burgess (2003) pointed out that students are exposed to this culture outside of the classroom and believes the curriculum is open to wide interpretation.

> too few secondary teachers have interpreted it as an opportunity to extend their practice, adopting instead a literal (mis) reading which merely validated existing orthodoxies. (Burgess, 2003, p.109)

In 2000 the National Foundation for Educational Research published 'Arts Education in Secondary Schools: effects and effectiveness' (Harland *et al.,* 2000). This paper detailed a number of factors that determined 'effectiveness' in the arts subjects. One finding pointed to the significance that teachers' subject knowledge plays in delivery.

> individual teacher factors were probably more important determinants of effectiveness than whole-school factors ... all the lessons identified as demonstrating effective practice were taught by specialist teachers with high levels of personal involvement, passion and commitment to the art form. Pupils described their respect for teachers who were able to give practical demonstrations of the art form, and participate in class activities ... This clearly relied on the teachers' own expertise in the art form. (Harland *et al.*, 2000)

Practical demonstrations can offer an insight into craft but not necessarily offer an insight into content, meaning or ideas. To do this a teacher would also need to demonstrate an understanding of art practice. The report falls short of recommending that best practice would involve art teachers continuing to practise as artists. Horn, an alumna of the Artist Teacher Scheme, describes the way 'school art' is reclaimed and redefined at her school through the collaborative practice of artist teachers and artist students. In 'Inspiration through installation: an exploration of contemporary experience through art' (2006) and 'The contemporary art of collaboration' (2008) Horn acknowledges the difficulties faced by secondary art departments, but outlines how, through this use of contemporary collaborative practice, existing orthodoxy can be contested.

> However, in the current educational climate where visual arts teachers at secondary level are driven by the need to achieve exam targets, this type of free-flowing and open space thinking is in danger of being subjugated. Enterprises such as the one described here celebrate diversity, challenge and creative evolution; they effectively demolish any potential barriers to the use of contemporary art in schools. By this means, 'school art' can indeed enrich the whole curriculum; it creatively engages and enlarges pupils' knowledge and understanding both of themselves and the wider world. (Horn, 2006, p.145)

CHAPTER 3. THE BACKGROUND OF ART EDUCATION

Introduction: 3.1

So far, the current state of art in secondary schools based on the prevailing art teacher model of practice has been discussed. In chapter 5, I will discuss the artist teacher model of practice in greater depth, and in chapter 7 the problems that could be associated with the model will be debated.

There are certain conditions that make it difficult for those teaching in the secondary sector to pursue their creative practices. The job is demanding, students have not necessarily chosen to study the subject (and therefore may be more problematic to engage), employers do not in the main expect their art teachers to be practicing artists and therefore do not always see the value in supporting this (Adams, 2007). By contrast, the artist teacher model of practice has remained the accepted norm in most HE schools of fine art in one form or another (Shreeve, 2009); in the main art teachers in HE must achieve a Masters level (or PhD) qualification in Fine Art in order to teach and are expected to be active in research. It is evident that despite evaluations indicating the artist teacher model as a successful proposition, there are clearly differing histories, levels of support, expectations and professional standards which have so far prevented the adoption of the model by those teaching at secondary level. These will be discussed in this chapter. However, some recent changes to professional expectations may mean that the gap between art educators in secondary and those in HE is closing.

At tertiary level art lecturers are generally expected to be practicing artists and are supported in that practice due to a recognition of the benefits this offers their students. Until relatively recently there was no expectation of any professional pedagogic training. However, that is no longer so as there is an increasing expectation that those teaching in HE will have completed some form of post-graduate pedagogic qualification. At secondary level, art teachers are expected to supplement their art training with post-graduate study in education. Though not unprecedented it is very unlikely that a job description of a secondary art

teacher would include the expectation to continue their art practice, even less likely in the state sector than in an independent school. That said, it is very clear that there is a demand, from art teachers themselves, that they should be supported in continuing their art practice. The introduction and success of the artist teacher scheme confirms this.

This chapter examines the interwoven historical background to the teaching of art in secondary and HE in order to better understand the issues that have impacted on art educators during the 20th and 21st centuries. It explores the issues that have created a divide between these two levels of art education and points to recent developments that reveal a possible future reconciliation of traditionally differing professional expectations.

School art history: 3.2

Chapter 2 described the current orthodoxy of 'school art' within secondary art education and ways in which this is being challenged. I am proposing that operating as an artist teacher is one such way that this can be done. Atkinson (2002) sees challenges to orthodoxy by heterodox forms of practice as part of an ongoing historical continuum within secondary art education and suggests that each challenge has left its mark.

> Perhaps we can see the struggle as manifested in historical changes in the field of art education, from discourses and practices of 'basic-design' to 'self-expression' and to 'skills and understanding'. Once dominant discourses of practice are overtaken by others but the former do not disappear entirely. This process can be observed when we consider current forms of practice in art education in which traces and manifestations of once dominant forms of practice still exist in school curricula. (Atkinson, 2002, p.146)

There remains within the current school curriculum a few traces of the influence of the 19th century National Course of Instruction introduced by Henry Cole in 1852. Particularly evident is the dominance of observational drawing within most school art courses. During the 19th century classes were segregated by both social class and gender hierarchies but common to all classes was the

promotion of drawing skills, discipline, conformism and accuracy. Training was either towards employment (in the case of boys), or instilling refinement (in the case of girls). By the turn of the 20th century these utilitarian ideas about art education were being challenged by John Ruskin and other supporters of the Arts and Crafts movement; this made little impact on the teaching of art in secondary education (Macdonald, 1970, p.188).

The first major shift in thinking came with the inception of New Art Teaching in the 1930s. Influenced by Marion Richardson's experiments at Dudley Girls' High School and propagated by Roger Fry, this form of pedagogy advocated an expressive child-centred approach.

> From 1930 to 1939 a revolution took place in art teaching methods in Britain and Canada, initiated mainly by Marion Richardson and R. R. Tomlinson, inspectors of London County Council, the new methods being styled the 'New Art Teaching' by contemporary teachers. Roger Fry ... contributed to the movement. (MacDonald, 1970, p.349)

Fry believed that children should not be 'contaminated' with the didacticism of Cole's methods and should be able to develop their own creativity and imaginative responses. This created a divide between the (mainly female) Art Teacher's Guild who agreed with Fry and Richardson, and the (mainly male) National Society of Art Masters who fundamentally opposed the movement. Such was the divide between these two organisations (and their successor organisations) that it took until 1984 for there to be enough common ground for a merger to take place, and in so forming the National Society for Education in Art and Design (NSEAD).

The Guild believed that the suppression of creativity in children was unnatural and that it was through this suppression that the ills of society could be attributed. Richardson met Fry in 1917 at an exhibition of children's drawing at his Omega Workshops. She had been experimenting at Dudley over the previous 5 years and had brought with her examples of her students' work. Fry was immediately taken by the work, so much so that he included some examples in that exhibition. Richardson's ideas were taken up by the Art Teacher's Guild and were influential nationwide by the 1930s, aided by her

appointment in 1923 (part-time) at the London Day Training College. Richardson's ideas were significant as they, for the first time in the UK, explored the concept of the child as artist with an independent voice, rather than child as artist in training. Nonetheless, revolutionary though it may have been, the influence of New Art Teaching methods by the mid-1930s was largely restricted to children in early years. The lack of support by the National Society of Art Masters meant that art in secondary education remained drawing-based and was considered an academic discipline (Thistlewood, 2005, p.182).

In 1943, Herbert Read's book 'Education Through Art' provided justification for creative and child-centred approaches to be considered relevant to children in secondary education. It was Read's interest in primitive art and the avant-garde of modernism that led him to consider the significance of child art, making a connection between the creativity of children and the way in which this develops in the adult artist. In 1946 Read became the President of the Society for Education in Art (this was the same Art Teachers' Guild, renamed in 1940) until his death in 1968. Art education gained a powerful advocate in Read who now justified art's inclusion in a young person's education based on the importance of developing their creativity and imagination, rather than its utilitarian or leisure potential. The legacy of Read's advocacy can still be witnessed, particularly within primary school art.

> Influenced by Nietzsche, Read promoted the artist as an 'ideal type' who is capable of overriding conventional prejudices, a process central to his redemptive vision of utopia. This type, replicated and multiplied through creative education, would transform the whole population and, as a counter to totalitarian experiments in social unification, lead to peace. (Addison, 2010, p.18)

Thistlewood (1992) describes what he calls the '*classic thesis*' of art education in the 20th century based on a didactic system of drawing and design, propagated by the National Society of Art Masters (in 1944 this became the National Society for Art Education) (p.183). The dominance of this system had been aided by its formalisation in the 1918 (Fisher) Education Act. He defines the '*romantic antithesis*' of the same period as a belief in the child artist as an individual with their own creative voice, a concept aligned to the Society for Education in Art and influencing the 1944 (Butler) Education Act (p.184).

During the 1950s and 1960s the influence of the Basic Design movement seeped into the pedagogy of secondary art education. Developed from Bauhaus ideals, Addison (2010) describes Basic Design as reconciling Arts and Crafts concepts with 'modern modes of production and theories of perception' (p.19). This design course provided the National Society of Art Masters with a return to the didacticism of the 'classic thesis' of art education (Thistlewood, 1992, p.183), where process was emphasized over product and an understanding of the patterns of nature was central.

> In secondary education, the book *Basic Design: the dynamics of visual form* by Maurice De Sausmarez (1964) encouraged art teachers to move beyond the expressivist model that was so beneficial for young children towards a system in which the interdependence of intuition and intellect was acknowledged as necessary for adult creative action. (Addison, 2010, p.20)

Basic Design's impact on secondary art education is still evident in the teaching of concepts such as the formal elements of design, composition and colour theory. The 'key concepts' of the new Secondary Curriculum (key stage 3) are creativity, competence, cultural understanding and critical understanding (QCDA, 2008). The historical background to the first two of these, creativity and competence, were implicit in the developments in art education up to the end of the 1960s. However, cultural and critical understanding up to this point were not considered as necessary for a course of practical studio instruction; art history was taught, in the main, as a separate discipline.

After the Coldstream review in the early 1960s (the impact of the Coldstream reports on HE will be discussed in the following section) art teachers with a Diploma in Art and Design received a 20 per cent art history component during their training (National Advisory Council on Art Education, 1960). With this knowledge base in place and with the influence of the US system of Discipline Based Art Education (one part each of studio practice, aesthetics, art theory and art criticism) (Efland, Freedman and Stuhr, 1996, p.1) a further shift took place in the 1980s towards a model of art education that included critical studies as an essential part of practical art study. With the introduction of the first National Curriculum (after the 1988 Education Reform Act) and further subsequent incarnations, this move towards critical studies became formalised.

Prior to the 1950s a post-school education in art was, in general, very much the same experience it had been for decades, with ideas conformed to those of the 19th century academies. Established in 1919 by Walter Gropius (in Weimar) as an attempt to conceive of 'the Building' as a unified entity, the Bauhaus combined the teaching of architecture with that of fine art, craft and design. Its antecedents were therefore to be found in a marrying together of the arts-and-crafts movement of William Morris and the academy system of the previous century. The pedagogy of the Bauhaus became as influential to art education in the UK as its attitude towards function and form, came to be to modernism.

> The Bauhaus sought to combine the theoretical curriculum of an art academy with the practical curriculum of an arts-and-crafts school in its attempt to unify all training in art and design. (Efland, 1990, p.215)

The six-month *Vorkurs* or foundation course of the Bauhaus was particularly influential. Providing the students with a grounding in common skills, the foundation course was initially run by Johannes Itten. Itten had previously been a teacher to young children. This enabled him to approach teaching by freeing 'the creative powers of students by encouraging them to rely on their own experiences and self-discoveries' (Efland, 1990, p.216). The foundation course was then taken over by Lazlo Moholy-Nagy and Josef Albers. Albers, Moholy-Nagy and Itten all operated as artist teachers.

The Bauhaus closed in 1933, due to political pressure brought about by the rise to power of the Nazi party in Germany in 1932.This resulted in the dispersal of pedagogues and pedagogies of the institution into the United States (Albers to Black Mountain College, Gropius to Harvard and Moholy-Nagy to establish the New Bauhaus in Chicago). Ideas from the Bauhaus began to infiltrate the Higher Education institutions of the UK. Initially, in 1940, this was with the setting up of a foundation style course at Manchester School of Art, though it was not until the 1950s that the influence of the Basic Design movement and Bauhaus ideas began to spread nationally.

The Basic Design movement was diverse and had many contributing voices, though of particular influence was the work of Richard Hamilton and Victor Pasmore at Newcastle. In 1954 they collaborated (initially with Pasmore in charge) in programming the new foundation course. Hamilton had spent time at the Central School of Arts and Crafts (London) experimenting with approaches to his pedagogy but it was at Newcastle that the two artists formalised their approach. Each brought with them differing viewpoints based on their art practice. Pasmore was concerned with formalism and abstraction and his influence dominated the course values until he left in 1961 when Hamilton took over. Hamilton was less concerned with the artist's need to develop self-expression and more in their facility for developing a critical faculty encouraging 'a balance between observation, invention and free composition' (Yeomans, 2005, p.198).

In 1959 William Coldstream was asked to make recommendations to the government about the future of art and design in Higher Education. He brought together a committee of experts to consider possibilities, deciding that the panel should consist of artists and designers rather than professional educators. The first report of The National Advisory Council on Art Education in 1960 (the Coldstream Report) introduced the Diploma in Art and Design (DipAD) viewed as a degree equivalent qualification. It focussed on moving from craft-based training towards liberal education and included a 20 percent art history component, satisfying a requirement to appear more academic. A significant recommendation of the Coldstream Report was that artists should be taught by artist teachers (part-time teachers who were already committed to their creative practice). In 1964 when Glynn Williams graduated from art school he recalled how easy it was to get a job as an artist teacher and that 'it was possible to get a part-time teaching job in almost any art school' (Williams, 1994, p.23). All of the jobs advertised required that applicants must practice art. As the Coldstream Report had placed such an emphasis on the contribution of practicing artists and designers, artist teachers in HE became commonplace. The term artist teacher used here would not have been used by those so described, they would have simply identified themselves as artists.

The DipAD became an undergraduate degree in 1974 when the National Council for Diplomas in Art and Design (NCDAD) merged with the Council for National Academic Awards (CNAA). This enabled the subject to be less isolated, more standardised and allowed for the further integration of art courses into HE. Another significant development leading from the Coldstream Report was the introduction of the Pre-Diploma course (later renamed foundation course). Previously, post-school study in art would have taken four years to lead to a qualification. Given the reluctance to create an anomalous four-year degree (or degree equivalent) a compromise of an additional pre-diploma year was agreed. This was intended to improve the skills of those entering HE and to maintain the standards previously set by the four-year courses.

Though the Coldstream Report may have ushered in a new era of support for the artist teacher, it is also true that artist teachers had already been a factor in art education (in HE) for a long time. The Coldstream Report merely clarified the opinion that the best teachers for artists were artists themselves. This was justified by an assumption that art lecturers did not need pedagogic training or an understanding of learning theory as the adult art student had already made a commitment to study (Sullivan, 2005, p.18). For these artist teachers a teaching qualification was not judged to be relevant (as evidenced by the qualifications of the majority). The Masters Degree in Fine Art instead became the standard qualification for university art teaching, ‘while any form of educational degree was a distinct liability.’ (Sullivan, 2005, p.18)

Though artist teachers in HE may have benefitted post-Coldstream, it does appear that two key effects of the Coldstream Report may have been responsible for widening the gulf between the secondary art classroom and the HE art studio. This made it more difficult for secondary art teachers to identify themselves as artist teachers. Firstly, the formalising of foundation courses (based on Bauhaus ideas) and secondly the staffing of HE art institutions purely with artist teachers who had no formal pedagogic training.

Macdonald (1970) describes the aims of basic and foundation courses, stating the common features found within these varying courses. In the first aim, he contends that 'a course should be designed to free the students from a disorderly conglomeration of previous art knowledge, and make them re-learn from direct experience' (p.370). Strand (1987) acknowledges that the implementation of the pre-Diploma, as well as maintaining the four-year status of the art course was also 'arguably a tacit acknowledgement of the poor basis for diploma level study provided by the secondary schools (with a few notable exceptions).' (Strand, 1987, p.9)

Once foundation courses had become established, with the aim of discarding and modifying all previous learning, there appears to have been little incentive for secondary art teachers to focus on developing their students' skills towards entry onto HE courses; instead they appear to have focussed on examination success. This could have been avoided with greater partnership and communication between secondary schools and HE art institutions. This was unlikely to happen as the art schools, staffed by artists, had little interest in or understanding of pedagogy as a discipline, creating 'a polarising of attitudes between the practitioner and the educator.' (Williams, 1994, p.24)

Student art teachers became aware of the prejudice of their art practitioner tutors against educationalists during their studies (Chapman, 1982, p.89). This led to further preconceptions, firstly that deciding to teach was in some way a confirmation that the student art teacher was less capable than the student who decided to be a full-time art practitioner. Secondly, that teaching is only a reserve option for those wanting to continue their art practice but without the talent, courage or commitment necessary to be successful (Thornton, 2005, p.168).

> But in the eyes of the many college students who really want to be full-time artists, and even in the eyes of some university studio instructors, the decision to teach art is often regarded as proof that the artist is not good enough to make a living from his or her art. (Chapman, 1982, p.89)

> there is a common perception that teaching is no more than a safety net for those who cannot find employment in other fields or professions. (Thornton, 2005, p.168)

Art teachers, having been trained by art practitioners are inevitably in danger of being influenced by their tutors' prejudices. So this perception of the innate failure of art teachers was transferred to the self-beliefs of student art teachers themselves and could be a clue to the difficulty faced by art teachers (duty) in identifying themselves as artists (love). The assumption made here being that an artist is devoted to that practice to the exclusion of all else.

> [Student teachers] are subject to the 'folklore' that colours perceptions of artistic personality and professionalism. In particular, the perception that the artist necessarily must display an exclusive commitment to art making in order to be worthy of the identification. (Thornton, 2005, p.168)

Though these polarised attitudes between HE and secondary art educators (and between university schools of fine art and schools of education) are still prevalent, there have been a number of changes throughout the 1980s, 1990s and into the 21st century that have gradually begun to erode this opposition and distance. After 1979 with a clarification in the law regarding permanent staff contracts for those working in HE on a part-time basis, it became much more difficult for institutions to be flexible in their employment of artist teachers. This created a reduction in the amount of short-term, part-time teaching available, having an effect on the type of artist teachers within higher education. Fine Art departments became much more likely to be staffed by full-time educators, who also had an art practice, than by artists contributing part-time teaching alongside of the main focus of their art practice. More significantly, the assumption that artists (without any pedagogic training) are necessarily the best people to teach artists of the future, came to be challenged, not least by Coldstream himself (Thompson, 1994, p.45). He admitted that though the subject understanding brought by practicing artists is certainly essential, they also need to be able to teach in order for the system to operate effectively. Here, Jon Thompson recalls a conversation with Coldstream after the resignation of the committee.

> It was in the Fitzroy Tavern, three days after Coldstream and the whole of the Coldstream Committee had resigned. He said to me ... 'You know, Jon,

> the problem is that we just do not have enough artists who are also good teachers to run the system' ... The system is fine, but we don't have the kind of manpower that would be needed ideally to run it. (Thompson, 1994, p.45)

This view was echoed by Parks (1992) 'as a case in point, art teachers are aware that the talented and successful visual artist is not necessarily a talented and successful teacher of Art' (p.51), and Thompson (1986), 'producing artists are not necessarily good teachers, contrary to common belief' (p.48). During the 1990s there was an increasing interest in the teaching and learning of the art student. Discussion surrounding the role of the artist teacher in HE is noted in 1991 with the first conference on the education of fine artists organised by Wimbledon School of Art and the Tate Gallery (Frayling, 1994, p.9). The rationale for the selection of practicing artists as the most effective teachers of student artists continued to be based on the assumption that they are best placed to pass on authentic practice. Also, that as practising artists, they possess the appropriate subject knowledge required in order to distinguish good practice. However, it was also conceded that this was not the only requirement.

> Of course they also needed to be good teachers - it is not a sufficient condition to be an artist but it is an essential one. (Painter, 1994, p.14)

A drive towards accountability in the 1990s resulted in practitioner tutors increasingly being required to justify their assessment criteria. This created an internal friction as it meant that the art educator and not the art practitioner became the expert. However the greatest change came in the form of the Government White Paper *The Future of Higher Education* published in 2003 (Great Britain. Department for Education and Skills). The paper addressed concerns that had been raised in the 1990s about the quality of teaching across all areas of Higher Education. It recognised the need to promote effective teaching and learning within HE, just as it had been within other education sectors. Centres for Excellence in Teaching and Learning (CETLs) were implemented (74 by 2010), funded by the Higher Education Funding Council for England (HEFCE, 2009) (funding for CETLs currently ceases in 2010). The Higher Education Academy (2010) with 24 discipline-based centres was formed in 2004. Together these organisations reinforce the notion that subject knowledge alone is not enough to effectively ensure that learning is optimised.

With a growing number of post-graduate teaching courses in HE, there is now an increasing expectation that teachers in HE will have or be working towards some form of teaching qualification. This currently remains at the discretion of the employing institution.

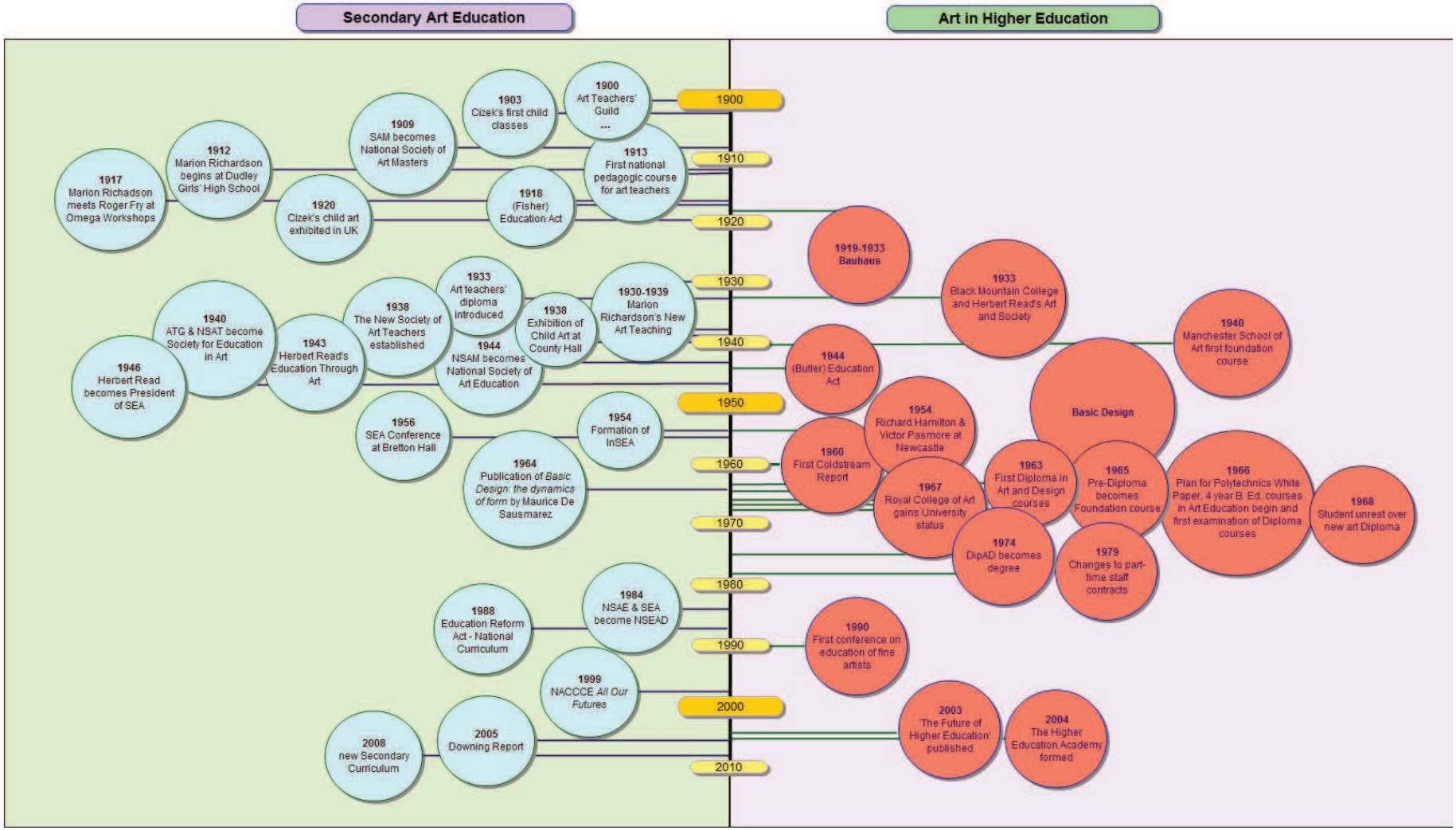


Figure 1: Timeline showing chronology of art education history

CHAPTER 4. THEORETICAL FRAMEWORKS

Introduction: 4.1

As an artist teacher my practice has led me through a wide range of art, art education and more general educational theory and philosophy. It is possible that every piece of theory that one reads has some influence to a greater or lesser extent on one's practice, or rather, the practice could be said to be contextualised by every piece of theory of which the practitioner has knowledge. As such, this chapter does not intend definitively to describe the theory through which a merged practice is defined. Instead, it identifies the character of a theoretical position through a synthesis of ideas out of which the merged practice can be better understood.

Key Characteristics: 4.2

In refining this open field of theory for the purposes of this thesis three key characteristics of the merged practice have been identified. The practice is:

- rhizomic
- subversive
- reflexive.

These characteristics were identified by considering ways in which my own art practice and pedagogic practice bore similarities in nature. This is not to say that there are no differences or conflicts between the practices (these will be discussed in chapter 7). However, the merged practice is contexualised within the areas of overlap. Initially, I will outline my definition of these three key characteristics. For each, I have identified two sets of theory; the first is taken from the arena of education, and the second is theory or philosophy through which my art practice can be better understood. Having described each of the paired theories I will discuss areas of common ground which will help to point towards possibilities for the merged practice. The matrix overleaf shows the linked theories which will be discussed for each of the characteristics.

	Rhizomic	Subversive	Reflexive	
Education Theory	social constructivism	critical pedagogy	reflective practice	postmodernism
Art Theory/ Philosophy	relational aesthetics	parody theory		

Figure 2: Matrix identifying key characteristics of merged practice together with relevant linked theories.

It should be noted that each of the theories identified above do not necessarily and are not intended to fit exclusively and neatly into their determined characteristic. For example, critical pedagogy could be characterised as 'reflexive' in addition to 'subversive', relational aesthetics as 'subversive' as well as 'rhizomic'. This is acknowledged; in fact, the nature of rhizomic ideas means that they are multi-dimensional. Instead, I intend to use each pairing of theories to explore and illuminate how each of the three characteristics impacts on my merged practice and challenges the idea that the practices are irreconcilable.

rhizomic: 4.2.1

Rhizomes refer to horizontal stem structures of plants that send out roots and shoots in a variety of directions. In *A Thousand Plateaus* (1980) Deleuze and Guattari introduce the term 'rhizome' alluding to a conceptual framework which challenges the idea of a traditional ('arborescent') hierarchy (p.3). This concept of a rhizome enables horizontal hierarchies (or anarchies) to be theorised enabling a multitude of inter-connections, entries and exit points. They define the principles of a rhizome as:

> 1. & 2. Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be ...
> 3. Principle of multiplicity: it is only when the multiple is effectively treated as a substantive, "multiplicity" that it ceases to have any relation to the One as subject or object, natural or spiritual reality, image and world ...
> 4. Principle of asignifying rupture: against the oversignifying breaks separating structures or cutting across a single structure. A rhizome

may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines ...

5. & 6. Principle of cartography and decalcomania: a rhizome is not amenable to any structural or generative model ... [it is] a *map and not a tracing*. (Deleuze and Guattari, 1980, p.7-12, italics in original)

Deleuze and Guattari present us with a model for creative thinking which is unpredictable, illogical and regenerative. They describe orthodox thinking as tree-like or 'arborescent' where hierarchies of higher and lower-levelled branches and roots are clearly defined sprouting from a central trunk (1980, p.16). By contrast the anarchy of the rhizome does not recognise any defined notion of top and bottom and ideas are always connected multi-directionally.

The usefulness of rhizomic structures to the artist teacher is in the challenging of traditional binary oppositions of artist/teacher, teacher/student, artist/student, secondary art teacher/art lecturer, supervisor/student etc. Instead one views the artist teacher as accessible and accessing knowledge and contextual understanding from all sources in a continual, unpredictable, illogical and regenerative process. The student, her friends, mass media, her colleagues, other disciplines, nature and technology (to name only a few) all become as valuable sources of reference as art history and theory might be to the artist teacher.

subversive: 4.2.2

The concept of subversion used here is derived from being in opposition to a ruling authority, particularly a government, and suggests an insidious erosion or undermining of structures of hierarchical power. A subversive overthrow of authority would be in contrast to a revolutionary overthrow. A revolution suggests an external and overt force challenging internal power structures, whereas subversion suggests an internal and covert force destabilising hierarchical power structures.

Gramsci introduces the idea of cultural hegemony as an explanation for the failure of communism to effect the expected overthrow of capitalism in the 20th Century (Simon, 1991, p.9). Cultural hegemony shows how the ruling social

class impart authority or control by upholding their social and political values. Gramsci believed that it was necessary to erode cultural hegemony through subversion. This broader concept of subversion has been developed, particularly by late 20th century feminist writers such as Butler (1990) in challenging dominant cultural forces such as patriarchy.

The concept of subversion is helpful here in using the merged practice as a way to challenge the dominant art teaching orthodoxy of 'school art'. As a subversive the artist teacher is aware of the dominance of certain cultural and social forces and challenging these becomes central to the merged practice. Not only is the subversive artist teacher aware of the dominance of school art, but also of her own position as holder of cultural knowledge. So her own position as teacher in relation to her students is challenged. The knowledge held by the student and the art produced by the student becomes as relevant and significant as the artist teacher's.

reflexive: 4.2.3

If something is reflexive it refers back to itself. A verb is reflexive when both the subject and object to which it refers are the same thing, for example, 'she loses herself'. The concept of reflexivity can be found in both modernist and postmodernist thinking (Bertens, 1995). In art it refers to a self-consciousness about the work that draws attention to its own production, status, consumption or context. Postmodern reflexivity tends to be more playful, ironic and possibly irreverent and is linked to both high art and popular culture.

Bourdieu considered reflexivity crucial to sociology in that the researcher must be aware of her own position and set of internal biases and recognise how these may compromise the concept of objectivity (Bourdieu & Wacquant, 1992, p. 69). He maintained that the researcher should systematically reflect on her own sense of understanding that has been accumulated throughout her own education and take steps to remedy any recognised cultural bias.

Both uses of the term are valuable to the artist teacher as both a producer of art (which can be self-conscious) and an educator (who is aware of her own cultural bias). Aligning these creates a concept of an artist teacher whose merged practice refers to itself (that is, the art practice refers to the pedagogic practice and vice versa), and where the artist teacher is also aware of her own, her students' and her audience's social status and cultural bias.

> Reflexivity allows us to focus on everyday practices, since the familiar is paradoxically largely invisible ... I define reflexivity as the freedom and learning power to create knowledge, to question what we know and how we come to know it; that is, maintaining a self-conscious and self-critical stance to our attempts to construct meaning for ourselves. (Hall, 2010, p.108)

Merging theory – rhizomic interactions

Social constructivism and relational aesthetics: 4.3

Behaviourism is the dominant educational philosophy of the 20th century. Based on the experiments of Ivan Pavlov, behaviourism does not take account of prior knowledge or learning abilities. Instead, it contends that learning is a response to external stimuli presented by the teacher who is viewed as the holder of knowledge and wisdom. Pavlov conducted a series of well-known experiments based on the 'conditioned reflex' of dogs in 1901 (Todes, 2002, p. 232). These involved the signalling of food by visual and auditory stimuli, most famously, the ringing of a bell. It is easy to see the attraction of this pedagogic model to educators in the first half of the 20th century when Victorian ideas of class structure and dominance were still prevalent. Objective truth was firmly conceived to exist and education was a matter of training skills and behaviours, not in developing thinking or questioning. Behaviourism came to be questioned in the 1950s, following the cognitive revolution, as it does not take account of complex learning (Bruner, 1990).

Based on the developmental theories of Piaget (Smith, 1996) constructivism challenges the model of behaviourism by describing how knowledge becomes internalised by learners. Constructivists believe learners actively construct knowledge as they learn, not simply by adding knowledge and facts but by re-

organising schemata (cognitive frameworks) to create understanding, learning how to learn. This form of knowledge is not perceived to exist outside of the mind of the knower and consequently the concept of objective truth is challenged. In this model, accommodation and assimilation are processes by which one constructs new knowledge from experiences. Assimilation describes the process through which one acquires understanding by experiences that confirm one's currently held view of the world (though this could be inaccurate); learning occurs through success. Accommodation occurs when one's view of the world has to change and understanding is acquired through experiences that contradict one's view; learning here occurs through failure.

> Constructivism is a view of cognitive development as a process in which children actively build systems of meaning and understandings of reality through their experiences and interactions ... Children actively construct knowledge by continually assimilating and accommodating new information. (Slavin, 1994, p.49)

Piaget's constructivism based on biological stages of progression gradually developed into the social constructivism of Vygotsky and others (Vygotsky, 1978; Daniels, 2001). They extended constructivist ideas into social settings by showing that cognition is informed by the social and cultural environment. Teachers (or facilitators) 'scaffold' information for students enabling them to become autonomous learners. Groups therefore construct knowledge collaboratively allowing a shared learning environment where meaning is formed.

> In social constructivist theories of learning based on the work of Vygotsky or Mead (1934), knowledge and practices are inherited and reconstructed by the child. Individual learning is governed by structures of knowledge and practice that already exist and are culturally defined. Both constructivist and social constructivist theories of learning suggest a determinism which can be reproduced respectively to nature or culture. (Atkinson, 2002, p.5)

The social constructivist model of learning is popular with educationalists within informal learning environments, for example, gallery educationalists (Engage, 2007). It is also the basis upon which the new Secondary Curriculum has been founded with its emphasis on interdisciplinarity (QCDA, 2008). However, behaviourist methodology can still be found in the contemporary secondary classroom, even in art departments. Siemens (2005) believes this is

problematic as the ‘half-life’ of knowledge continues to shrink. He defines the half-life of knowledge as the time it takes for gained knowledge to become obsolete.

> Half of what is known today was not known 10 years ago. The amount of knowledge in the world has doubled in the past 10 years and is doubling every 18 months. (Siemens, 2005)

If the knowledge we are teaching students has become obsolete by the time they enter the workplace, the amount of knowledge continues to increase exponentially and access to knowledge is democratised by the internet (assuming access to the internet), then pedagogies based on social constructivist theories of learning offer far better methods for navigating this cultural landscape than those based on the didacticism of behaviourism. Learning is focussed on how one learns (the learner or artist), rather than on what one learns (the subject or art form).

The collaborative practices of artists can be traced back through the traditional hierarchical academies and studio systems of the 17th and 18th centuries and earlier.

> It extends from Rubens and other Baroque artists’ hierarchical large-scale studios, which were lucrative businesses, to Surrealists’ group experiments, Constructivists’ theatre projects, Fluxus games and Andy Warhol’s pseudo-industrial Factory. It has also been argued that collaboration was crucial in the transition from Modernism to postmodernism, particularly since the advent of Conceptualism in the late 1960s. During the following decade, redefinitions of art tended to go hand in hand with collaborative practices. According to the curator Angelika Nollert, the first known group of artists who worked closely together were the Nazarenes in Rome in 1810 - 1830. (Lind, 2007, p.16)

Collaboration relates to Gestalt psychology, the whole being more than the sum of the parts, as working collaboratively creates an identity beyond those individuals involved (Sullivan, 2005, p. 159). It is a challenge to the ideas of individual agency, authorship and the Romantic concept of the artist as anti-social genius. Developing out of the strategies of collaborative practitioners came a series of related theories and movements, New Genre Public Art, connective aesthetics, dialogical aesthetics and relational aesthetics (Billing, Lind and Nilsson, 2007). Relational aesthetics as defined by Bourriaud (2002)

theorises and judges art works ‘on the basis of the inter-human relations which they represent, produce or prompt’. (p.112)

Relational aesthetics is to modernism as social constructivism is to behaviourism. The modernist art object is self-contained and monumental, meaning is communicated from object to viewer, absorbed through contemplation (Cahoone, 1996). In relational aesthetics, dialogue is not only two-way but also multi-directional; art is experienced, questioned, discussed and engaged with. The modernist concept of ‘viewer’ is exchanged for the ‘participant’. (Spectator participation was first theorised by Fluxus Happenings and has now become a constant feature of artistic practice (Smith, 1998)). This participant is only one of many who encounter each other in a series of ongoing interchangeable relationships created (or facilitated) by the art work, each retaining a freedom of destiny. Bourriaud describes it as ‘inbetween’, an experiment with a variety of types of social and cultural communication (Bourriaud, 2002, p. 61). The work differs from conceptual art as it does not value the immateriality of the object. Nor is it performance as the participants are free to choose their destiny; the artist often does not appear. Often experienced outside of the art institution, relational aesthetics can also alter gallery spaces into other kinds of interactive environments, offices, bars, cafes, not normally found within the gallery white cube. It is more about creating within existing realities, looking more closely at what is there.

> The aura of art no longer lies in the hinter-world represented by the work, nor in form itself, but in front of it, within the temporary collective form that it produces by being put on show. (Bourriaud, 2002, p.61)

Artists referred to as relational by Bourriaud (such as Dominique Gonzalez-Foerster, Jorge Pardo, Carsten Höller, Philippe Parreno, Liam Gillick, Rirkrit Tiravanija, Angela Bulloch and Maurizio Cattelan) are a diverse group, using social methods of exchange and communication processes which offer an alternative to those availed by the mass media (2002, p.30). If relationships can be considered art media then any kind of opportunity that involves bringing people together can be considered potential spaces of art making. Meetings, events, chance encounters, bars, offices, workplaces and schools can all represent a potential aesthetic experience. This concept can easily be

transferred to the art classroom giving students a positive experience, different from the norm (Rancière, 2009).

The key similarity between social constructivism and relational aesthetics is their emphasis on the importance of social (rhizomic) interaction as a means, in the case of social constructivism towards educational ends, and with relational aesthetics towards ends defined as an art experience. Both allow the participant the freedom to control their own destiny within the social organism, and in so doing, the artist teacher does not retain ultimate control over the experience. In fact, in both theories the function of the artist teacher is to extricate herself from the situation wherever possible. Success or failure is not pre-determined or defined by the artist teacher. Clearly, the same encounter between the artist teacher and artist student could potentially be theorised through either social constructivism or relational aesthetics.

> One could say that relational aesthetics is educational by nature, because it aims at making the audience explore different kinds of experiences and meaning making. (Illeris, 2005, p.238)

By the nature of the social interactions defined by each theory, these form rhizomic structures of communication that challenge artist/viewer and teacher/student binary oppositions. These theories are useful to the artist teacher as they enable an environment to be created where the everyday social interactions of artist teachers, artist students and others can be defined as having multiple potential outcomes. A lesson, an assembly, a parents' evening, a report card, a staff meeting or an encounter in a corridor can all serve an educational function and simultaneously be defined as the raw materials for an art experience. This frees the artist teacher from the difficulty of defining an art practice that operates independently of their pedagogic practice. It also creates the opportunity for rhizomic social interaction to take place and to impact on this merged practice.

Developed from the ideas of Paulo Freire, critical pedagogy is an approach to education that recognises its own political basis (Freire, 1970). Kincheloe, (2008) explains that critical pedagogy takes place where social justice and equality ground education with a view of non-prejudice and assumes that schools should not do harm. It recognises that students come to lessons with former knowledge of which account must be taken and that students should reflect critically on the education that they receive. As with the inquiry method, questions are highly valued and encouraged; critical pedagogy is self-conscious and self-questioning. The professionalism of teachers is respected and teaching includes scholarship and research. Epistemological issues are at the heart of critical pedagogy with all subjects, which are understood within their own political context.

> A radical, ethical pedagogy as a form of resistance should be premised, in part, on the assumption that educators vigorously resist any attempt by liberals and conservatives to reduce them to either the role of technicians or multinational operatives. Struggles over pedagogy must be accompanied by sustained attempts on the part of critical educators to collectively organise and oppose current efforts to disempower teachers through the proliferation of standardised testing schemes, management by *fixed* objectives, and bureaucratic forms of accountability. (Giroux, 2003, p.175 italics in original)

More recently, critical pedagogues have widened the scope of Freire's emphasis on critical thinking, to take account of postmodern ideas. They now encourage students to also challenge issues of power, gender, culture and language. Critical pedagogy ultimately questions the validity of the system of education, Giroux (2003) believing that students and teachers should collaborate in developing their critical understanding. When this occurs, they become aware of their own place in the cultural institution of the school. 'The result is an interventionist and oppositional pedagogy situated in a dialectical relationship to conventional forms.' (Addison and Burgess, 2005, p.132) Education defined in this sense includes the ability to critically engage with the structures of learning considered within their own context allowing students to

perceive the nature of the system of their own learning and from within it effect change. Without this opportunity to reflect critically, the classroom becomes an arena in which the teacher's ideas, values and knowledge simply become the student's ideas, values and knowledge.

Hutcheon (2000) defines parody based on its use within postmodern literature and artforms as 'a form of repetition with ironic critical distance, marking difference rather than similarity.' (p.xii). This definition, she goes on to explain, allows continuity in meaning from the original whilst also enabling critical distance. In this context parody deviates from the standard dictionary definition of 'a humorous exaggerated imitation of an author, literary work, style, etc.' or 'a feeble imitation; a travesty.' (Tulloch, 1993, p.1106). Hutcheon cites the tension between the effect of repetition and the impact of difference as being crucial to understanding parody (Hutcheon, 2000, p.xii). 'In this way the parody fulfils a double function: (1) the mechanisation of a specific device, and (2) the organisation of new material, to which the mechanised old device also belongs.' (Rose, 1995, p.119)

The concept of parody here is not necessarily used as an attack, it can be a mark of respect or a conceptual model or framework on which ideas are developed; laughter is not always critical or always present. Hutcheon reduces the connection of parody with comedy as a negative form of ridicule, as in the usual definition. Hutcheon (2000, p.xii) also points out that to be parody, clearly it must be recognised as so, that one must have some former experience of the relationship in order to understand the subversion. Parody is often used to demystify the preciousness (or precociousness) of art becoming iconoclastic, 'others (Clair 1974) see all modern art, and even all museums, as the locus of parodic subversion' (Hutcheon, 2000, p.28). It can also be used as a way of coming to terms with the past, with a cultural legacy (most canonical artworks have been frequently parodied). Though it is a form of imitation that uses 'ironic inversion' (Hutcheon, 2000, p.6) it is not always the parodied text that the irony is directed towards. As such, it can be used to comment on the cultural context within which the work is defined.

> Magritte's *The Treason of Images* or *This is not a Pipe* is, among many other things, a parody of the medieval and baroque emblem form: the picture, title, and motto, however, do not work towards their usual harmonious totality of meaning. (It was also intended as a rebuttal of Le Corbusier's use of a pipe as the symbol of plain functional design.) (Hutcheon, 2000, p.2)

Parody is self-reflexive and could be said to be a kind of discourse between art forms. The double-coding of parody enables it to reinforce and to query at the same time. Hutcheon (2000) has linked Jencks's concept of post-modern double-coding with the double coded structure of parody (p.112). Bakhtin (1963) classified parody as 'vari-directional double-voiced discourse.' (p.199). Bakhtin (1941) believed there is a deep or true parody that has a genuinely revolutionary nature. Though concerned only with literature, parody for Bakhtin consisted of two voices, the relation between them not necessarily being in disagreement; the polyphonic novel may comprise a variety of theoretical 'voices', not just that of the author or of a particular character.

> parody is clearly a formal phenomenon - a bitextual synthesis or a dialogic relation between texts - but without the consciousness (and then interpretation) of that discursive doubling by the perceiver, how could parody actually be said to exist, much less "work"? ... In transmuting or remodelling previous texts, it points to the differential but mutual dependence of parody and parodied texts. Its two voices neither merge nor cancel each other out; they work together, while remaining distinct in their defining difference. (Hutcheon, 2000, p.xiii-xiv)

Bakhtin's concept of carnivalesque parodic inversion is helpful in understanding postmodernism's levelling of the popular arts with the high arts (Bakhtin, 1941). The carnival is a place where normal conventions are suspended or subverted. There are reductions of hierarchies in the carnival, bringing the high low. 'This carnival sense of the world possesses a mighty life-creating and transforming power, an indestructible vitality.' (Rose, 1995, p.160). Carnival, like parody, is ambivalent and has the power to renew.

> There are, perhaps, historical reasons for this ready adaptability. Contemporary metafiction, as we have seen, exists - as does the carnival - on that boundary between literature and life, denying frames and footlights ... Both its form and content can operate to subvert formalistic, logical, authoritarian structures. The ambivalent openness of contemporary fiction also suggests, perhaps, that the medieval and modern worlds may not be as fundamentally different as we might like to think. The carnivalesque inversions of norms could well share a common source with subversive

> metafictional challenges to novelistic conventions: feelings of insecurity in the face of both nature and the social order. (Hutcheon, 2000, p.73)

There is common ground between critical pedagogy and parody in their capacity for subversion. Critical pedagogy, with its focus on challenging the authority of the teachers' knowledge by use of critical distance, is similar to the effect created by the parodic use of artforms to subvert. Critical pedagogy requires that the artist teacher (and artist student) create critical distance from the social and cultural environment in which they operate. Parody, defined as it has been here, becomes a method to activate this critical distance. Orthodoxies are challenged by setting up a series of parodic relationships between teacher/artist and teacher/student. Theobald (1969) (describing the ideas of Bateson) defines this environment as a place where authority is 'sapiential', that is 'authority that is derived from knowledge of a particular field rather than structural authority which is derived from one's position.' (Theobald, 1969, p.93) Learning in this environment means the student is just as likely to take the role of teacher. Working as an artist teacher in this environment means that students become tutors, collaborators, participants and artists in their own right. Student artists use the work to question their position, their teacher's position and relationships between the two.

> a shared sense of the difficulties of learning and relating these to everyday existence is beneficial, and so is staff admitting their ignorance, lack of experience, and/or confusion rather than retaining the masquerade of omnipotence, or worse, relocating or displacing their own difficulties onto the learners. (Swift, 1999, p.103)

Merging theory - reflexivity

Reflective practice and postmodernism: 4.5

Donalds Schön developed the concept of reflective practice in 1983 in *The Reflective Practitioner: How Professionals Think in Action,* as a response to growing 'uncertainties about the nature and status' of professional expertise (Quicke, 1996, p.16). Reflective practice provided an explanation and justification for decisions made by professional practitioners including teachers.

> It is just these indeterminate zones of practice, however, that practitioners and critical observers of the professions have come to see with increasing clarity over the past two decades as central to professional practice. And the growing awareness of them has figured prominently in recent controversies about the performance of the professions and their proper place in our society. (Schön, 1987, p.6)

Reflective practice attempts to describe and address complex and significant real-life practical issues that are difficult to illuminate with rigorous scientific enquiry. Schön presents an alternative model to the dominant epistemology of empirical research.

> In particular he is attacking the ideological exclusivity of a paradigm in which only knowledge supported by 'rigorous' empirical research is accorded any validity. (Eraut, 1995, p.10)

Reflective practice for a teacher requires one to analyse one's own methods and by doing so, assess the most successful strategy for that particular student or group of students. One develops and adapts theories and techniques based on each individual situation. Teachers, particularly during their initial phase of training, encounter unique difficulties for which there are no textbook responses, where previous experience only partially answers the question of what to do next. The teacher must find a new method, possibly intuitively or by trial and error and reflect whilst testing these new ideas. 'This creative venture involves the kind of self-critical reflexivity and self reconstruction frequently cited as characteristic of the autonomous person.' (Quicke, 1996, p.17)

The main features of Schön's thinking are reflection in action (during) and reflection on action (after). 'When someone reflects in action, he becomes a researcher in the practice context.' (Schön, 1983, p.68). There is a clear difference between 'reflection in action' and 'reflection on action'. 'Reflection on action' is considered retrospectively with the intent to improve future practice whilst 'reflection in action' is an immediate and possibly more intuitive response. Decisions need to be made immediately in a teaching situation, with the practitioner in a state of 'continuing alertness' (Eraut, 1995, p.14). With more time to reflect, the action takes on a more deliberate attitude, where there is time to explore possible solutions and discuss ideas with others.

Postmodernism is a term that encompasses a range of meanings relating to major cultural shifts in a post-colonial and post-industrialist society. In general terms, it can be understood in terms of its relationship to modernism (modernism being a reaction to traditional nineteenth century cultural values) (Cahoone, 1996). Postmodernism could be viewed as a continuation of modernism, though to accept this understanding of postmodernism would be to view the development of modernism into postmodernism as progress. Victor Burgin (1986) contests this view, describing postmodernism as a challenge to the Enlightenment ideal of progress in itself (p.29). Postmodernism is regarded as a challenge to 'meta-narratives' such as Marxist class theory favouring 'little narratives' or subcultures (Lyotard, 1979, p.31).

> Postmodern knowledge is not simply a tool of the authorities; it refines our sensitivity to differences and reinforces our ability to tolerate the incommensurable. (Lyotard, 1979, p.xxv)
>
> Postmodernism views the self in terms of a multiplicity of ironic and conflicting interdependent voices that can only be understood contextually, ironically, relationally, and politically. (Slattery, 2001, p.374)

Postmodernist artefacts are whimsical, ironic, reflexive; they embrace their own commodification and poke fun at the high ideals of autonomy and the insularity of modernism. They mock art's cultural tradition and celebrate a shallowness that contradicts and subverts the solemnity of modernism, often using the popular culture methods of horror, fear, shock, comedy and tease. Umberto Eco (1985) describes what he sees as postmoderism's ability to 'double code'.

> I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows that he cannot say to her 'I love you madly', because he knows that she knows (and that she knows that he knows) that these words have already been written by Barbara Cartland. Still there is a solution. He can say 'As Barbara Cartland would put it, I love you madly'. At this point, having avoided false innocence, having said clearly it is no longer possible to speak innocently, he will nevertheless have said what he wanted to say to the woman: that he loves her, but he loves her in an age of lost innocence. (Eco, 1985, p.67)

Reflective practice does not overlap with postmodernism in the same way that social constructivism shares features with relational aesthetics though both have relevance for both art practice and pedagogic practice. Reflective practice here illustrates my understanding of the reflexive nature of my pedagogy as

postmodernism is helpful in describing the reflexivity within my art practice. Both are of use to the artist teacher. The model of the reflective practitioner is useful for the artist teacher, as pedagogic practice, as all professional practice, can be understood as a form of artistry (based on the level of practical skill involved). Thornton (2005) develops this thought, showing how reflective practice can be a way for the artist teacher to form an identity.

> Schön evokes artistry as a touchstone for dealing with complex and unique situations. Schön also identifies teaching as a profession in which reflective practice is important for engendering success in learning. (Thornton, 2005, p.173)

> Everything is practicum. Professional knowledge, in the sense of the propositional contents of applied science and scholarship, occupies a marginal place - if it is present at all - at the edges of the curriculum. (Schön, 1987, p.16)

In ‘Postmodern Art Education: An Approach to Curriculum’ (1996) Efland, Freedman and Stuhr state the need for art teachers to answer for themselves what they believe is the purpose of art and the purpose of art education in the postmodern era. They propose that art is essentially ‘reality construction’ and that it always has been. ‘Artists construct representations about the real world or imagined worlds that might inspire human beings to create a different reality for themselves.’ (Efland, Freedman and Stuhr, 1996, p.71). A postmodern art education, they suggest, would need to include both high and low art forms and student narratives would need to be included. The curriculum would be engaged with connections between designated subject areas as boundaries between subject areas would be meaningless. Conversation would be encouraged, listening as well as speaking, where different positions are assumed, valued and debated. Cultural contexts of work would be analysed and hierarchies of high cultural values would become meaningless, fine art being just one expression of culture.

> An important message of postmodernism for general education and art education is that teachers should make their students aware of the many layers of interpretation that exist, that continual flux influences and shapes understanding, and that this flexibility of knowledge is vital because it enables creative thought. (Efland, Freedman and Stuhr, 1996, p.46)

Double-coding provides a useful tool for the artist teacher. Artefacts created are double-coded as self-consciously art and serve an educational function. The pedagogic practice of the postmodern art teacher can be double-coded, thus it presents itself at once as ‘teaching’ and on second look as ‘art’. It enables the artist teacher to define areas of pedagogic practice as ‘teaching’ and under certain conditions to layer this with further meaning transforming it into ‘art’.

With the pluralistic view of postmodern practitioner comes the realisation that the artist teacher has to take account of not just two distinct epistemologies but three. Thornton’s resolution of this potential conflict is through reflective practice.

> The artist teacher identity is one in which three worlds must be straddled or interrelated: the world of art; the world of education; and the world of art education. These worlds have their own practices, histories, cultures and literature to be negotiated and assimilated by the artist teacher ... Perhaps reflective practice can enable us to accept complexity and even understand it as a necessary condition of the world and help us to approach each problem as a unique experience to be framed and engaged with as such. (Thornton, 2005, p.167-173)

CHAPTER 5. THE ARTIST TEACHER SCHEME

Introduction: 5.1

Previous chapters have explored the current state of secondary art education and the historical background that has led to the difference of both teaching models and learning expectations that has taken place between art taught in HE and art taught in secondary education. In this chapter, I consider the concept of, and historical precedence for, the artist teacher and discuss why this model of practice may be of benefit in addressing the issues outlined in previous chapters. The development of the Artist Teacher Scheme, created to meet the needs of art teachers who have lost touch with their creative practice, will be explored and recent research on the scheme will be discussed in order to illustrate areas needing further investigation. Towards the end of this chapter, models of practice, including alumni of the ATS, will be analysed.

The development of the artist teacher scheme: 5.2

A detailed chronology of developments leading up to the introduction of the ATS was given by Adams (2003) not long after the inception of the scheme. This section briefly outlines the most significant features of those developments. There are a growing number of professional development courses catering for the various needs of the artist teacher; many of these are co-ordinated by the Artist Teacher Scheme. Though the ATS has been particularly successful in establishing and co-ordinating a range of differing course structures, some artist teacher courses, like the Art and Design in Education MA at the Institute of Education, operate independently (this course uses critical pedagogy as a theoretical framework) (IoE, 2010). ‘Several of the small number of Masters programmes in art education taught in the UK provide opportunities for students to engage in art practice, guided by similar principles to ... the ATS’ (Hall, 2010, p.104).

The ATS currently operates at ten centres in England and Scotland running a range of primer, entry-level short courses, intermediate courses and Masters level qualifications with an annual conference or symposium typically held at one of the gallery centres. The scheme is supported by the NSEAD, Arts Council England (ACE) and Creative Partnerships, whilst partial funding for tuition fees is available through TDA to those studying on some of the Masters level programmes (NSEAD, 2010). A particularly supportive endorsement of the scheme was given by Ofsted (2009a) in 'Drawing together: art, craft and design in schools 2005/08'.

> The most effective professional development provided for individuals' needs, both as artists and art teachers. A particularly successful example is the Artist Teacher Scheme. (Ofsted, 2009a, p.20)

The precedents for the scheme were 'artists in schools' and artists' workshops sponsored by Berol. Though beneficial, these schemes proved frustrating for teachers who believed that they potentially possessed the capabilities that these schemes brought into the classroom, but were denied the opportunity to explore. The ATS was introduced by the joint force of NSEAD, ACE and the Tate, once it had become clear that this kind of support (enabling art teachers to continue their own creative practice) was what art teachers were requesting and that such CPD was not at that time available. Art teachers felt their art practice was difficult to sustain due to the demanding nature of the profession and the lack of support and encouragement offered by employers.

> NSEAD spent considerable energy surveying the requirements of serving art teachers, and it quickly became apparent that their overwhelming desire was to continue to practise ... This led to the idea that career development and in-service training needed to accommodate their needs as artists as well as teachers. (Adams, 2003, p.184)

Vivienne Reiss, who led ACE's involvement in the ATS, claimed the scheme was in line with the government's decision to widen access to HE for all including opportunities for lifelong learning. She also points to the fact that HE institutions were looking to widen their community links, particularly with schools. The 'All Our Futures' document (NACCCE, 1999) also created a useful reference in establishing a rationale for the scheme. The pilot schemes in HE were developed by Liverpool John Moores University and Wimbledon School of

Art. As critical studies had become an established feature of art curriculum content in schools since the introduction of the National Curriculum, the mission statement of the ATS ensured that artist teachers had opportunities to network with galleries and other teachers and artists.

> Three key beliefs underpin the Scheme:
>
> - that teachers' personal development as artists can have a directly beneficial impact on their effectiveness as teachers and, as a result, on their students' learning and creativity;
> - that the richness and complexity of contemporary fine art practice and the diversity of thinking and influences which inform it can enhance teachers' subject knowledge (an identified need for art teachers) and can enable them to make positive contributions to the delivery of the curriculum;
> - that partnerships between major galleries and museums of contemporary art and prestigious institutions of higher education can provide the most stimulating locations and contexts in which to achieve these ends, can foster the raising of teaching standards and pupils' attainment and can assist cultural entitlement by creating greater access to the visual arts and culture. (Galloway, Stanley and Strand, 2006, p.6)

Artist teacher, concept and history: 5.3

Though the concept of the artist teacher precedes the introduction of the Artist Teacher Scheme (artists have also been teachers for centuries) the term has been used more widely in the UK since the scheme's inception. The term has been used in the United States for a longer period where it tends to refer to teachers engaged in art pedagogy at all levels of education, including HE (Poritz, 1976) (the term used here is distinct from the 'teaching artist' who is a professional artist brought in to an educational environment on a short-term basis, for example, as an artist-in-residence). Daichendt (2009) traces the contemporary use of the term to George Wallis. Wallis was a 19th century design teacher, one of the first to be trained in the new wave of design teaching from 1841 (Daichendt, 2009, p. 36). Daichendt directs the contemporary artist teacher to revisit Wallis's interpretation of the concept in reviewing their own practice:

- Teaching should be a direct extension of studio life.

- Classrooms should be modelled on the practices of artists and designers.
- Teaching is an aesthetic process: Artist-teachers manipulate classroom techniques, materials, and characteristics similar to the artist's manipulation of the elements and principles of design.
- Artist-teachers apply artistic aptitudes (drawing, painting, performance) in educational contexts (classrooms, boardrooms, planning sessions, mentorship opportunities, teaching processes, research practices) to enrich the learning experience. (Daichendt, 2009, p.37)

Not surprisingly, these values are similar to those presented by the Coldstream Committee in arguing for the teaching of artists to be carried out by practicing artists. Daichendt (2009) goes on to state his belief that the strength of the concept of the artist teacher lies in the potential for areas of cross-over between practices, pointing out that 'the artist-teacher is positioned between two fields, the genius of the concept is in the middle ground where traditional understandings of education and artmaking fuse' (Daichendt, 2009, p.37). Poritz (1976) proposed that it was with the advent of postmodernism, conceptual art and the dematerialisation of the art object (emphasising process over product), that a conducive theoretical environment had been created in which these practices could become more closely aligned and that the separate objectives of artists and educators had become less opposed.

> If in fact the arts are considered as information and communication systems, the dedicated artist/teacher can be regarded as the avant-garde in art, and the commodity of the artist/teacher can become his teaching and not the material object, as was formerly the case. (Poritz, 1976, p.5)

Conversely, Parker (2009) sees the dual roles as separate, at opposing ends of a continuum.

> Striking a balance between operating as both an artist and a teacher in the classroom is not without its problems, as each of the two roles carries different attitudes and approaches and expectations. Every teacher of art will at some point in their career question where they stand in relation to these two roles. I have resolved this personal dilemma and placed myself firmly towards the teacher end of the continuum. (Parker, 2009, p.282)

Shreeve's (2009) research, though conducted on the identity of the part-time artist educator in HE, is useful to consider here. Shreeve (2009) identifies five

models of practice as referenced by the 16 part-time art tutors (who both teach and practice professionally as artists) with whom she spoke:

1. **Dropping in** - For those more aligned to this category identity is firmly positioned within the world of [professional art] practice. This is where the practitioner tutor feels comfortable; they know and understand this world fully. In education they feel somewhat of an outsider; they have not become fully conversant with ways of working in education and they do not wish to be considered as a teacher, only someone who is 'dropping in' to teach in F/HE ...
2. **Moving across** - Where practitioner tutors see themselves principally as teachers, teaching is more to the fore than practice, though practice is part of their identity; it is who they are ... Practice is carried into the world of education where their knowledge is used to help students to understand what it is like to be a practitioner ...
3. **Two camps** - Here there is a symmetrical relationship between practice and teaching, the two worlds are present equally, but there is tension between them and a degree of isolation between the two worlds. There is a much less obvious sense of identity with either practice or teaching in this category of experience, and identity seems under threat in both practice and teaching situations, leading to an uncomfortable relationship between practice and teaching....
4. **Balancing** - Unlike the previous category of experience, the balancing category demonstrates a sense of identity aligned to both practice and teaching. The relations between the two separate worlds are more fluid with exchanges between both. The sense of identity is much more secured; there is confidence in both practice and teaching situations and the practitioner tutor values both....
5. **Integrating** - For some practitioner tutors there is a melding together of their identities as they experience their practice and their teaching to be one world in which the activities are either paralleled or simultaneously fulfil aspects of both their practice and their teaching. Although there may be differences between the two cultural worlds there are opportunities for them to run their thinking and their practices together, resulting in an identity that might be described as an artist educator. (Shreeve, 2009, p.154-156)

The fifth model of an integrating practice is the model Shreeve contends best defines the term of artist educator. This 'integrating' model is worthy of consideration in relation to the similarities it bears to the merged practice I have been discussing. If the 'integrating' model of practice is evident in HE pedagogy then it may be possible to transfer this concept to a secondary environment. Shreeve (2009) prefers to use the term artist educator. This may be due to the term 'teacher' suggesting a connection with a lower level of education, but 'educator' is also a more inclusive term that can encompass a wider range of referents. Shreeve (2009) does point out the lack of clarity that this looser term suggests.

> The term artist educator is widely used to describe those who teach as well as carry out their practice, but the term itself has no clear definition. (Shreeve, 2009, p.156)

The foundations of the ATS lay in the many members of the NSEAD who had considered themselves artist teachers. Mike Yeomans, a past president of the society, firmly believed that practice informs teaching, meaning that the justification for supporting a teacher in their creative practice was that it would inevitably lead to more effective teaching (Adams, 2003, p.185). As an alumnus of the scheme, Parker (2009) questioned (and added to) this assertion, pointing to the significance of the relationship between theory and practice in his own effective development as both a teacher and an artist.

> As a consequence of engaging with the Artist-Teacher MA I have come to question this assertion by Yeomans that art education is all about practice, and consider that my teaching was less well informed through an absence of engaging with theory. ... Re-visiting and subsequently rebuilding my practice was a cathartic experience, but engaging with contemporary theory was provocative and led to questioning my pedagogic approaches in an attempt to make the art education I delivered to my pupils more inclusive and relevant to the twenty-first century. (Parker, 2009, p.285)

Thornton (2005) defines the artist teacher as ‘an individual who both makes and teaches art and is dedicated to both activities as a practitioner’ (Thornton, 2005, p.167). This definition is problematic as it does not clarify the merging of these practices, leaving the suggestion of a separation of practices. Though it is common for the artist teacher to keep their practices separate, there are many who find that it is difficult to work in this way (Adams, 2007, p.267). The most compelling argument against the separation of practices is the time involved in being a ‘dedicated’ teacher in addition to the time it takes to be a ‘dedicated’ artist. Both are physically and emotionally consuming practices and many artist teachers speak of the conflicting demands of each practice (Ball, 1990, p.55). It is therefore potentially impossible to be ‘dedicated’ to both practices. Adams (2005) points to the difficulty of viewing the practices as separate, though qualifies this by indicating the potential of the concept to be unifying.

> The idea of the artist-teacher is thus a problematic as well as an enabling concept. It presents a duality of practices: the artist repressed in the dominant discourse of pedagogy and institutional regulation, set up in opposition to the artist ‘liberated’ by external practices. Nevertheless the artist-teacher idea is a powerful one in art education, since it insists upon

> an idea that has its foundations in a broader field, and unites teacher with artistic practitioner within a single concept. (Adams, 2005, p.24)

Returning to Thornton's definition, which is inadequate, as simply being 'dedicated to both activities' does not necessarily presume a critical engagement; it could be modified to accommodate this redefinition. It is suggested in this thesis that it is just such a critical engagement that is crucial to overcoming the difficulties presented by the model. Thus, Thornton's definition of the artist teacher could be modified to 'an individual who both makes and teaches art and is critically engaged with both activities as a practitioner'. The artist teacher becomes a postmodern response to the problem of teaching in a postmodern environment.

> The artist as a practitioner has come to be associated with the visual arts in which a tradition of autonomy, self-determination and the creation of new conventions characterises a modernist understanding of the artist, which itself is being challenged by post-modern conceptions. (Thornton, 2005, p.167)

> Teachers of art that join these Masters level courses do not want to simply update their knowledge, they want a dialogue of dissent and discovery that they can pass on to those they teach. (Baker, 2009, p.6)

Research on the ATS: 5.4

Research on the early stages of the ATS was conducted by Adams (2003), Hyde (in 2004) and Thornton (2005). Adams's analysis of the pilot ATS MA at Liverpool John Moores University found that there were indications of a link between an increase in confidence as an art practitioner (developed on the course) and the translation of this into good practice delivered in the classroom. He also pointed to the need for further research to explore this area.

> There is a need for more research to look into the specific impact of the course on classroom practice, and how this relationship between personal enhancement and professional practice might evolve in the future. At the moment the signs are that ATS is an overdue panacea for the structured maintenance of the creative practices of art teachers and educators. (Adams, 2003, p.193)

Hyde's research (as described in Page, Adams, Hyde, 2009), conducted in 2004, pointed to the need for further research of the long-term effects of the scheme on its participants' art and pedagogic practice.

> The study researched the professional development of the first cohort of artist-teachers, at Liverpool John Moores University. Hyde ... found that all the participants extended their own art and design practice, engaged with theory; drew support from their peers and through galleries, and the majority described significant changes in their pedagogic style as a result of the MAAT [MA Artist Teacher]. Hyde ... acknowledged ... an extended and more in-depth enquiry was required to evaluate the long term impact of the MAAT. (Page, Adams, Hyde, 2009, p.5)

Thornton (2005) points to the need for greater exploration of the link between an artist teacher's understanding of the subject and their students' practice and achievement. He proposed that reflective practice is a useful tool in defining an artist teacher's identity and considers issues related to this dual identity.

> Instead of seeing the making of art and the teaching of art as antagonistic activities, artist teachers could understand their dual commitments as mutually supportive, with their desire to make art a motivating factor regarding encouraging others to experience the pleasures and challenges of art experience. Because tensions sometimes exist between the theories and practices of art and those of education, it is particularly important for the artist teacher who strives to combine both roles in an effective manner to find approaches that make this identity possible. (Thornton, 2005, p.173)

Thornton's research (2003) suggests that many artist teachers resolve these issues. His research shows that many artist teachers think that art and education are inter-dependent and that artist teachers can overcome difficulties with their identity by focussing on the links between art-making and teaching.

The first major review of the scheme came in 2006 with a report carried out by the Centre for Educational Development, Analysis and Research (CEDAR) at Warwick University (Galloway, Stanley and Strand). The Warwick Report found evidence of the scheme having a positive impact on both the art practice and teaching practice of those on the course. Whilst 95 percent of participants commented they had attended the course to improve their art practice only slightly fewer, 82 percent had attended to develop their teaching skills. Though the report commented on the difficulty some artist teachers experienced in making connections between the dual roles, when this did occur, the balancing

of teaching and learning created by the adoption of the artist teacher model of practice was considered by the authors as a positive outcome of the scheme.

> The community of practice where the learning takes place is likely to influence the kind of learning that goes on. If, as appears to be the case, artist teachers are comfortable to see themselves equally as teachers as well as artists when they learn together, then it is likely that their learning will be carried forward in both spheres, since learning for teaching will be as legitimate as learning to exhibit or to curate or for personal expression. We have seen that some (though not all) are very able to move between their artistic and their educational roles, and to transpose their learning from the former to the latter arena. (Galloway, Stanley and Strand, 2006, p.78)

Some evidence was found regarding positive effects on the students of artist teachers. The authors speculated that more evidence of this nature could be found once teachers had had more time to reflect on the impact of their renewed art practice and that a longer-term study may indeed find substantially more evidence.

> By boosting their confidence and satisfaction in their work as artists we might then see this feed through to improve their (already high) teaching ability and confidence and ultimately into an impact on student outcomes. (Galloway, Stanley and Strand, 2006, p.48)

Effects on student outcomes included:

- Talking with students more confidently, encouraging critical debate
- Students talking about contemporary work
- Students relate to teacher as a practitioner
- Wide range of student work
- Students benefit from replication of teacher's course experience. (Galloway, Stanley and Strand, 2006, p.51)

> Repeatedly, interviewees stressed the importance of feeling that they could now converse in an informed and confident way with their students. This might include admitting that they did not understand or did not like a particular work. (Galloway, Stanley and Strand, 2006, p.61)

The report also considered the future importance of continuing support for these artist teachers once the course had been completed.

> Some who finished last year have been able to continue their contact – but apparently not all. It may be that galleries need to make more of an effort to build networks ... At present this does not appear to be built in everywhere. (Galloway, Stanley and Strand, 2006, p.46)

In 2009 the ATS commissioned a report by Goldsmiths University of London to look at that institution's own course, the Artist Teacher in Contemporary Practices MA. The report considered the impact of the 2008-2009 course on the dual practices of the course's participants.

> The aims of this study are to:
> - investigate the motives and objectives teachers/educators have for undertaking the Artist Teacher MA programme (MAAT)
> - investigate how the Artist Teacher MA is impacting on their artistic and pedagogical practices and upon their pupils' learning and
> - make recommendations for future development and evaluation of ATS MA programmes. (Page, Adams, Hyde, 2009, p.4)

Though delivered solely through their Department of Educational Studies the course gives equal value to the differing subject positions of art and education 'adhering to the principle that the 'teacher' must never become subordinate to the 'artist'.' (Page, Adams, Hyde, 2009, p.6). The report concurred with the Warwick study by revealing that 95 percent of participants had engaged in study to revitalise their art and design practice, whilst 84 percent had joined the course to enhance their teaching (70 percent of respondents felt the course had increased their confidence as a teacher). 69 percent responded that they were making an increased use of art practice within their pedagogy. 'This clearly indicates the link between an increase in confidence in the participants' personal practice and integration into their pedagogy.' (Page, Adams, Hyde, 2009, p.17)

The report found evidence of a sustainable network that had been created through the student's own efforts. 'This is a network that future MAAT students could and may be involved in that would enable and sustain continued peer group support.' (Page, Adams, Hyde, 2009, p.15). The report concluded that future research should be directed towards,

> the construction of artist teacher identities, and what it means to practice as an artist teacher in the classroom, the impact on teaching and learning, new learning methods, and the endurance of these practices. (Page, Adams, Hyde, 2009, p.22)

Hall's (2010) research looked at practices within the ATS and a second piece of research examined the MA Art Education programme at Roehampton University

in London looking at ‘commonalities and differences between the perceptions and understandings of artist teachers ... their tutors and gallery educators’ (Hall, 2010, p.103). Hall (2010) comments on the ‘complex’ and ‘diverse’ nature of the relationship between the art and pedagogic practices of the artist teachers he studied.

> The ATS operates in a context that includes languages, cultures and identities from frameworks in education and art that can be both complementary and oppositional. Artist teachers need to develop skills of negotiation through which they can articulate and continuously reappraise their art practice and, at an appropriate stage, use that practice to inform their teaching. (Hall, 2010, p.103)

Hall found that the scheme provided participants with increased confidence, particularly with contemporary art practice and that some artist teachers regarded their dual practices as ‘feeding off each other’ (Hall, 2010, p.107), though this was not universal and others ‘did not want or seek explicit links’ (Hall, 2010, p.107). Hall also points to the importance of the uneasy relationship between the roles of artist and teacher by creating an awareness and acceptance of dealing with this kind of lack of stability.

> Artist teachers have scope to exploit and capitalise on the inherent creative tensions between rationalist and creative epistemologies; this may mean rehabilitating intuitive approaches to enquiry and reconciling them with rational enquiry as important complementary means of living with complexity, ambiguity and uncertainty as they explore the intersections between art and education. (Hall, 2010, p.109)

Artist teacher models of practice: 5.5

Part of the difficulty of operating in a dual role as both artist and teacher both in HE and secondary teaching, has been due to preconceived notions of the ‘artist’ as opposed to notions of the ‘teacher’. The received mythology surrounding the idea of the (often male, modernist) artist regards this figure as a loner, a non-conformist and often steeped in tragedy. The teacher by contrast, must be institutionalised and is only permitted to experience and create vicariously.

> These myths have coalesced in the popular imagination around the figure of the outsider, frequently tragic, artist; consider Hollywood and British films as indicative of this stereotype, from Kirk Douglas as Van Gogh in 'Lust for Life' (1956), Tony Hancock in 'The Rebel' (1961) to 'Basquiat' (1996), Bacon in 'Love is the Devil' (1998), Pollock (2000) and 'Frida' Kahlo (2002). (Addison, 2010, p.8)

As the domains of art and education contain apparently contradictory beliefs and practices, the artist and teacher are often set in opposition, possibly an unequal opposition, which prejudices the knowledge of the artist over that of the pedagogue.

> This particular artist teacher is struggling to survive as an artist while trying to develop as a teacher, and finding that the two jobs are different, yet the same - a paradox. (Ball, 1990, p.54)

> It presents a duality of practices: the artist repressed in the dominant discourse of pedagogy and institutional regulation, set up in opposition to the artist 'liberated' by external practices. (Adams, 2005, p.24)

> The artist is stereotyped as egocentric, concerned with personal expression, and of necessity, generally indifferent to public opinion. Whereas the teacher of art serves the general public and is very much concerned with making art accessible to all, whether students are artistically endowed or not. (Parks, 1992, p.52)

> Additionally, because of this notion of artist as genius, there is the inference that the artist operates at a higher level than that of the teacher and even that the classroom teacher is in someway a 'failed' artist. (Parker, 2009, p.283)

This predetermined stereotype has been challenged in HE by artist models that have been offered against the stereotype such as Joseph Albers, Richard Hamilton, Paul Klee and Joseph Beuys. All of these artists considered their teaching as a facet of their work as an artist. Beuys is of particular interest to this study as his work explored the middle ground of a merged practice. The following section, beginning with an exploration of Beuys's merged practice, seeks to examine models of practice within secondary education which have challenged the orthodoxy of the dominant art teacher model of practice. This examination of models of practice will be used as a context in which to set the action research found in chapter 6.

Initially rejected by the Düsseldorf Academy in 1958, Beuys was eventually accepted in 1961 and taught there until 1972. He democratically accepted all student applications. This approach caused conflict with colleagues (though making him popular with students) and his wish to convert the Academy into an institute for his own ideology, culminated in his dismissal in 1972. He continued undeterred and unpaid, though finally he was banned from the Academy. Eventually he succeeded in retaining a studio which became known as the 'Free International University for Creativity and Interdisciplinary Research' (Thistlewood, 1995).

Beuys was a lateral thinker heavily influenced by the work of Rudolf Steiner. Though his classes had no rules, and his refusal to pre-select students meant that they were crowded, many left and more he turned away at the end of their first year. He taught that art should be judged through process and that art pieces should always be shown in the context of other work. Beuys believed in the power of art to effect change, that art could make one think differently about the world. He was a political activist and used his teaching to expound his own political beliefs. His work allowed a reinterpretation of the definition of the artist and along with that, what could be considered art (Wright, 2005). He developed the concept of 'social sculpture', a form of art that could effect change in society.

> Only on condition of a radical widening of definitions will it be possible for art and activities related to art [to] provide evidence that art is now the only evolutionary-revolutionary power. Only art is capable of dismantling the repressive effects of a senile social system that continues to totter along the deathline: to dismantle in order to build 'a social organism as a work of art'… every human being is an artist who – from his state of freedom – the position of freedom that he experiences at first-hand – learns to determine the other positions of the total art work of the future social order. (Beuys, 1973 cited in Tisdall, 1974, p.48.)

After 1970 as he became increasingly politically active, his art began drawing heavily on his pedagogy as he gave lectures outlining his socio-political theories. Using blackboards to create diagrams of his thinking these became sculptures in their own right as remnants of his Actions.

> Blackboards were, in effect, 'calls to action' by which Beuys intended sculptures that would induce a state of contemplation, imaginary possibility, or a desire to change the world. (Rosenthal, 2004, p.38)

Rosenthal (2004) believes Beuys's engagement with teaching was merely a necessary part of establishing cultural recognition for his creative legacy.

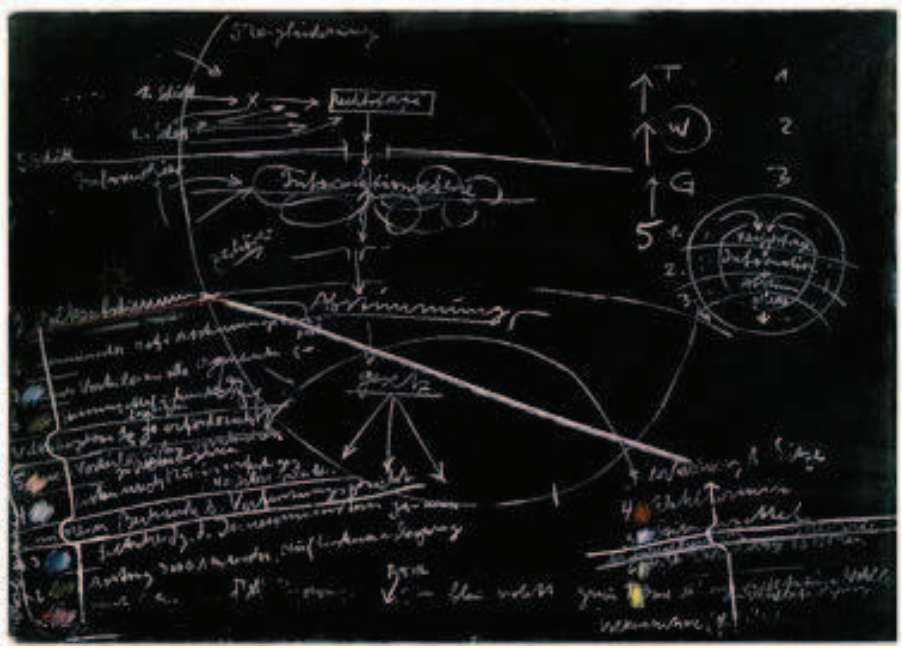


Figure 3: Joseph Beuys, *Unterrichtstafel aus dem Büro für Direkte Demokratie (Blackboard from the Office for Direct Democracy)*, 1971

> Indeed he wanted his contribution to be recognised at an art institution, so he devoted himself, in 1961, to gaining a professorship in sculpture at the Kunstakademie in Düsseldorf. (Rosenthal, 2004, p.24).

This, if it were true, does not devalue the impact his pedagogic practice had on his later work. It is difficult to conceive of him developing either his notion of 'social sculpture' or, more particularly, the blackboards as Actions, without the influence of the experience of teaching at the Academy. Kort (2001) in 'The Profile of a Successor' goes even further in defining the importance of Beuys's teaching to his legacy, 'It is from the platform of his professorship Beuys bequeathed to posterity what he considered his greatest work of art - teaching.' (Kort, 2001, p.31)

Both his concept of 'social sculpture' and his blackboards, derived from his Actions, have clear links to his pedagogy and challenge the traditional model of

the artist. Though Beuys was eventually dismissed from the Düsseldorf Academy, which could be viewed as a failure of the 'non-conformist' to become institutionalised as a pedagogue, Beuys was in fact sacked for his political views and his attempts to align the Academy with these. He was not dismissed through a failure in his ability to teach, or a failure to continue to practise as an artist or indeed through a failure to align these practices. In all of these ways he serves as a useful model for the artist teacher who is attempting to merge her practices.

Jef Geys: 5.5.2

Jef Geys's practice was written about by Harding (2005) in *Magic Moments: collaborations between artists and young people* (p.117). Geys was resident in his local school from 1960 until 1989 in Balen in Belgium, which taught children aged 8-16 years old. He described himself as a teacher of 'Positive Aesthetics' a term which he felt best defined what he contributed to the school. This was an unusual and unique position created by the headteacher. Geys had his own classroom but was not required to attend school meetings; instead an assistant reported monthly on his activity.

Geys wanted to use his practice to increase the students' awareness of the world, and give them experiences that introduced them to concepts and ideas not usually made available to children. He considered the children to be intelligent beings, and believed in democratising education allowing access to debate and art. He borrowed work by artists Lucio Fontana, Gilbert and George and Jan Vercruysse amongst others, providing opportunities for art to be viewed within the school. On one occasion in the mid-1960s, he installed a frieze describing the difference between a Happening and an Environment. He believed in collaborating with other teachers, on one occasion turning the playground into a map of the world. Geys is a useful model in considering the kind of art practice that may be helpful for an artist teacher intent on developing a merged practice, developing an art practice from within a teaching environment. The fact that Geys was not required to attend school meetings is

rather telling of the demanding nature of art practice when performed within the context of a teacher's other duties.

Dias and Riedweg: 5.5.3

Artists Dias and Riedweg, who wrote about their experiences in Harding's (ed.) (2005) book, have constructed collaborative projects with young people whilst working as teachers in Switzerland in the 1990s (p.92). They connected their careers as artists and their careers as teachers as a result of feelings of dissatisfaction experienced not only with the lack of creativity within the school system but also through a dissatisfaction with the arts.

> We conceived the *Devotionalia* and the *Inner Services* projects very much based on these needs; these projects mark the change in formerly separate careers as artists... We searched for an open territory where we could start some alternative examples of art and education that could free us and free the kids - from the school institution and from the art market, from the direct goals of education and the competitive and repetitive methods of the art world. (Dias and Riedweg, 2005, p.103)

Their goal was based on the experience of art making itself, rather than the physical outcomes, and they resisted being restricted by any rigid definition of artist or teacher. They considered that this work should be judged by the 'dialogue between the participants and the society which includes/excludes them' (Dias & Riedweg, 2005, p.103). This model is interesting as the artists were not trying to develop work that could be easily consumed through the established art system. Instead they set out to construct a new definition of art practice within education based on a relational model.

Room 13: 5.5.4

Room 13, now an expanding worldwide social enterprise organisation, began at Caol Primary School near Fort William, Scotland in 1994 (Room 13, 2010). A group of students, employing a professional artist to work as artist-in-residence with them, began operating a studio as a business which functioned alongside their classes. Central to the ethos of the studio is that all ideas are considered with seriousness regardless of the age of the thinker. Student artists are

constantly looking for new ways of expressing ideas and Room 13 supports their artists for as long as they wish. Collaboration at Room 13 works in a variety of ways, by members sharing knowledge amongst each other, by using critical discourse, responding, analysing, reflecting upon work and looking at ideas from a wider field.

> It matters that this practice is acknowledged, legitimated and valued, since it forms part of the wider debate about who has the authority to speak as 'the artist', and how this power is conferred. Taken as an example of reclamation of some of this lost authority, the collaborative practice of the artist-teacher and artist-learner does acquire additional significance. The way that collaboration, open theorising, and critical discourse are features of Room 13 is one particularly significant aspect of the artist-learner formation. (Adams, 2005, p.32)

The Room 13 model has proved extremely successful and there is no doubt that the artist students experiencing this open and collaborative environment have found it conducive to developing an advanced understanding of contemporary practice. The model is well established at a range of primary schools, both in the UK in overseas, using dedicated artists-in-residence. It is interesting that the Room 13 example has returned to the 'artist-in-residence' model of the artist teacher. This may be due to the lack of specialist art knowledge available to artist students at primary level and it is interesting to speculate whether the secondary artist teacher, who possesses this specialist knowledge, could replicate some of the success of the Room 13 model.

Guerrilla teaching: 5.5.5

Ward (2005) describes what he terms 'guerrilla teaching'; 'it starts with self belief and its most important component is passion' (Ward, 2005, p.34). Student artists using this approach are engaged in a variety of self-determined activities. This is a challenge to the more usual type of art lesson found in secondary education where each student produces work towards pre-determined learning objectives and similar outcomes. This approach allows students to be artists and the teacher here is more of a facilitator (or enabler), moving around the room advising where appropriate. This model clearly could be problematic.

> There is no doubt that this guerrilla teaching is taxing on the teacher. Logistically it can be a nightmare to organise, resource and manage ... Chaos can reign. Sometimes I feel as though I'm spinning plates, or that I'm hanging on by my fingernails. Teaching would be an easy job if all our pupils filed in and did the same thing, at the same time in the same way. But that would make teaching an unrewarding job. (Ward, 2005, p.37)

Ward believes this approach gives all students the opportunity to achieve and that the curriculum should be led by their ideas as he suggests that they need a space to develop their own creative imaginations. He champions their courage in risk-taking, encouraging them to be comfortable with chaos so that chance encounters may happen. This 'chaos' is surely the goal of the artist teacher model of practice and reflects the key difference between the classroom of the artist teacher and the art teacher in developing the self-determination of artist students.

Sheridan Horn: 5.5.6

Sheridan Horn is an artist teacher at Trinity School in Leamington Spa, where the art department has developed a collaborative artist teacher/artist student approach to installation. Horn (2006, 2008) writes about the approach of the department in 'Inspiration through installation: an exploration of contemporary experience through art' (Horn, 2006) and 'The contemporary art of collaboration' (Horn, 2008). Once a theme has been agreed, all art staff decide on their own schemes of work based on the groups for which they have responsibility. The installation constructed collaboratively by artist students and artist teachers can be viewed during the latter part of the academic year, and means some of the department is out of use as a studio working area, turning it into a gallery space. Artist teachers and sixth-formers become artists-in-residence working alongside each other to produce their own responses to the theme. Rather than conceive of the approach as radical, Horn (2006) considers the collaborative environment an appropriate response to the demands placed on all art teachers.

> as a visual art teacher at secondary level how does one ensure that every pupil during an academic year has the opportunity to visit a gallery, engage with contemporary art practice, study women artists and gender-related issues, have access to external artists, use other media besides painting and drawing and ensure that the teaching of skills does not exclude the exploration of meaning, issues and content? (Horn, 2006, p.135)

Horn (2006) believes the installation produced by the artist students gave them a sense of ownership and enabled them to handle the work, analysing it closely. During the exhibition phase it was decided not to state any information regarding the artist (name, teacher or student) next to the work so that all work could be viewed democratically. This enabled a visual dialogue between work created by artist students and artist teachers. A benefit of this approach is that artist students are able to see their artist teachers getting to grips with the difficult issues presented by both real-life and art practice.

Wendy Hyde: 5.5.7

Hyde (2007) describes her revitalised art and pedagogic practices after participating on an ATS MA course in 'A stitch in time: gender issues explored through contemporary textiles practice in a sixth form college' (Hyde, 2007) and the effect this revitalisation had on her students. She talks about the sense of inclusion granted by engaging with the ATS, that this allowed her to 'feel part of the art-world debate rather than feeling isolated from it.' (Hyde, 2007, p.298) When introducing new technologies to students Hyde (2007) noticed that her role of teacher changed as she no longer had to provide every answer. Instead, the students shared knowledge they already possessed, and new understandings as they were discovered. She notes the changes in her teaching as follows:

- a transference of emphasis from an observational and skills-based practice towards encouraging a more conceptual mode of working;
- a growth in the use of, and reference made to, contemporary practices;
- an exploration of the position of gender within the visual field of art education;
- a change in the way that artwork is selected, analysed and utilised by students;
- an increase in the use of digital media and other non-traditional modes of working in the artwork being produced. (Hyde, 2007, p.297)

Viewing students as empty vessels who require teachers to deliver understanding is, Hyde suggests, doing our students a disservice. 'I feel that as teachers we often fail to see the potential of the different roles our students can adopt as we habitually construct them in a deficit student/learner position'

(Hyde, 2007, p.297). Once the teacher is placed in the position of learner, by taking the stance of artist teacher then greater empathy becomes possible.

> A more conceptual approach to learning, such as my interest in gender theory and issues, can act as a vehicle to enable students to think deeply and explore complex issues within contemporary society. It can also move them towards becoming self-motivated and well-informed artists, having the effect of taking student practice beyond what is normally achieved within the constraints of a timed, A level exam-based mode of work. (Hyde, 2007, p.306)

CHAPTER 6. A MERGED PRACTICE

Introduction: 6.1

This chapter will examine the mechanics of the merged practices of an artist teacher working within a secondary art department. Describing this could be problematic from the outset, as the intention of merging the practices of the artist and the teacher is precisely to obscure that which is distinctive in each. This does not make it impossible to discuss the practice, instead my intention here is to focus on, and illustrate, the areas of intersection.

The concept of a merged practice developed once I had identified for myself the real-life problem of operating as a secondary art teacher who, recognising the benefits of continuing to practise as an artist, also wished to link both of these practices meaningfully to the work of my students. I began trying to find ways to do this, to find a resolution to a dilemma felt by many art teachers (Hammer, 1984, p.182). The dilemma being that on one hand they recognise by practicing as an artist (love) they may become more effective teachers, but acknowledge that the time needed for and emotionally consuming nature of teaching (duty) makes this very difficult. Added to this can be a lack of support and understanding by employers and colleagues, and financial priority directed away from arts training. To my advantage, I had experienced, by working overseas, the example of other professionals continuing to practise as artists whilst establishing successful careers as full-time secondary art teachers.

I began to experiment with a variety of approaches to developing a merged art and pedagogic practice, in which it would be difficult to delineate whether an action was distinctly part of one practice or the other, but was often part of both. This chapter charts five such experiments: collaborative interactions, subversive acts, direct parody, rhizomic diagrams and critical discourse video. These five experiments are presented in an accurate, though overlapping chronology. The chapter begins with a description of the methodology used in gathering and analysing data for this research project. Though it may be unusual to leave the

methodology section to such a relatively late chapter, this was necessary in order to establish the complex context in which this present study sits.

Action research and the problem: 6.2

Action research, a term first used by Lewin (1946), is a methodology that examines issues identified as problematic from the practitioner's point of view. It is a problem-solving tool that enables artists and practitioners to research and reflect on their own practice and so doing, informs them about how their particular situation can be better understood. This makes it distinct from other forms of research that are more usually carried out by the researcher on a third party's practice and as such, it is not about discovering universal truths. Having said that, the qualitative understanding gained from this form of enquiry can be used to describe generalisations that may be useful to other practitioners in developing their own responses to similar problems.

This form of systematic enquiry, developed in the social sciences, encompasses planning, action, observation and reflection. It involves the testing of actions and the evaluation of data, which is then used as the basis for taking future action. Action research is a useful tool for both the artist and the teacher as it seeks to create improvement (or in the case of the artist, possibly better understanding) through intervention, and leads to the development of theory from practice. Action research is described by Carr and Kemmis (1986) as:

- the improvement of practice;
- the improvement of the understanding of practice;
- the improvement of the situation in which the practice takes place . (Carr and Kemmis, 1986)

For action research to be effective, identified problems need to be considered solvable and require a practical response. There is a clear connection between the practice being examined and the methods used to research the practice. The initial stage involves developing a plan of action to improve what is already happening (in practice planning may not take place in the initial phase but, as action research is a cyclical process, further planning should be the result of

reflection). This plan is put into action by the creation of an act, which in turn, implements the plan. The action is observed and its effects are reflected upon. This new knowledge is used as the basis for planning in subsequent cycles.

The major differences between an artist's use of action research and a teacher's would most likely be in methods of data collection and ways of seeking validity. A teacher would use a variety of methods for collecting data appropriate to the aspect of their practice being studied, for example, observation records, video or audio taping, interviews, statistical information and questionnaires (Sullivan, 2005; de Freitas, 2002). Significantly, the teacher would use more than one of these methods, as each method will illuminate a different aspect of the practice. A triangulation of methods would most likely be employed to establish a breadth of understanding. Teachers would seek validity to their analyses of the collected data through the use of critical friends. A critical friend would question the researcher on their findings, seeking reasons and motives for the researcher's actions and suggesting other possible factors which may influence their findings (McKernan, 1996; McNiff, 2002; McNiff and Whitehead, 2005).

Artists will commonly use studio documentation as a method of reflecting on practice enabling them to chart the evolution of a working process. They may be more inventive in developing methods for data collection as their 'data' and identified problem will be open to a wider field of contextual reference. Validity is not a term that often has great significance to artists who are usually more at ease with concepts proposed though not proven. However, there is a tradition within studio practice of critical discourse which serves a similar function for the artist as the critical friend would for the teacher.

> Active documentation could be developed as one of the distinctive research methods that characterise creative practice in postgraduate education, a method that reveals one of the fundamental differences between the research orientations of studio-based artists/designers and other academic researchers. (de Freitas, 2002)

As an artist teacher studying the development of a merged practice I found it necessary to use aspects of both approaches in this present study. In selecting

methods for collecting information or ‘data’ I needed to consider the appropriateness of these methods for examining my particular circumstances. A fundamental consideration was practical, that is, the selected methods needed to gather useable information without adding any significant time commitment. As a full-time teacher, developing an art practice, and also researching that process, time-consuming methods were inappropriate. This practical consideration resulted in the development of data collection methods alongside the exploration of the merged practice. Often methods were attempted and rejected on this principle. Added to this consideration were my limitations in terms of my own dyslexia. I became aware of this condition only through the process of studying for this present research project. Most significantly, I discovered that I have great difficulty in recording notes on an activity either during the event or afterwards. However, both of these considerations compelled me to be inventive in developing appropriate methods both within the development of the merged practice and in collecting data regarding the practice. As such, I believe they led me to develop significant solutions, concepts and methods I possibly would not otherwise have discovered had my circumstances been different.

I used three main methods to collect data that focussed on the development of the merged practice:

1. Artefact-based evidence – this includes the artworks created by both myself and my students and our sketchbooks. Some of these will be available for scrutiny during the PhD exhibition at the viva examination. For the purposes of this thesis, the artefact-based evidence has been presented photographically.
2. Document-based evidence - including tutorial records and other documents produced through my normal teaching interaction with my students.
3. Video-based evidence – this includes video documentary footage of all supervision tutorials (after February 2007) and a series of one-to-one interviews with students conducted over the course of the study. These videos served a dual function of providing data for this thesis and also can be edited and presented as a part of the art practice.

In the following section, I will detail the development of my practice starting with initial ideas first approached in my MA Fine Art exhibition (2003). I do not intend to examine every stage of development, but have outlined five critical stages that relate to significant points of understanding or epiphanies. The work of other artists (relating closely to the ideas described) has been used to contextualise the merged art/pedagogic practice firmly within the field of art practice. Analysis of the data (described above), at each of the five stages of development, uses the theoretical frameworks presented in chapter 4. That is, the five 'experiments' described in this chapter were analysed based on their relationship to the three key characteristics of the merged practice already defined as rhizomic, subversive and reflexive. Critical discourse took place in school on an ongoing basis with students and also on more formal occasions through unstructured interviews. When students have produced artwork relating to each of the five strategies, this has been presented. This work exemplifies ways that the practice of the artist teacher has interacted with the practice of the artist student.

Collaborative Interaction: 6.3

Collaboration forms a central strategy of many of the works produced in this present study and is a useful starting point for the artist teacher intent on merging practices. Artist teachers such as Horn (2006, 2008) have shown how this strategy can be utilised in defining a practice. The collaborative piece described here was created for my MA Fine Art exhibition in 2003. I completed this MA as a full-time student, taking a year out from teaching after my return to the UK from New Zealand. As the final exhibition for the course fell in mid-September, there was a period of overlap between my return to teaching (I started as Head of Art at Teesside High School in September 2003) and the exhibition phase of the programme. This enabled me to collaborate with some students on a part of this work.

The exhibition piece, 'the second life' consisted of a series of three inter-connected rooms where there were no art objects, there was only the

experience of an art exhibition. The first space (ideas room) contained instructions and a layout of the exhibition. There were many threads hung horizontally, onto which postcards could be clipped. The cards were filled out by the viewers (or participants) describing ideas they had been asked to devise. On the back of the postcard were instructions, 'My work is based on the idea of misinterpreting cultural forms and I need to fill up an entire room with ideas...it's all about missing the point' (Radley, 2003) and invited suggestions which included:

- bald wigs
- celebrity that no-one knows
- soft concrete
- dolls too fragile to play with
- perfume with no scent
- non-stick glue. (Radley, 2003)

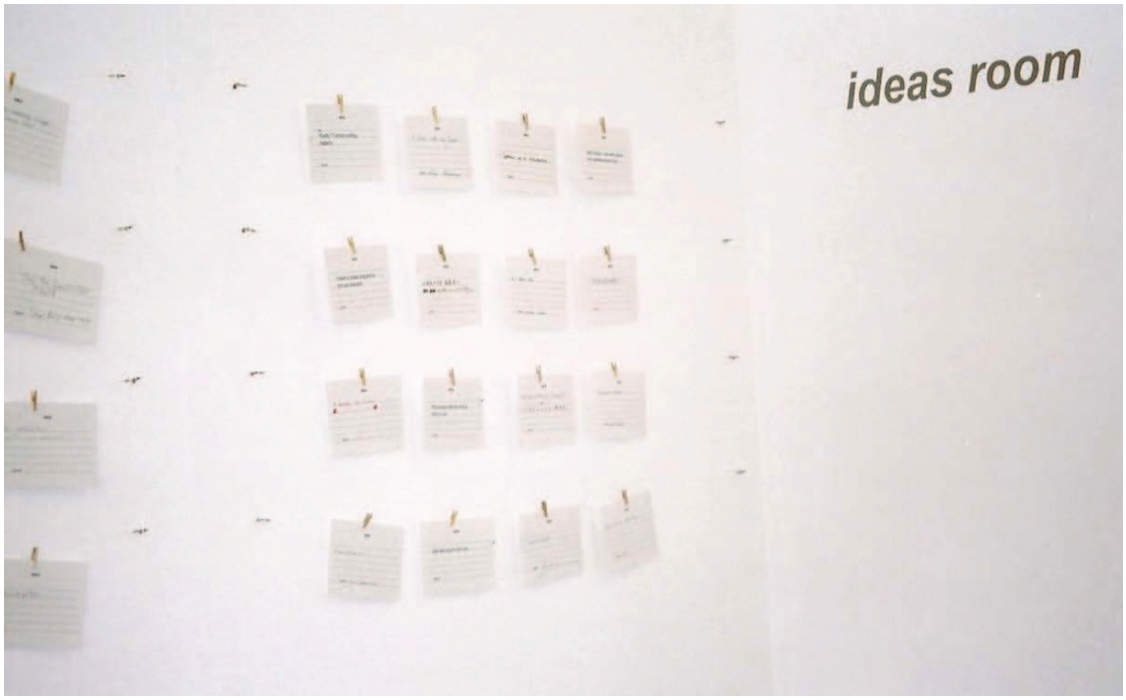


Figure 4: *ideas room*, MA Fine Art Exhibition 2003

Many of the thoughts included in the 'ideas room' were produced by students as a result of their first lesson with me. This interaction served as a useful introduction, in that their first encounter was with me as an artist teacher. In the second space 'waiting room' there was a seating area where coffee was available and visitors could write their ideas and discuss the exhibition. In a corner sat a video booth where messages could be left. In the final space, there

was a video projection of edited pre-recorded interviews. The interviews were conducted with a variety of people discussing the concept of the exhibition. They discussed their own ideas for the show and commented on how they thought the exhibition would operate, putting forward possible alternatives. Unfortunately, due to the timing of the exhibition, these interviews had to be recorded before I resumed teaching, so no student interviews were included. However, the concept remains valid, and the potential for this to happen was certainly available. The piece was intended to provoke interaction and discussion between participants, not relying on the support of the artist who acts as facilitator.

Figure 5: *waiting room*, MA Fine Art Exhibition 2003

This piece connects with the work of Rirkrit Tiravanija who is mentioned by Bourriaud (2002, p.25) as an artist whose work typifies relational aesthetics. His work challenges commonly held assumptions about art as, for him, art is not about creating an aesthetic object, crafted by a specialist and presented for

contemplation. Instead, he uses familiar and everyday activities that do not normally take place in art galleries, but become transformed and re-contextualised once placed within that environment.

- First, the primary goal of his artistic activities is the creation of experiences, not objects.
- Second, material evidence of these activities must have an ongoing utility within the life stream ...
- Third ... the public actively determines the nature of their experience with his works of art.
- Fourth, the public thereby becomes the artist's collaborators; their activities, as much as his, are granted the status of art. (Weintraub, 2003, p.103)

In 1995 he created Untitled (Free) at 303 Gallery Manhattan in which he transformed the back room of the gallery into a communal eating space and kitchen with a refrigerator, counter, camping tables and stools, thus creating an experience that linked visual encounters with sounds, smells and tastes.

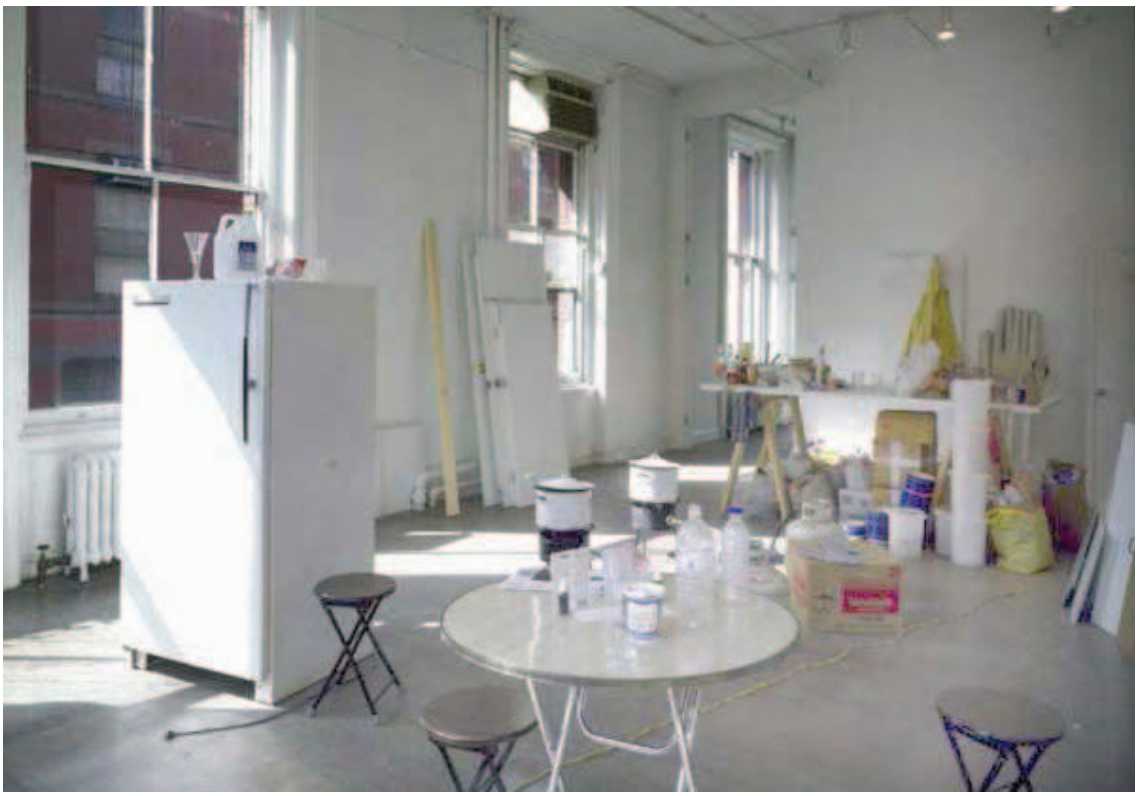


Figure 6: Rirkrit Tiravanija *Untitled, 1992 (Free)* at 303 Gallery, New York

The food was basic as he was not interested in endorsing any kind of food elitism; he was simply interested in creating an environment where people were able to interact with one another. These interactions became the medium of the

piece. The remains of the food waste piled up deteriorating into garbage until the senses were dominated by rotten food. In this environment confusion and chance prevailed ritualising the communal experience. Revealingly, he states that on a visit to the Louvre when seeing the Mona Lisa as a child, he was more captivated by the people watching it than the masterpiece itself (Weintraub, 2003, p.104).

This method of collaborative interaction can be a useful strategy for the artist teacher as there are both art and pedagogic outcomes. The artwork created for the exhibition was reliant on input from others, in this case that included the ideas of my students. In gathering that input, I needed to discuss the concept of the exhibition with those students, thus producing an authentic pedagogic experience. This inclusion in the process meant that some of the students were interested in visiting the MA exhibition and many more became interested in the concepts involved in the work, particularly when the exhibition was partly re-installed back at school.

This collaborative thread was picked up by a number of students in developing their own practice. In each of the three examples given here, A level Fine Art students collaborated with groups of key stage 3 students to develop ideas and finished pieces. In the first example, student A was investigating the work of Joseph Grigely (Figure 7). She gave instructions to a group of Year 7 students to complete a series of drawings and pieces of writing, on pre-cut pieces of coloured paper, based on objects that had special relevance to them. The drawings were then displayed by student A, with consideration given to the formal arrangement of colour and shape.

Student B developed an installation in which cut-out bird shapes threaded on fishing line were suspended in front of a background of similar bird-shaped stencils (Figures 8 and 9). Projected onto this was an OHP with a hand-written poem relating to the idea of flight, which created further shadow. Part of her research had been concerned with dust and fingerprint traces and so the suspended birds had dust patches attached to them. She asked a number of

Figure 7: Student A, collaborative drawing

Figure 8: Detail of Student B, installation

Figure 9: Student B, installation

Year 8 students to enter the installation with fingerprinting ink on their fingertips and leave traces of their presence; no further instructions were given.

Another student, student C, who had decided to create an elaborate three-dimensional textile piece made out of paper, organised a taster session for a Year 6 group who were due to start in the High School during the next academic year (Figure 10). During the session, she asked them to create an outfit made out of paper and based on a theme of their choosing. She allowed them a limited number of materials and photographed the resulting session. These photographs were recorded in her sketchbook and the ideas explored in the taster session became a part of her planning for the final piece.

In all three cases these students not only interacted and collaborated with younger students, but also employed a pedagogic element to their own practice. The rhizomic element to this collaborative strategy is paramount. In all cases, a social constructivist learning environment is created and a relational quality is added to the work. There is also a subversive element here in the challenging of the stereotype of artist authority, teacher authority and artist/teacher, teacher/student and artist/student oppositions. However, the reflexive element is missing here. This early attempt at collaboration was an open system and as such became a dead end in developing practice. It was not a device that was engaged with examining itself. Figure 11 charts the location of the practice in this phase of development in relation to the three key characteristics of the merged practice.

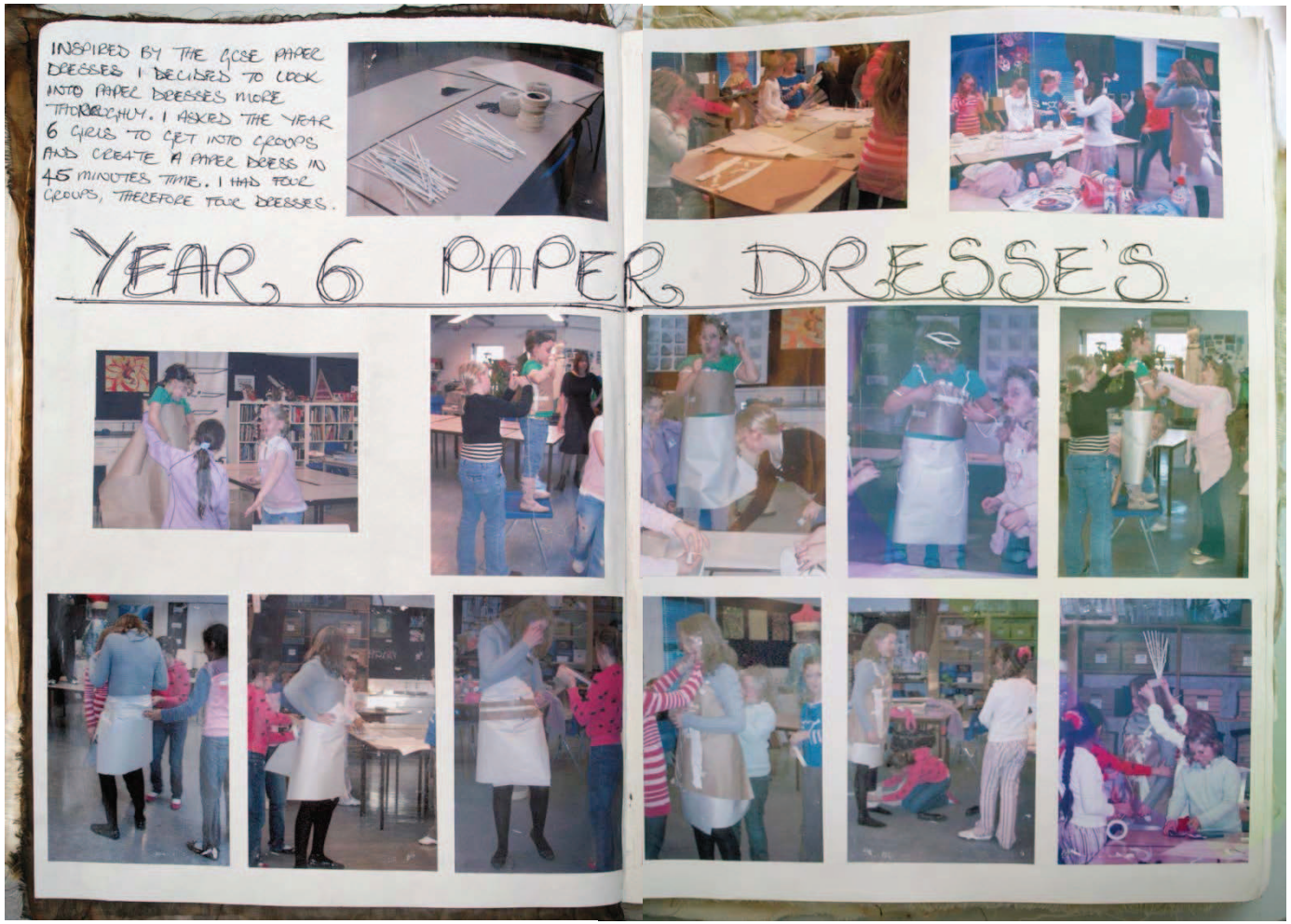


Figure 10: Student C, sketchbook

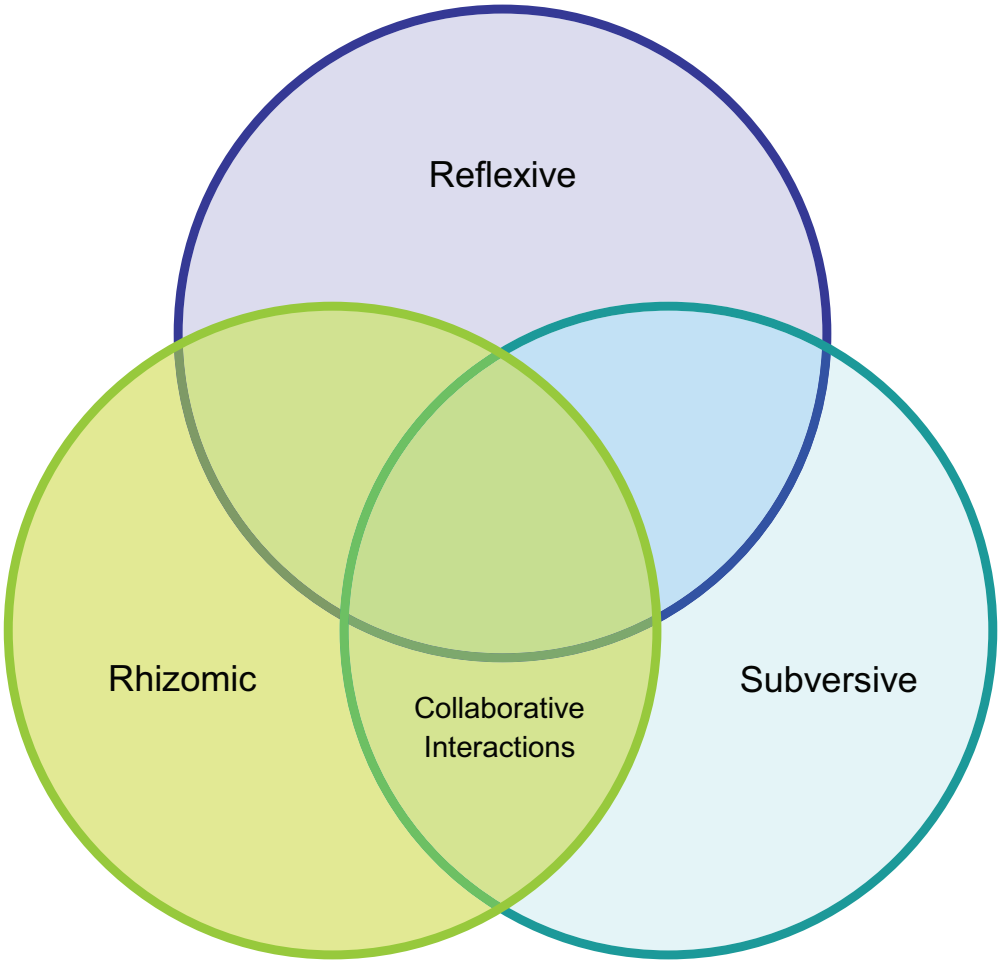


Figure 11: Location of 'Collaborative Interactions' in relation to the three key characteristics of the merged practice

This diagram shows three rings, each of which relate to one of the key characteristics of the merged practices (reflexive, rhizomic, subversive). The 'Collaborative Interactions' as already described were revealed to have a subversive and rhizomic nature. They were not reflexive, and so were located outside of the 'Reflexive' ring but within the intersection of the 'Subversive' and 'Rhizomic' rings'.

The collaborative interactions described in the previous section proved a useful strategy when producing work for exhibition. However, most of a teacher's interactions with her students are on an ongoing day-to-day basis and the exhibition of work is usually a once-a-year event in culmination of the department's creative output. The next series of studio experiments sought to use these quotidian events as media. These subversive acts took one aspect of a teacher's interaction with her students and used the concept of parody as a new theoretical framework to recontextualise these acts as art pieces. The examples given here are of an assembly and a report issued to parents.

The first piece of work took the form of a recorded assembly where the concepts of subversion and conceptual art were introduced (Figure 12). The assembly was attended by all secondary students and teachers. Duchamp's 'Fountain' and Adrian Piper's 'Catalysis III' were discussed as a way of explaining how artists used these concepts. Envelopes containing 'dares' were

Figure 12: *Assembly* 2008

hidden underneath ten assembly chairs and those people (including teachers) were challenged to disrupt the assembly. The dares included instructions such as, ‘clap slowly for 10 seconds’ or, ‘stand in front of me for 30 seconds’ etc. Rewards were presented to those who completed their dare. More rewards were available for those able to answer one of a series of ten questions which were interspersed throughout the assembly. As expected, some dares were completed but a few people were unable to carry out their dare. It was pointed out at the end of the assembly how difficult it can be to challenge social norms. To those who managed to disrupt the assembly the question was asked whether they had been subversive or had simply followed the instructions they had been given.

In a second piece, the school reporting system was subverted to accommodate an unconventional dialogue between a group of A level students, their parents (or guardians) and their teacher (Figures 13 and 14). Reports are normally written by the teacher, regarding the students’ performance, and sent out to parents. The parent is then given the opportunity to respond formally on a proforma. Using the standard format for reporting, this process was altered. The student was able to write directly to their parent (or guardian) describing their current art practice and their own assessment of the development of the practice. A covering letter was included with this special report to explain the unusual nature of the procedure. The parent was asked to formally reply to the report including any response they wished to make. The intention here was to facilitate a conversation between student and parent about the art practice.

This approach is typified by a piece of work such as Carey Young’s ‘Win-win’ (2002). Originally commissioned by Kunstverein München, Win-Win (version 2) was recommissioned for the *British Art Show 6* in 2005. Here, exhibition staff employed for the *British Art Show 6,* were trained at Young’s behest by a specialist. The training took place in negotiation skills. The newly-trained personnel then recorded any negotiations (taking place as part of their employment in producing of the show) making a note of where they used this new skill. Figure 15 shows the piece as it was installed at the Baltic Centre for Contemporary Art. The forms pinned to the wall show a record of the

Teesside High School

ART - Lower Sixth Special Report

Student

Subject **Art Fine Art**

Tutor Group **12H** Tutor

Form **12H**

Effort -

Achievement -

Course Content

The report comment below has been completed by the student. In order to retain the integrity of their comment no corrections have been made to spelling or grammar etc.

Teacher's Comment:

I have currently been working on my recent project for one term in a academic school year. I am enjoying art at Teesside High greatly as it is a major passion of mine. I have now settled into the way of working a A Level as a much higher standard of work is required than GCSE.

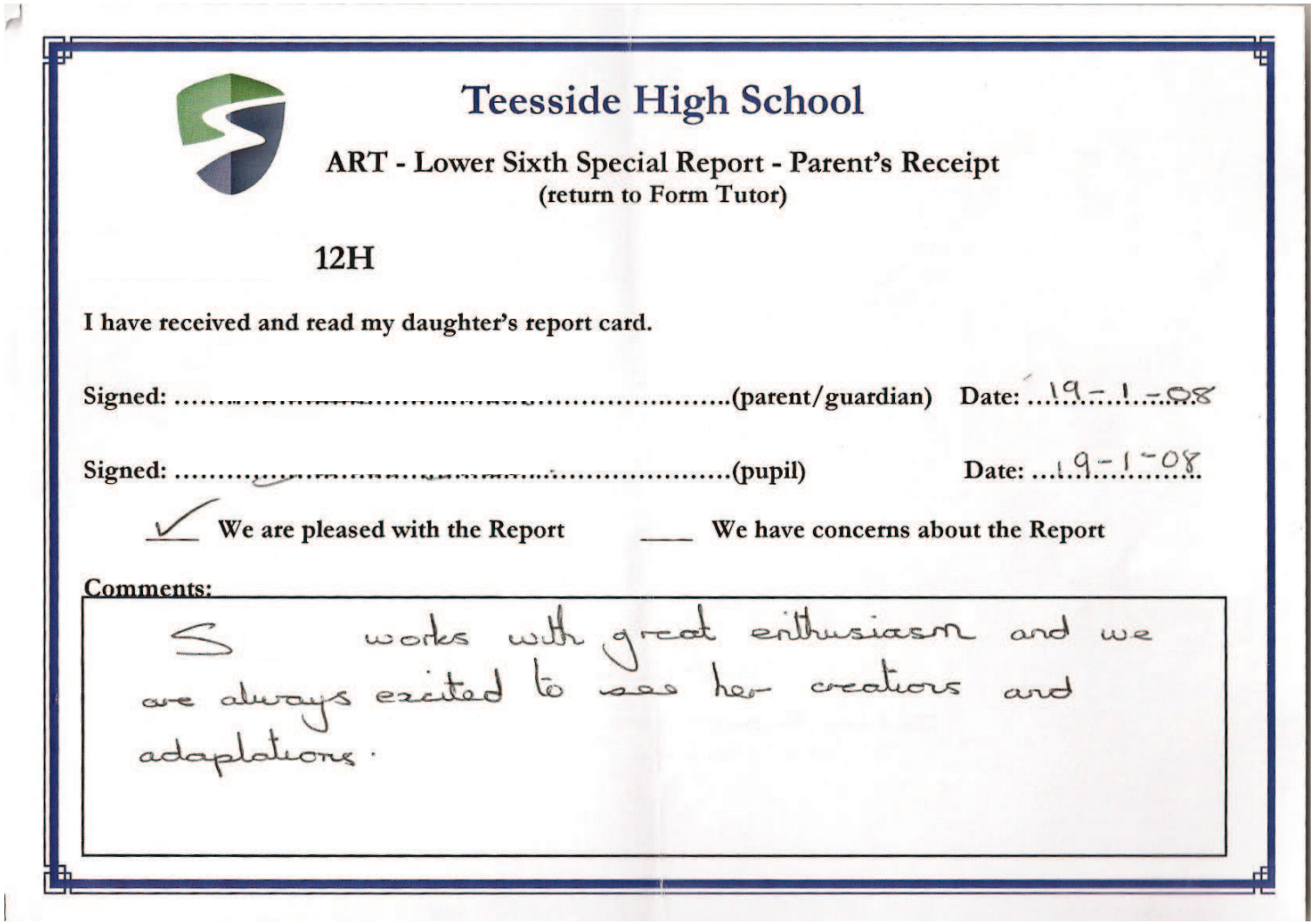
The theme of my project if focused on Women and Feminism. As I am female myself I can really relate to the subject matter I am studying. The artists I have included in my work to inspire me are James Rosenquist, Jenny Saville, Dana Draper, Nan Goldin and Allen Jones. They have lead me, with the use of completing media studies and five stage anylises et, to develop my own person ideas. I have also done this by experimenting with a variety of media such as paint and fabric etc.

I am particulary interested in the work of James Rosenquist as he concentrates on parts of women's bodies and factual features. I am drawn to the way he has used an almost pop-art way of woring in his pieces. I believe too many people focus too much on the way females look and how they present themselves on the outside. I have also incorporated photography into my work inspired by Nan Goldin and magazine influences. I have then continued to manipulate these images in my own fashion by completing a striking painting in Acrylics based on the work by James Rosenquist. At present I have not thought of a final piece however I am working steadily towards this and hope to complete it to my highest ability.

Teacher: Miss E D Heather

Teesside High School, The Avenue, Eaglescliffe, Stockton-on-Tees TS16 9AT

Figure 13: *Report*, 2008



Teesside High School

ART - Lower Sixth Special Report - Parent's Receipt
(return to Form Tutor)

12H

I have received and read my daughter's report card.

Signed: .....**(parent/guardian)** **Date:** 19-1-08

Signed: .....**(pupil)** **Date:** 19-1-08

✓ **We are pleased with the Report** ___ **We have concerns about the Report**

Comments:

S works with great enthusiasm and we are always excited to see her creations and adaptations.

Figure 14: ***Report response*****, 2008**

negotiations. These formed a documentation of the influence the negotiations had on the rest of the exhibition, not just on Young's work, but on all aspects of curating the work of the artists on display. Speaking about the original 2002 work, Carey comments the piece is 'an immense, dematerialised and highly formal process piece which has no site, no boundaries and no defined end.' (Young, 2010)

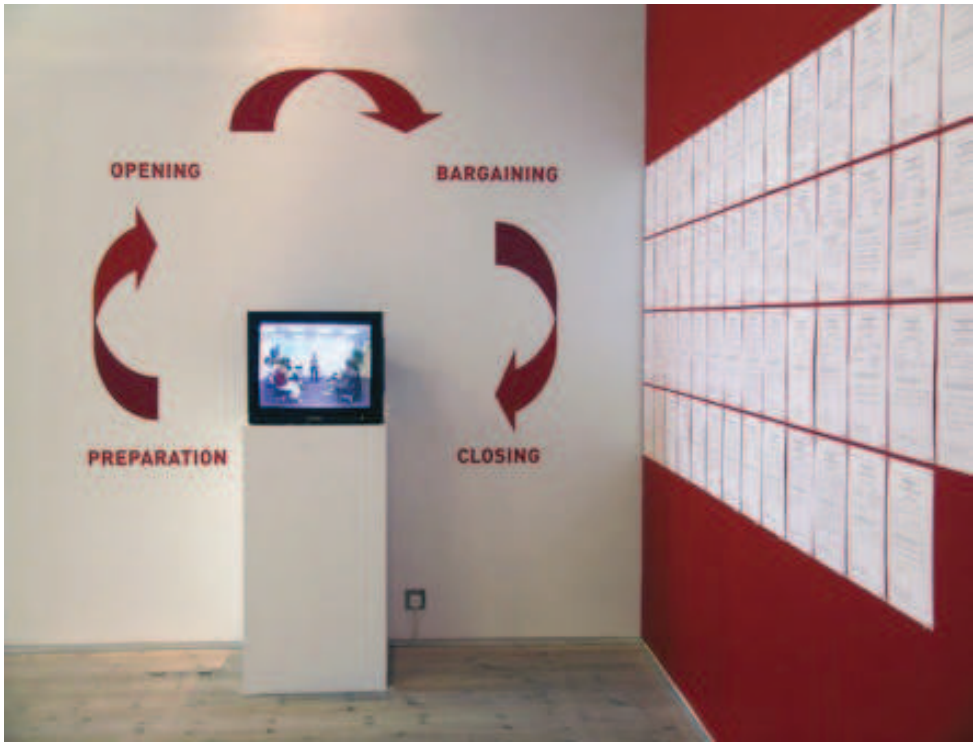


Figure 15: Carey Young *Win-Win (version 2)* 2005

Just as Win-win (version 2) uses the medium of the negotiation skills training course, so the subversive acts described above use elements of the school's mechanisms as media for developing and defining art practice. Carey states,

> The work's form and notions of its 'site' are a key element of its interest as a work and extend its reach far beyond the show and venue. Although it is a site-specific gesture in that it has been chosen for this specific location and team, both its site and form can be seen as transient, fluid and somewhat viral ... this piece is defined by having no end in time since it is likely to affect others in somewhat of a chain of reciprocal influence and effects. (Young, 2010)

There were no clear examples of students manipulating and subverting learning experiences or school mechanisms to their own ends in developing art works in the way described above. This may be due to the conceptual leap it would take

for a student to perceive of their own student experience. I was concerned with converting a pedagogic experience into an art experience, or manipulating a school mechanism into a process which had a dual purpose. To develop ideas along these lines would require a student to challenge the authority of the classroom in a way that they are usually strongly discouraged from doing so. However, the potential for this to happen was available. One student, student D, did make an interesting piece in which she manipulated the school to become a parody of itself (Figure 16). She hung a sign out of the art department office which read 'ACHIEVEMENT' in foot high red lettering. The sign turned the school building itself into an art object and was intended as an ironic labelling of the activity contained within.

Figure 16: Student D, sign

The common thread running through all of these works is the subversive manipulation of an act. The student piece described above was different in nature as this did not involve any interaction with participants. In the case of the assembly the manipulation was from a learning activity designed to encourage conformity to an art activity designed to encourage subversive behaviour. The unusual nature of the special report required the student to explain their ideas to the parent and also to attempt to explain the more complex notion of the interaction being defined as art. In ‘Win-win’ (version 2) this manipulation converted a training session on negotiation into an art piece that influenced the entire show.

In terms of the characteristics of rhizomic interaction, reflexivity and subversion, all three come into play in these acts. There is a rhizomic element, just as there had been in the previous collaborative interactions though this is less significant in some pieces. Once again, there is a relational quality to the work, particularly with the special reports. The subversive element is of critical importance to these pieces as they challenge the perception of the rigid structures of authority within the school. Most interestingly, these pieces develop the collaborative aspect of the previous work by adding a reflexive element. By using the mechanisms of the school as media, the work automatically becomes reflexive. It becomes not only a commentary on the school structures, but also on the art practice itself.

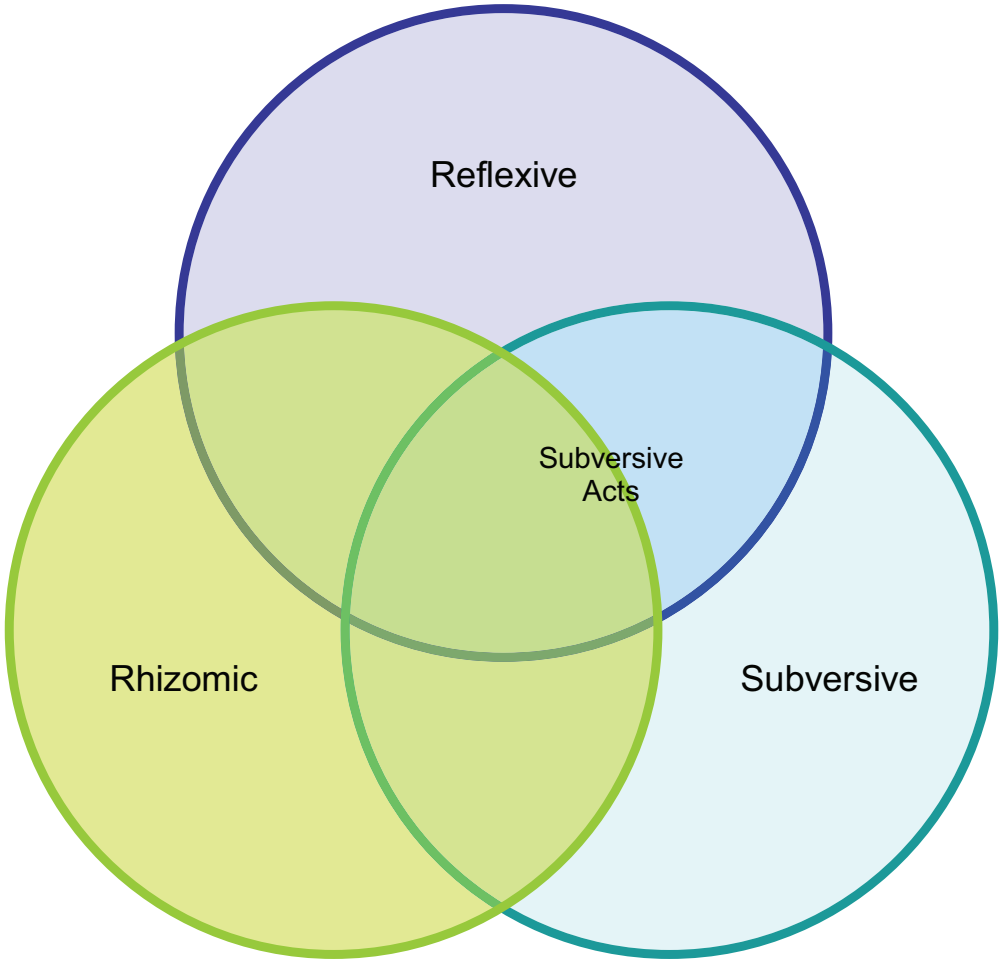


Figure 17: Location of 'Subversive Acts' in relation to the three key characteristics of the merged practice

As the 'Subversive Acts' contain all three of the key characteristics they are shown to be much closer to the centre of the diagram where all three rings intersect. As the rhizomic element is only present in some and not all of the pieces, the 'Subversive Acts' are placed only partly within the 'Rhizomic' ring.

Although largely successful, the previous stage in the development of the merged practice (subversive acts) proved problematic when I came to develop work for exhibition in 2008. The practice being largely studio-based, and drawing as it did on performance, relational and conceptual models, did not result in the production of artefacts. This, in itself, could not be described as a drawback of the practice as such. The work was valid and proving to be a useful method in developing a theoretical framework. However, the exhibition was to take place in a new physical environment, an exhibition space within the university, not in school. The merged practice, up to this point, had been developed and based on the relational understanding of participants within the school environment, in the creation of the work itself.

I was therefore concerned that by simply recording these experiences (by videotaping the assembly), or displaying the documented responses (as in the case of the special report), I may not have provided adequate information for the viewer to fully understand the practice in this new environment. Clearly, as Young shows in 'Win-win (version 2)' (Figure 15), there is a precedence for recording and exhibiting interactions in this format. As such, this is a valid method of display, as is the video recording of performed events. I understood this, but, I believed that the complexity of the concepts contained in the practice may be more easily communicated through a variety of approaches, including artefact-based work. I was also aware that this may prove to be a flawed assumption.

Although more than 50 years has passed since Duchamp declared in his 1957 lecture 'The Creative Act' that the viewer is a stakeholder in creating meaning in art, most audiences still approach 'artefacts' with a modernist view of the artefact, as holder of meaning (Macdonald, 1998, p.228). In this exhibition, meaning was to be created through interactions between artefacts and between artefacts and the viewer.

The exhibition *A Space For Work* was staged at Gallery North, Northumbria University in September 2008 as an interim PhD show. It included works by five GCSE and A Level students that were exhibited alongside pieces I had created in a direct parodic response (three of these works are described here). In creating this artefact-based work for exhibition, I established a self-imposed 'rule'. This 'rule' stated that I was to restrict myself to using only the same media available to my students. I did not allow myself to 'cheat' by using better quality materials, equipment or facilities. This enabled me to empathise with the restrictions placed on my students' practice and helped to bridge the divide between student art and teacher art. The intent, as explained in the artist's statement was to display works 'alongside each other in an attempt to challenge the authority of a hierarchical structure of values which places teachers' knowledge above that of students'.' (Radley, 2008)

Student E had constructed a paper dress sculpture (Figure 18). She experimented with a variety of types of wire placed within the layers of her handmade paper. Finding that certain wires rusted leaving unusual bleed marks she designed the dress around these distressed surfaces. I responded to this work by constructing my own dress sculpture. The skirt and neckline were created using the same method student E had employed to make her wire-rusted paper. Using a mannequin body as a basic structure, I layered strips of modroc to form a bodice, which was interlaced with paper fringing. The fringing consisted of torn tracing paper printed with extracts from my PhD mid-point report, making the piece a reflexive statement. Through the physical construction of the piece, I became much more aware of the complexity of the task the student had been required to perform (that of making the rusted paper). The construction of this piece was particularly problematic, and the outcome of this difficulty enabled me to draw on the support of my student as an expert.

> This was seen as having the additional benefit of the process of 'reverse influence', where teaching and the pupils' creativity can affect the teachers' own art. (Page *et al.*, 2006, p.149)

The work of student F was an interactive book (Figure 19). The book, itself a parody of an interior designer's manual or reference book for a fictitious home, contained pull-outs, pop-ups and textured panels. Each page was themed,

Figure 18: Left, *dress* 2008, Right, Student E sculpture

Figure 19: Left, Student F designer's directory, Right *mood board* 2008

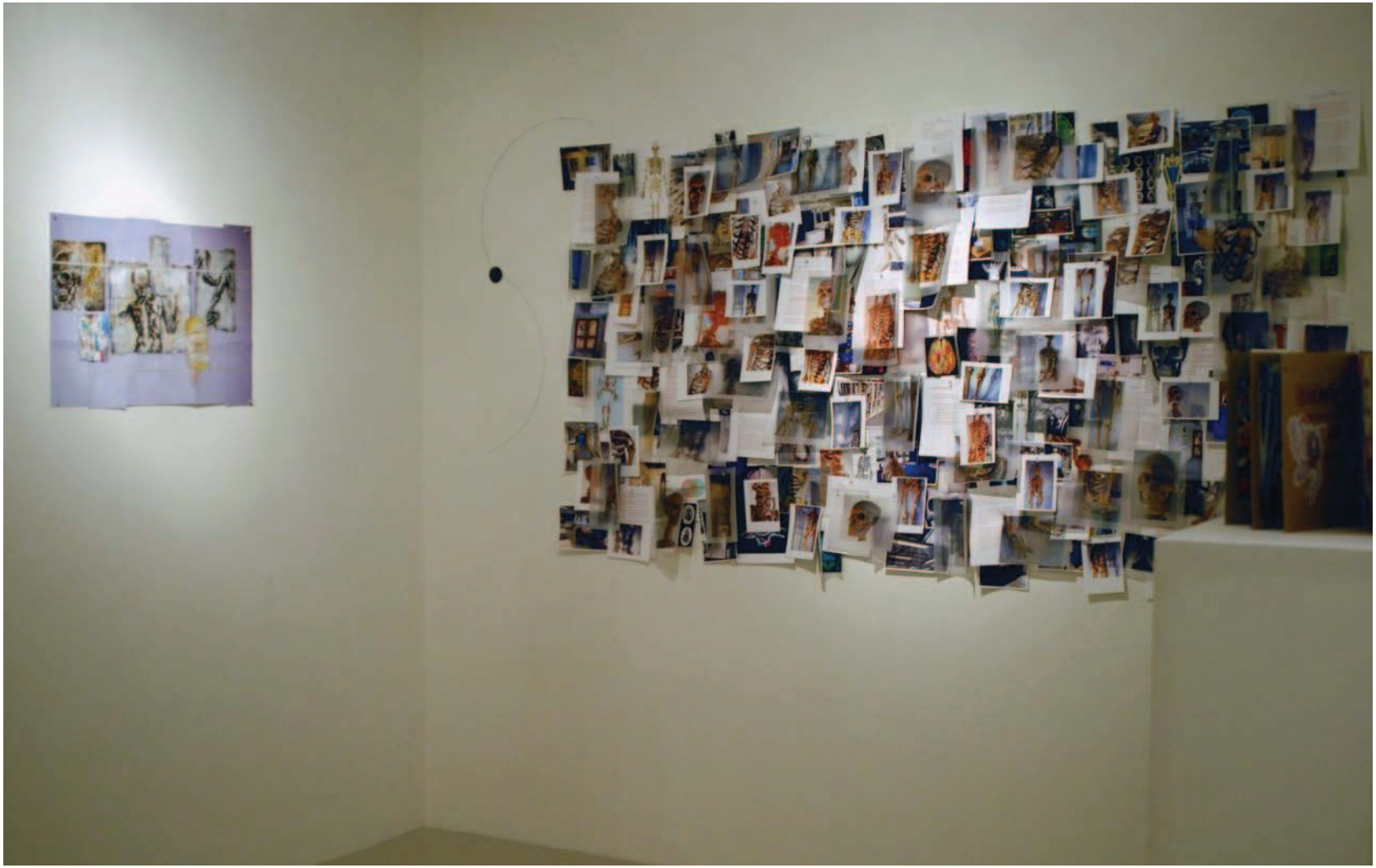


Figure 20: Left, Student G, installation, Right, *notice board,* 2008

based on a room in a house. The concept of interaction fitted easily within the exhibition, as did a piece of work which referred to different ‘rooms’. My parodic response was a two-dimensional collage which simulated a designer’s mood board. Instead of fabric swatches, paint colours and magazine clippings the piece became a reflexive mood board for the PhD research, including notes from seminars, art materials, writing and photographs of the art department.

Student G had produced a site-specific piece (Figure 20). This large-scale collage was created from painted canvas pieces, chalk and mixed media on paper and cardboard. Whilst being interviewed about this piece (for a separate video work) this student revealed her inspiration for the work came from a scene in a movie. Though she could not remember its name, the film had left an enduring image of a cluttered notice board in her mind. She used this visual memory of overlapping images, pages and ideas as an organising device in her sketchbook. This also formed the basis for the development in my parodic response. Using the theme of a skeleton (which she had explored in her sketchbook but not in the final piece), I constructed what looked like a heavily layered notice board. Images on the board were printed on transparent and opaque paper with skeleton photographs, diagrams, x-rays, MRI images and (reflexively) pages from my mid-point report.

Parody is a device frequently used by artists to create a dialogue (or intertextuality) between works. An example of this use of parody is Sherrie Levine’s *Fountain (After Marcel Duchamp: A.P.)* (Figure 21). Here Levine parodies Duchamp’s *Fountain* (Figure 22). The parody is not an exact repeat of the original form.

> I try to make art which celebrates doubt and uncertainty. Which provokes answers but doesn’t give them. Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority. (Levine, 1999)

Duchamp’s version is a ‘readymade’, a mass-produced form that he transformed into art by submitting it for exhibition to the ‘Society for Independent Artists’ in New York in 1917. The urinal, bought from the showroom of J L Mott

Figure 21: Sherrie Levine *Fountain (After Marcel Duchamp: A.P.)* 1991

Figure 22: Marcel Duchamp *Fountain* 1917, replica 1964

Iron Works, was placed on its side, signed 'R Mutt' and dated 1917. The work was submitted anonymously as Duchamp himself was a member of the board responsible for the exhibition. After much debate, the piece was not shown, even though the directors of the society had intended the show to be open to all submissions. The directors told the press it was 'by no definition a work of art' (Godfrey, 1999). As Duchamp made no public comment on the submission or its subsequent rejection, it is impossible to known his intention for certain. However, it can be speculated, that Duchamp was interested to see if the organisers would stick by their principles. When they did not, he resigned and his supporters wrote to the press questioning the decision taken by the board.

The debate surrounding the rejection of *Fountain* questioned not only what could be considered art, but more importantly, at a time during the First World War when the notion of institutional authority was being challenged, who had the authority to decide what could be considered art. The ignited debate became more important than the object itself, which soon afterwards disappeared. It is not possible to decipher the meaning of fountain from the form/content relationship but only from the relationships between the concepts of signature, art exhibit and mass-produced object. As such, the work questions the bourgeois values of the artist (an individual) as creator. The piece became the cornerstone of conceptual art developed in the 1960s. Conceptual art

attempted to be a critical investigation of external issues rather than a reduction or eradication of them, particularly considerations concerned with the discursive element of art (Burgin, 1986). Conceptual artists sought to eliminate the theorist/practitioner divide and tried to bring theory into the studio. Conceptual art was one route to bridging the divide between theory and practice.

By parodying Duchamp's *Fountain,* Levine references this volume of twentieth century art history and adjusts it to add her commentary. Levine's sculpture is not a replica of the Duchamp original but is a contemporary model of a urinal, cast in bronze. A traditional medium for sculpture, the bronze is highly polished transforming the object into a unique artefact, rather than a 'readymade'. Levine has created a number of works throughout her career which parody (or appropriate) the work of significant male artists of the early 20th century, drawing attention to the near absence of female models of practice during the period. Her work could be described as an attempt to re-write art history by adding an afterthought or update to the work of her male counterparts. (http://www.aftersherrielevine.com/index.html, 2010)

This form of direct parody, described in the examples above, is subversive by nature, challenging the authority of the teacher by using student art as a model rather than works of renown. The method is successful in developing art outcomes, particularly in the creation of artefacts, and though there were pedagogic outcomes, these were indirect. A group of students, including those who were directly involved, visited the exhibition whilst it was shown at the gallery. The exhibition was also later re-installed in school so there were opportunities for students to develop their own understanding of the concepts. The exhibition was particularly meaningful for those students whose work was parodied. The work produced opportunities for reflexivity, commenting as it did, not only on the relationship between teacher and student, but also on the study of the PhD itself. This method did not present adequate opportunities for rhizomic interactions. Though the work was concerned with the interaction between a student piece of work and the teacher's, the works themselves were constructed in isolation.

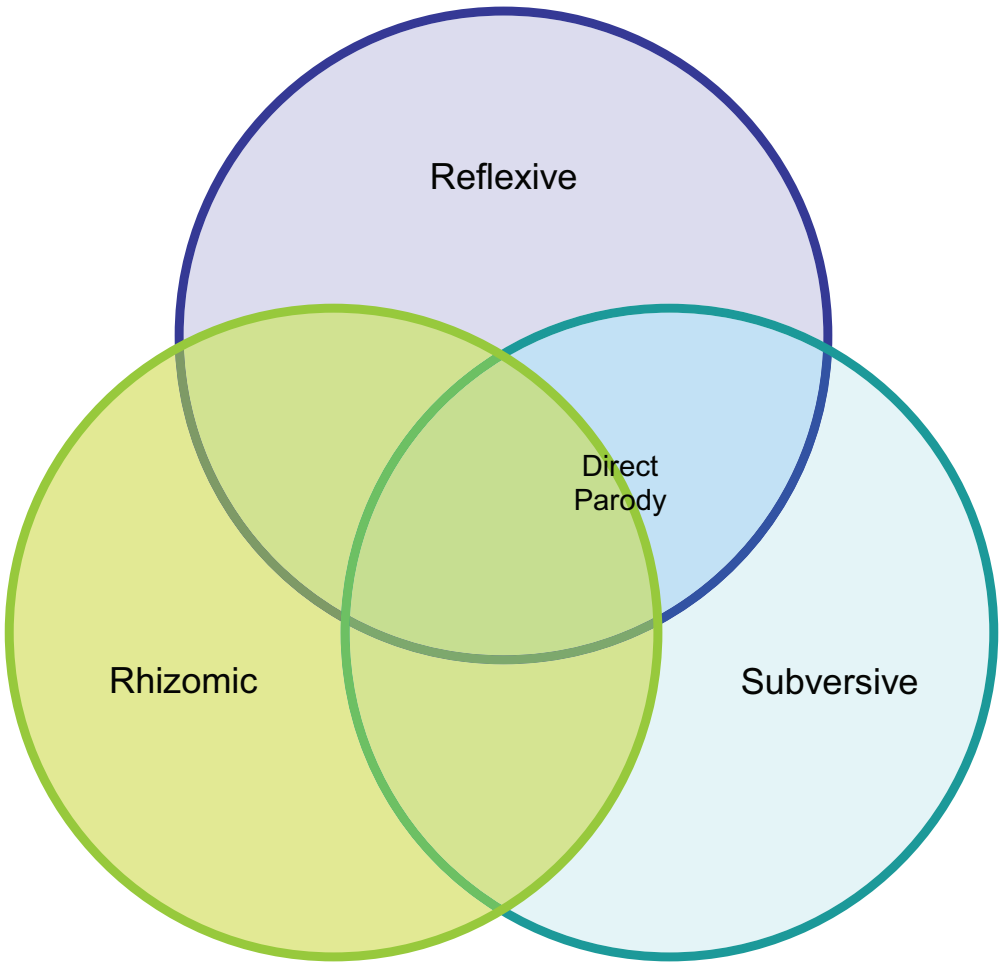


Figure 23: Location of 'Direct Parody' in relation to the three key characteristics of the merged practice

The works described a 'Direct Parody' were located in the same region of the diagram as the 'Subversive Acts' had been. Like the 'Subversive Acts' the subversive and reflexive characteristics were consistent in these pieces, though not all works contained a rhizomic element. This also placed the 'Direct Parody' works only partly within the 'Rhizomic' ring.

The roots of the concept of rhizomic diagrams lie in the development of the mid-point report. Northumbria University requires its PhD students to submit a 5,000 maximum word-length report, at the mid-point of their study in order to formally assess the progression of their research. The scope of this present research required me to amass, comprehend and exploit a wide range of texts from a variety of fields. Due to my dyslexia, I found it easier to develop coherent groups of concepts when I created a visual system for organising information. Figures 24, 25 and 26 show the first diagrams constructed in my studio over the period of preparation for the mid-point report. In Figures 24 and 25 there are a number of A5 index cards, each containing a concept that was to be introduced in the report. The larger sheets of A4 file paper contain handwritten notes taken from a wide range of referenced sources. All the sheets were blu-tacked so that they could be re-arranged into groups representing paragraphs and sections. Figure 26 was a 'spider' type diagram describing the constituent parts of this present research. I used coloured 'post-its' to visually group concepts as they occurred to me during the writing of the mid-point report. Figure 26 became the starting point for this present final report. Organising these written concepts visually also enabled me to make connections between the theoretical and the (mainly) visual practice-based components of the research.

These diagrams were created at the time with no intention of their being part of the practice-based component of the research. However, on completion of the mid-point report, I reflected on the process of developing these diagrams and recognised the potential they possessed for helping to describe links between theoretical concepts and the practical elements of the merged practice. Diagrams, such as charts, plans, brainstorms, mind maps and concept maps are visual devices often used by art students in generating initial ideas, organising concepts and planning for a final piece. Figures 27 to 30 show a variety of approaches one student (student H) took to using diagrams in her sketchbooks.

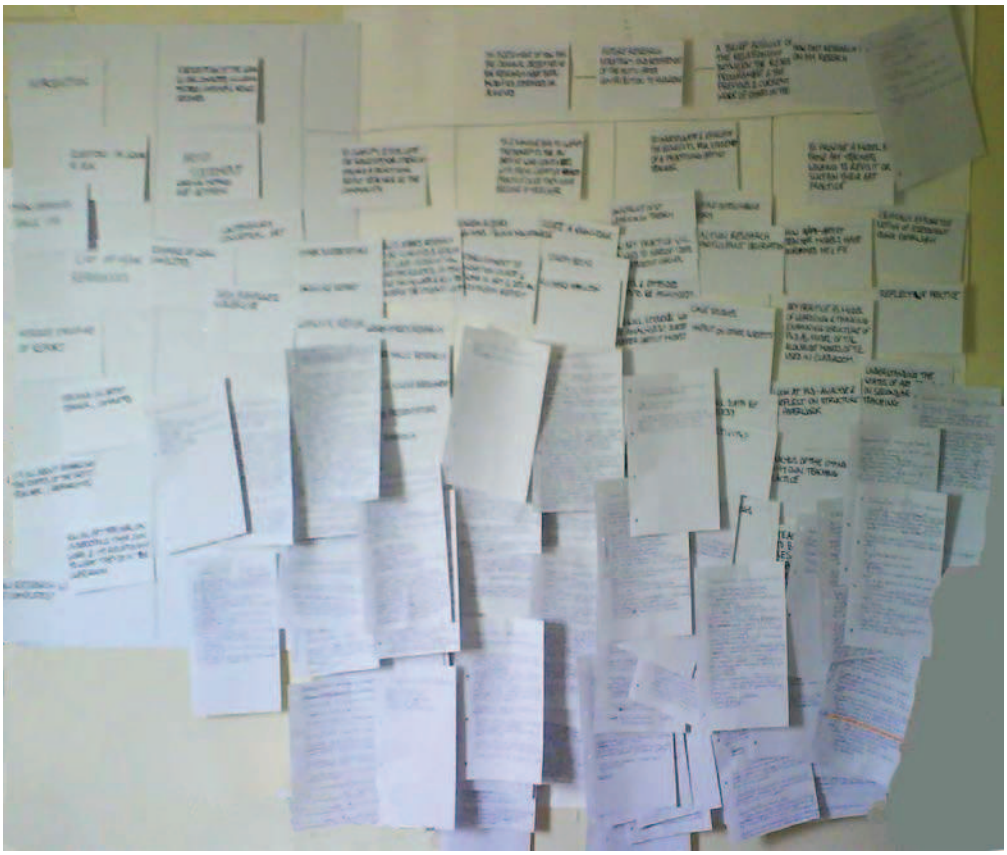


Figure 24: Diagram of PhD mid-point report – initial ideas

Figure 25: Diagram of PhD mid-point report – final plan

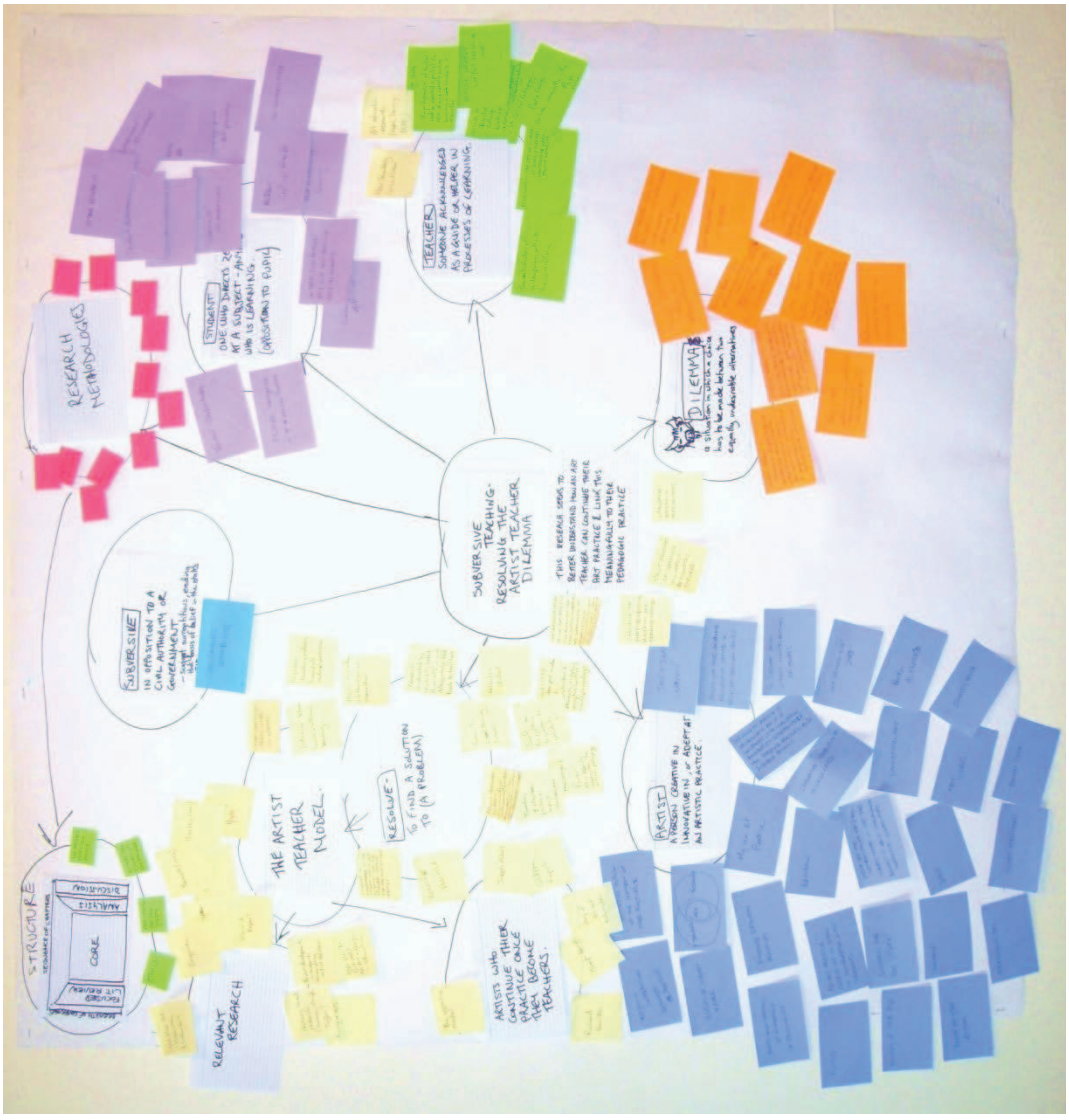


Figure 26: Diagram of PhD report concepts

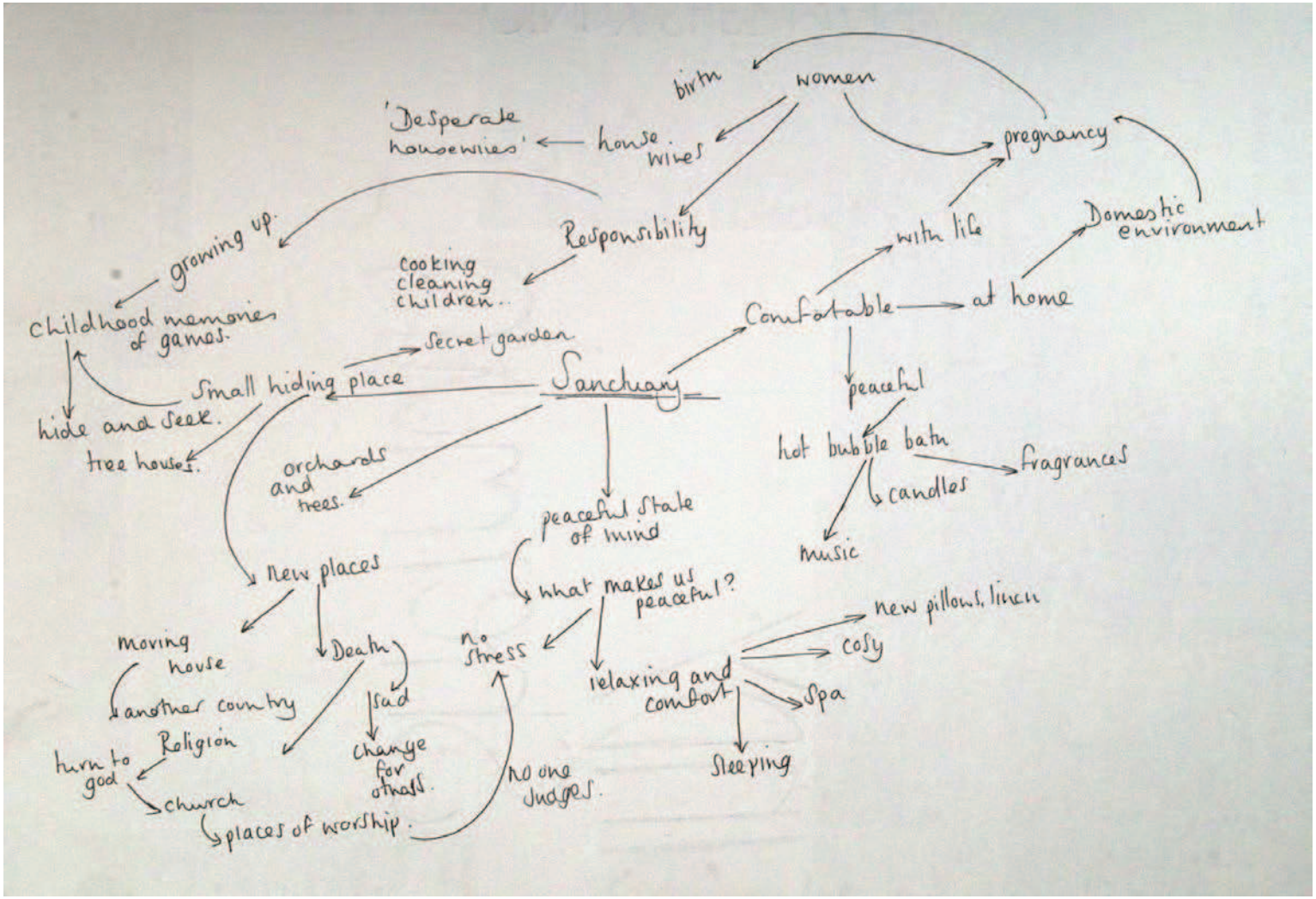


Figure 27: Student H, concept diagram

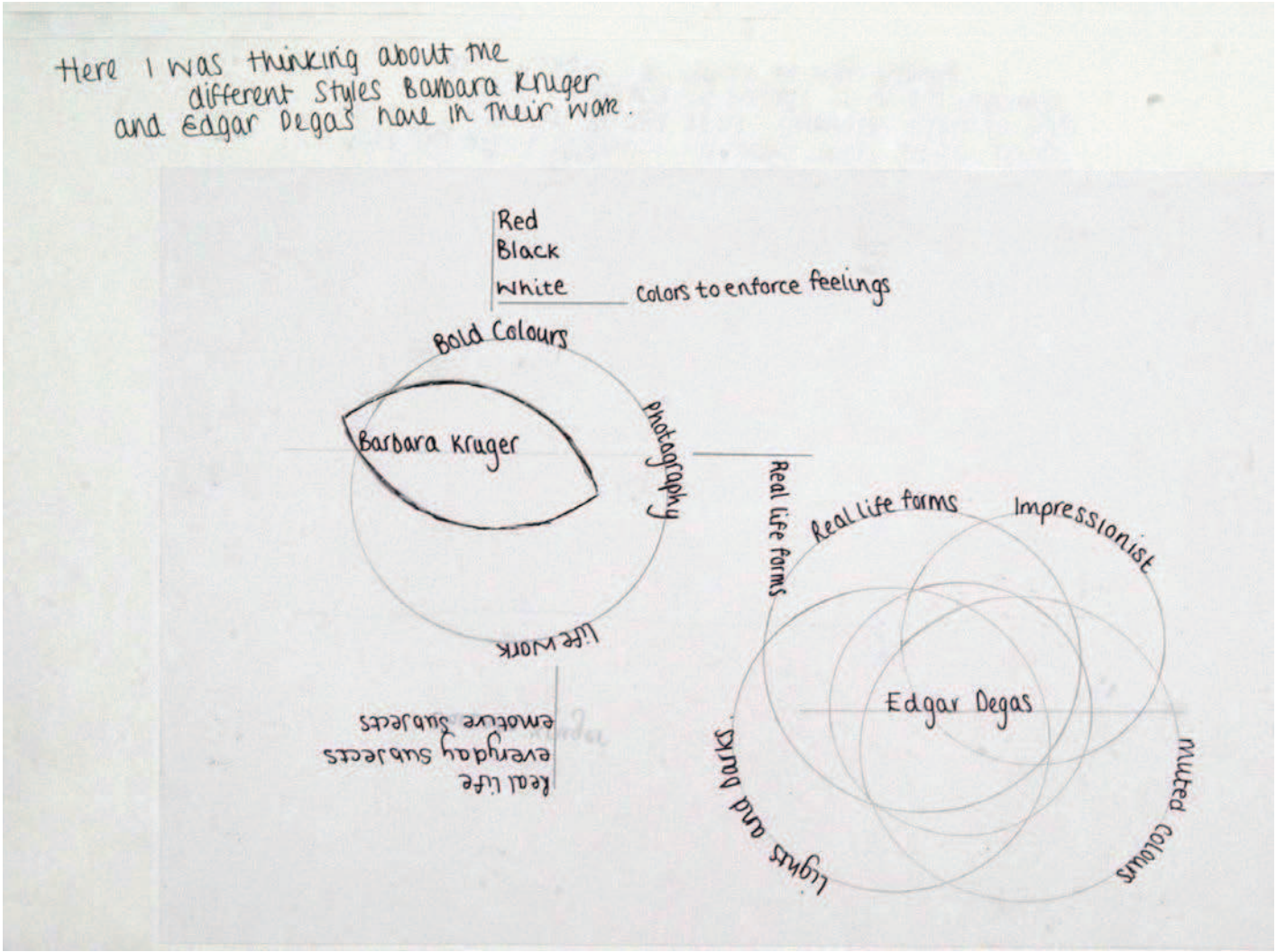


Figure 28: Student H, artist research diagram

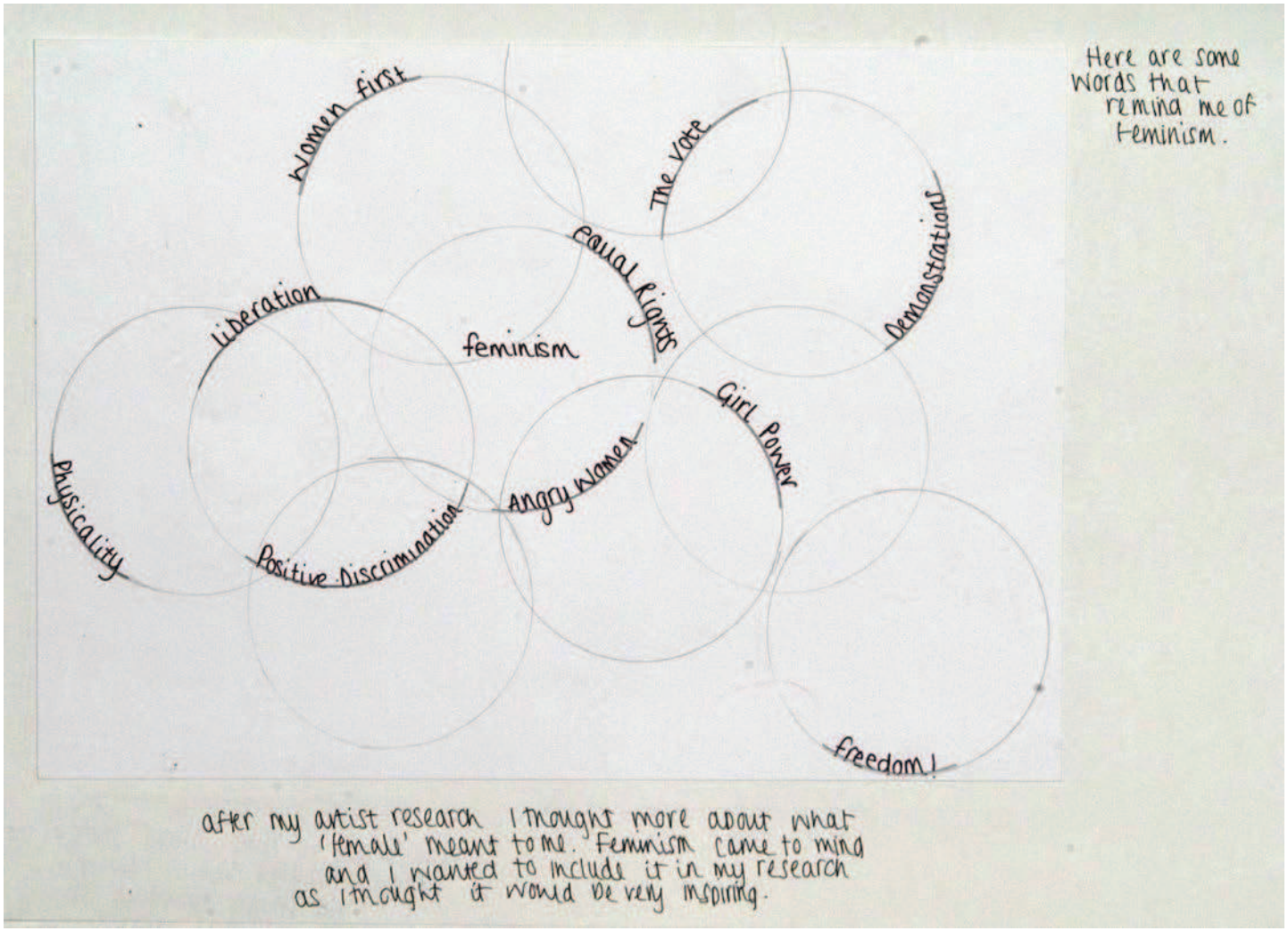


Figure 29: Student H, concept development diagram

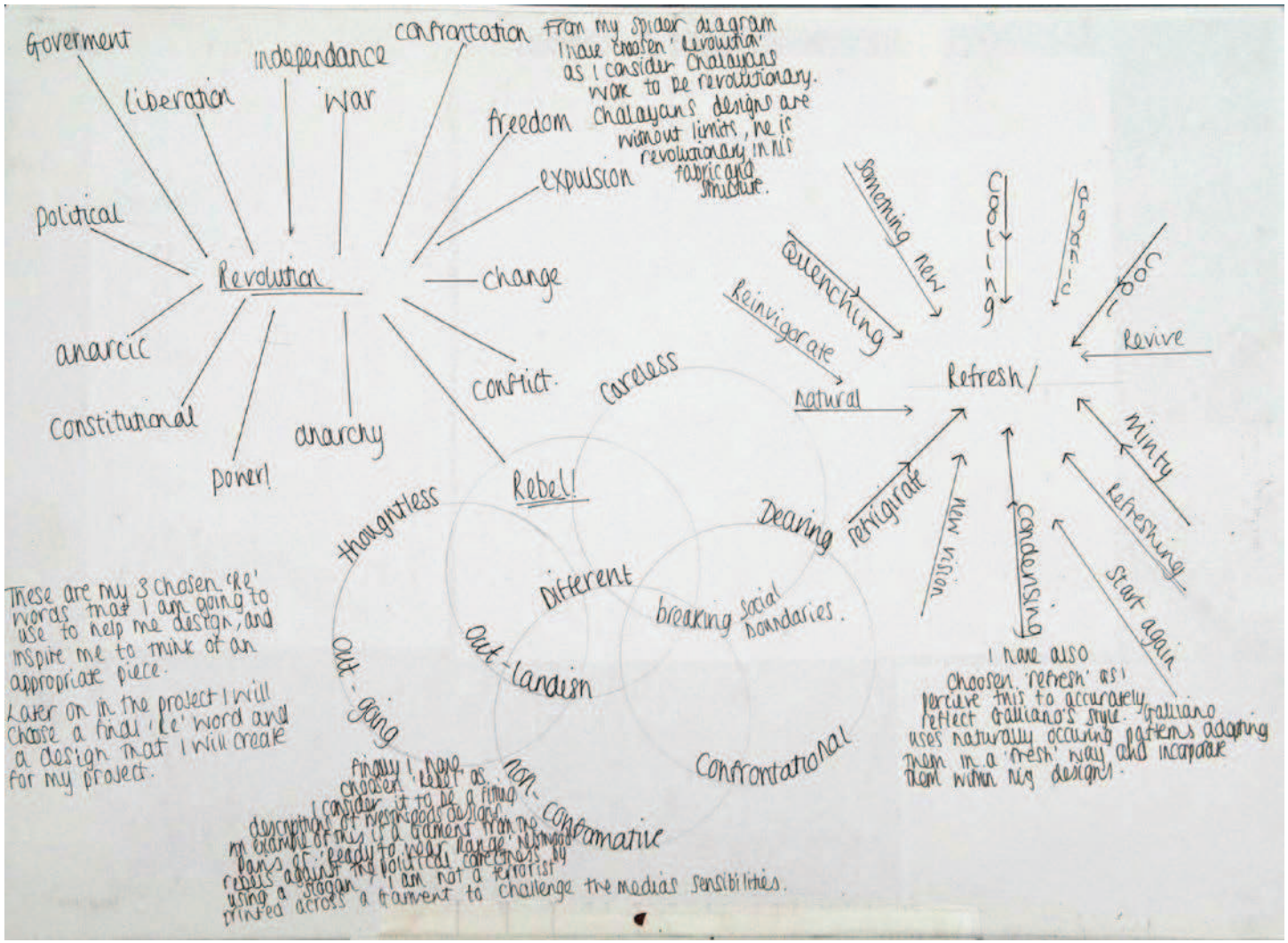


Figure 30: Student H, idea development diagram

Once the mid-point report had been completed I wanted to find a way to communicate the ideas contained within the report to my students. With the success I had achieved with the diagrams in developing the structure of the report, it was logical to use this device once again in communicating this structure to my students. Diagrams and display charts are often used by teachers as a pedagogic tool to communicate concepts and themes, as in the chart constructed by Geys described in chapter 5. In this vein, I constructed a rhizomic diagram in the corridor of the art department (Figure 31).

On the extreme left were labels referring to questions asked in the assembly on subversive art (which had recently taken place) (Figure 12). On the extreme right was a blackboard containing a chalk-drawn diagram showing the location of my art practice in relation to my pedagogic and research practices. The board was itself a reference to Beuys's use of blackboards (Figure 3). Running along the base of the central section was a series of small pink dots. Each dot represented a bibliographic reference made in the mid-point report, with full details of the reference given beneath the dot. Other coloured dots were used in the main body of the diagram, each colour representing a different section of the written work. Each coloured dot referred to one paragraph, the main concept of which was printed next to that dot. Images were also used throughout the diagram to help show the evolution of thinking. The full text of the report and all the preparatory notes taken in compiling the report were also attached to the diagram.

The concept of the rhizomic diagram was further explored in 'A Space for Work' (Figure 34). On entering the exhibition space the viewer would first see a floor plan and an artist's statement which introduced the concept of the show. Each of the exhibits was allocated a coloured dot alongside of which was a curved and tapering arc drawn in graphite directly onto the wall which pointed from the dot to the work (see Figure 18). These coloured dots acted as markers that were referenced in the rhizomic diagrams, the floor plan and one of the parodic artefacts. On one wall space were two adjoining mural-sized rhizomic diagrams which described conceptual connections that had been considered in developing the exhibition. One diagram traced the formation of ideas of both the

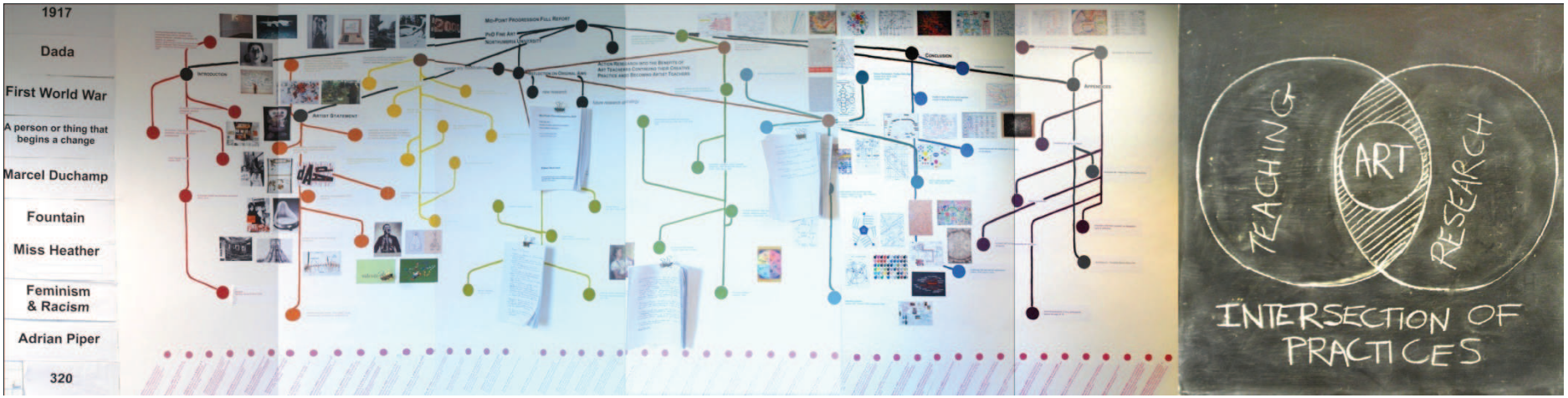


Figure 31: Rhizomic Diagram of mid-point report

Figure 32: Detail of Rhizomic Diagram of mid-point report

Figure 33: Detail of Rhizomic Diagram of mid-point report

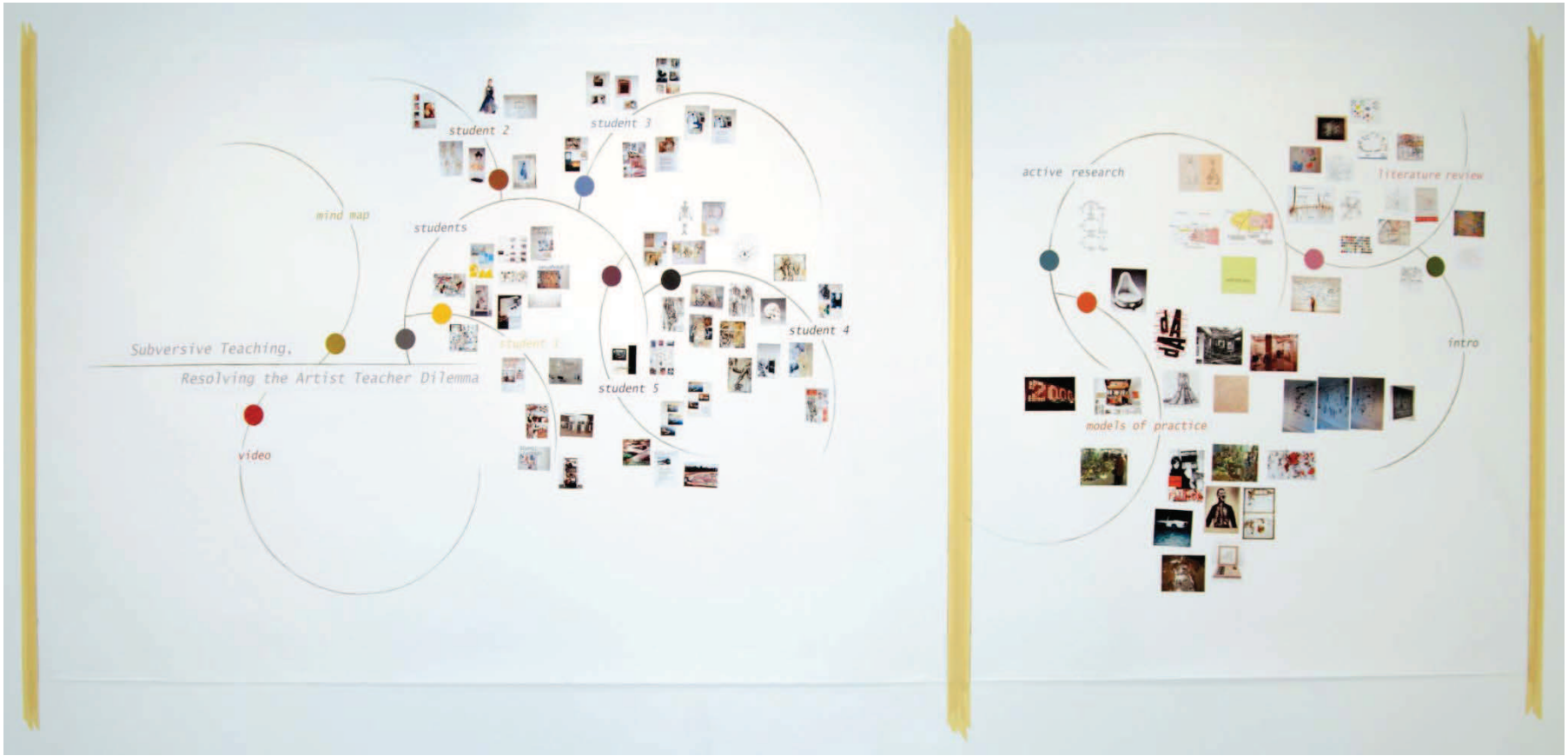


Figure 34: Rhizomic Diagram from *A Space for Work*

students' original works (using images taken from the students' sketchbooks) and my parodic responses contextualising these within the overall structure of the exhibition. The second indicated the separate strands of the thesis structure. The diagrams used the same coloured dots and graphite arcs that were used as label mechanisms next to each element of the exhibition. The exhibition could have been understood to be a physical manifestation of the rhizomic diagram, or the diagram could have been seen as a guide to the reading of the show.

Keith Tyson has used diagrams in his practice. *An Open Lecture about Everything That Was Necessary to Bring You and This Work Together at This Particular Time* (Figure 35) is an example of Tyson's approach which is quite similar to that taken in the above rhizomic diagrams. Tyson has created a number of works he calls Studio Wall Drawings. These are works on paper measuring 158 x 126 cm. The dimensions are identical to a wall in Tyson's original studio where he began creating the diagrams which include drawings, notes, thoughts, ideas, plans and connections, putting them, 'in a space somewhere between a map, a poem, a diary and a painting' (Tyson cited in Hayward Gallery, 2010). One such piece, an elaborate construction titled *Studio Wall Drawing: From August 1969 to October 2007: Song of Myself...,* (Figure

Figure 35: Keith Tyson *An Open Lecture About Everything That Was Necessary To Bring You And This Work Together At This Particular Time* 2000

Figure 36: Keith Tyson *Studio Wall Drawing: From August 1969 to October 2007: Song of Myself...* 2007

36) consists of 24 such interconnected panels. Tyson considers these works to operate as both sketchbook and journal. Archer (2010) describes the recurrence of three themes that run consistently through these pieces.

> Firstly, they show the development of Tyson's work, containing references to the ideas with which he is preoccupied at the time, and thoughts about the structure and making of new series and individual pieces. Secondly, they relate to the emotional climate in which he is working. His own feelings, state of health and immediate circumstances contribute to this climate, but so do the emotional states of all those others who work in and visit his studio. Thirdly, there is the influence of things happening beyond the studio that nonetheless have an impact such as an act of terrorism, a sudden change in the stock market, a discovery, a disaster, or similar noteworthy event. (Archer, 2010)

The presence of the three themes (or as he calls them 'strands'), he believes, prevents the works from being read as 'musings of an isolated, lone artist' (Archer, 2010). Alternatively, they can be understood as 'a series of focal points at which a host of individual and global vectors meet' (Archer, 2010).

The rhizomic diagrams are productive as they can be utilised in such a variety of ways, from thumbnails sketches on a post-it, to huge detailed complex rambling organic mural-sized epic displays integrating both two and three-dimensional ideas. They can be used for a myriad of purposes with outcomes that serve teaching, art and research ends. Innately rhizomic, these diagrams ultimately serve as a useful method of making connections between otherwise disparate concepts. There is a form of subversion in play here. The development of the diagrams was influenced by students' experimentation, thus challenging the idea of teacher as expert. However, this was an indirect rather than intrinsic form of subversion. Where I found the particular usefulness of the rhizomic diagram to the merged practice was in the method's reflexive potential. The diagrams were open fields where any concept I was considering in the moment could be visualised and attributed rhizomic connections.

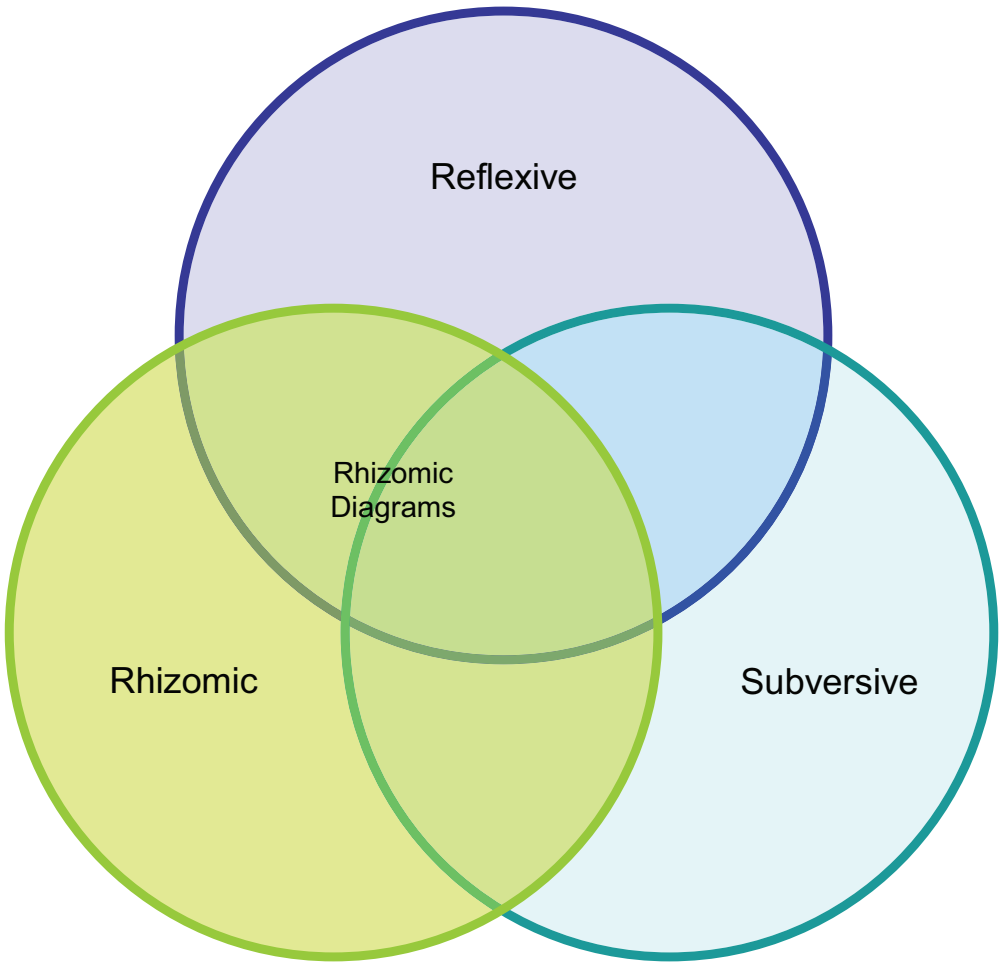


Figure 37: Location of 'Rhizomic Diagrams' in relation to the three key characteristics of the merged practice

The 'Rhizomic Diagrams' were both reflexive and rhizomic by their nature and so are shown in this diagram to be located on the intersection of these rings. As the subversive element was less clearly defined (and in some cases not present) the 'Rhizomic Diagrams' are shown to fall on the border of this ring.

The concept for the critical discourse videos was grounded in the video work exemplified in the MA exhibition 'the second life' in 2003. In that video, the concept of the exhibition was reflexively discussed, leaving an open-ended question for the viewer/participant. As I was approaching the end of my second year of (part-time) study on the PhD programme, I became, once again, interested in the reflexive potential of the art practice. I wanted to use this potential to explore the merging of my art practice with my pedagogy and also to try to better understand my own learning as a student on the PhD programme. As such, any tutorial sessions (with my supervisory team or other tutors) that took place after this time were video recorded. These videos served a three-fold purpose. Firstly, the recordings were valuable archive footage of tutorial conversations that could be reflected on to help develop research practice. Secondly, the videos could be edited to enable experimentation in the context of my art practice. Finally, these edited works served a pedagogic purpose as they could be shown to my own students to help them understand that the difficulties they experience in developing their own creative practice are common to all arts practitioners, including their teacher.

In preparation for the PhD interim exhibition 'A Space for Work' (2008) this video interview approach was extended to include a series of interviews with those students whose artefact-based work was to be parodied. Discussions with these students and with my supervisor about the concept of the exhibition were recorded over a number of weeks prior to the show. These recordings were edited to present an approximate narrative that was projected as part of the exhibition (Figure 38). The editing was performed on Windows Movie Maker, a simple editing program available in the school.

The video used one particular tutorial session held with my supervisor, in which I described my ideas for the show, as the narrative thread for the video. This narrative was interspersed with conversations I had recorded with each student. In these conversations I asked the students to describe in detail their thought processes when creating the pieces of work I had later parodied. I then

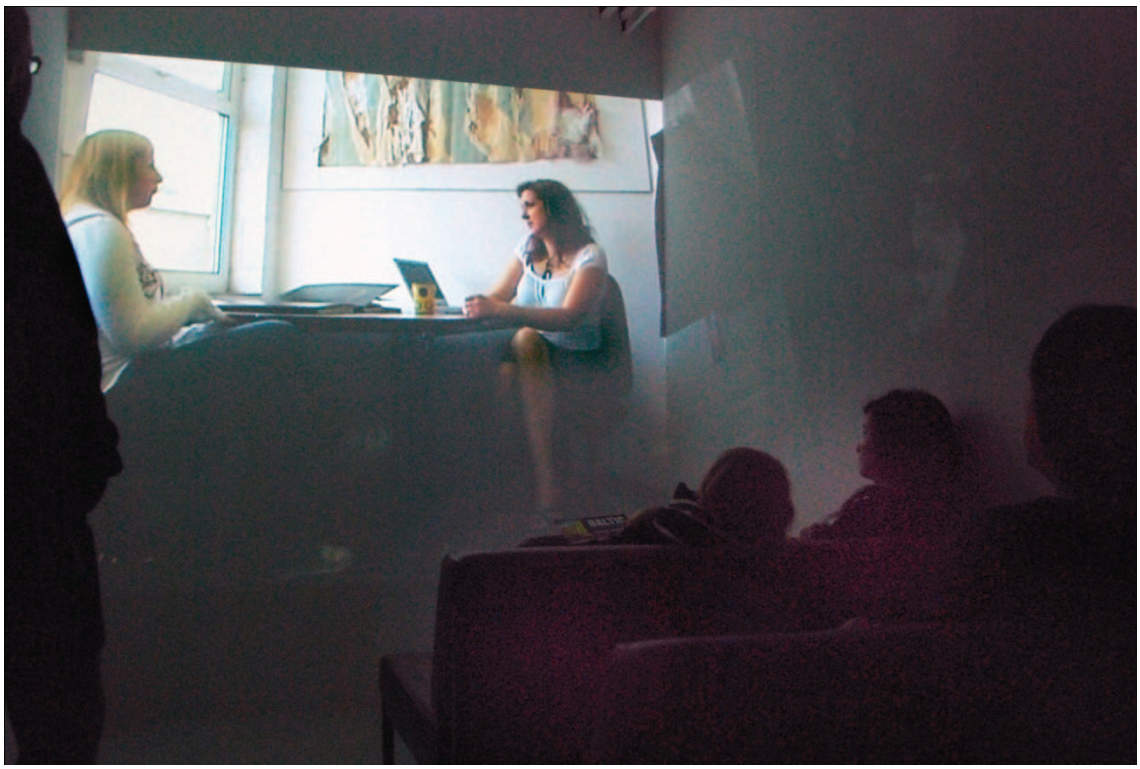


Figure 38: Critical discourse video in *A Space for Work*

explained to each how I was using their work in the exhibition and asked them to contribute any ideas they might think would be of use. 'The video seeks to illuminate the very intimate and often hidden process of developing creative ideas' (Radley, 2008). Further discussion about the video work took place in lessons and additional individual interviews were later recorded. This created a perpetually changing, edited and re-edited series of video works. As Bourriaud argues, this exhibition can be judged on the basis of the inter-human relations that it represents. Art practice can use the whole of human relations and social context rather than independent and private space as its subject.

> With video, the difference between the actor and the passer-by tends to diminish. It represents the same development in relation to the film camera as that announced by the invention of paint in tubes for the impressionist generation. As light and easy-to-handle tools, they make it possible to capture things *out of doors*, and permit an offhandedness with regard to the material filmed-something that was not possible with heavy film equipment. (Bourriaud, 2002, p.74, italics in original)

Figure 39: Critical discourse video – supervisory tutorial footage

Figure 40: Critical discourse video – *A Space for Work* debrief footage with supervisory team

Figure 41: Critical discourse video – *A Space for Work* debrief footage with A Level student

Figure 42: Critical discourse video – A Level lesson footage

One student (Student I) analysed the video shown in *A Space for Work* using the piece as a starting point for exploration culminating in a video work of her own. The video she created was submitted as part of her Critical and Contextual Studies A level. She interviewed a series of people, showing them slides of contemporary art and asking them a series of questions about their thoughts on the works. Interviewees were selected on the basis of possession of (or lack of) art knowledge so that varied views were represented. Figures 43, 44 and 45 show this student's planning for the video in her sketchbook.

The critical discourse videos proved to be particularly successful for a number of reasons. Firstly, and of significance to the merged practice, they are a method of collecting a wealth of material from which can be developed valid ideas without investing much additional time. Added to this, as already mentioned, the outcomes produced are threefold, that is, art outcomes (the video works when exhibited), pedagogic outcomes (the conversations both in the videos and conducted about the videos) and research outcomes (discussion which progressed the research understanding). Finally, the videos are the most successful method to balance all three of the merged practice's characteristics. They produce a continual reflexive relationship between concepts. There is also a subversive element in the portrayal of teacher as student and student as teacher, which can be extended by editing decisions. The openness of the discussion produces a rhizomic flow of relational interactions.

Figure 43: Student I, sketchbook analysis of critical discourse video shown at *A Space for Work*

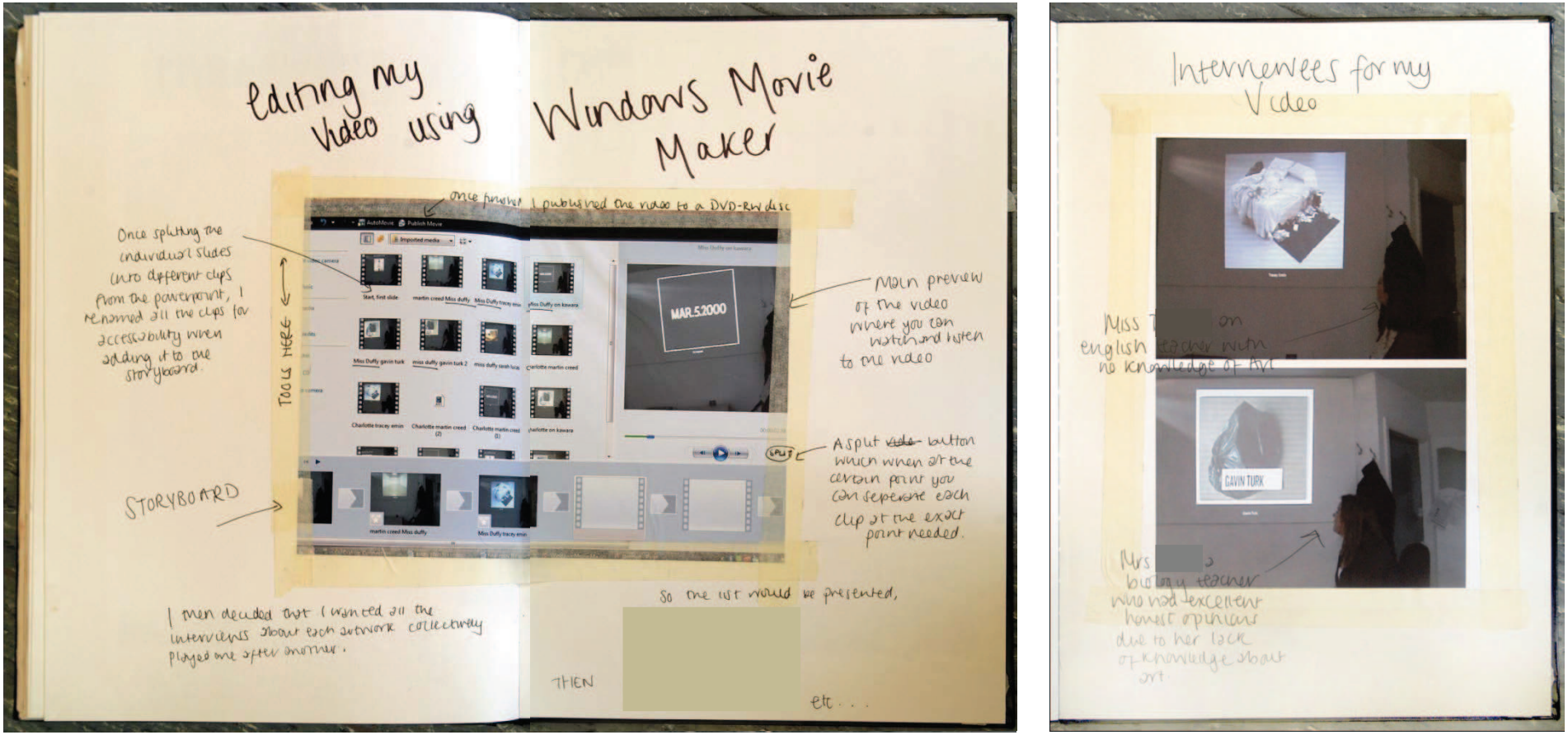


Figure 44 & 45: Student I, sketchbook development for critical discourse video submitted for A Level Critical and Contextual Studies

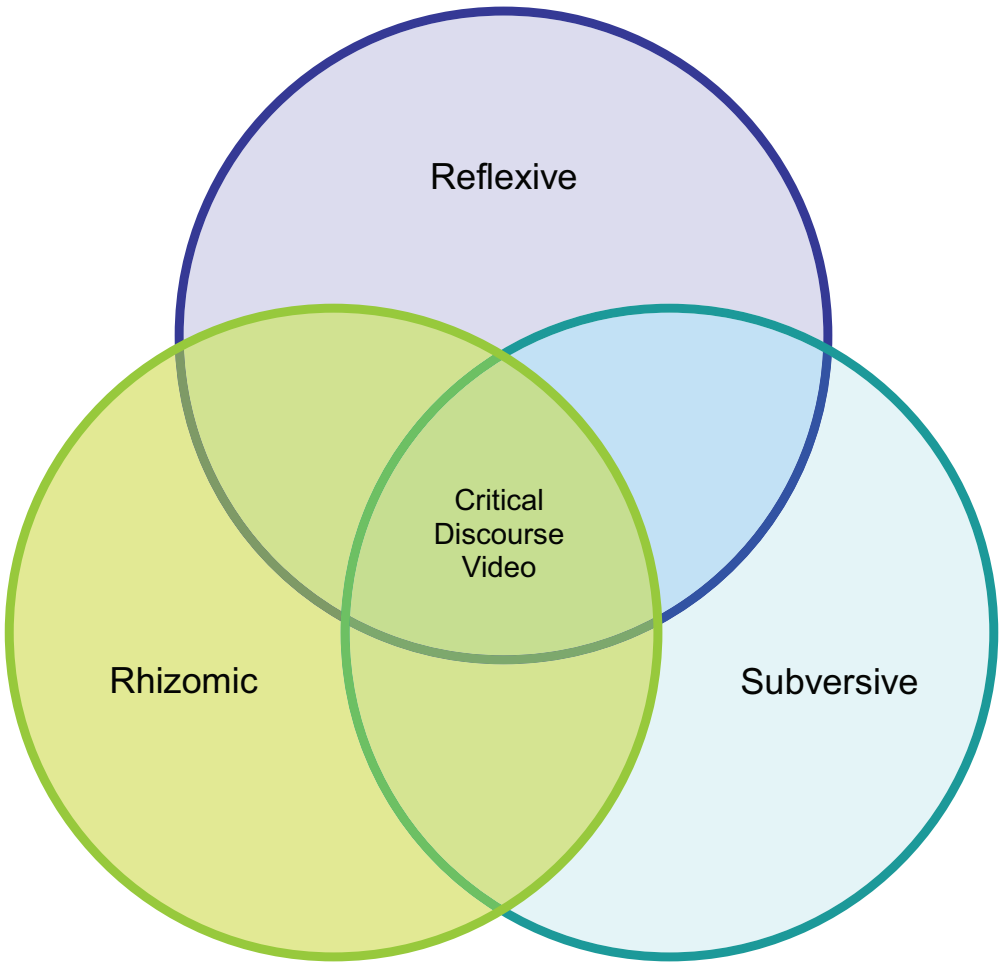


Figure 46: Location of 'Critical Discourse Video' in relation to the three key characteristics of the merged practice

The 'Critical Discourse Video' method is the only one of the five methods that consistently contained a balance between all three key characteristics (reflexive, rhizomic, subversive). As such, the 'Critical Discourse Video' pieces were placed at the centre of the above diagram where all three rings, 'Reflexive', 'Rhizomic' and 'Subversive' intersect.

CHAPTER 7. EVALUATION OF THE MODEL

Introduction: 7.1

This chapter will begin by reviewing the discussion covered thus far. The dilemma experienced by art teachers can engage them in a problematic relationship between their identity as a teacher and as an artist. Art teachers believe that being able to practise as an artist improves their confidence in the classroom and therefore enables them to teach more effectively (Adams, 2003, p.193). However, as they often do not have the time, support and necessary recognition for their additional effort, either by their employers, or the art world. Indeed, there is a danger the artist teacher could be seen as inadequate in both roles. This debate takes place in an environment where the teaching of art in secondary education, though successful by the standards of examination statistics, operates in a circular system. This system has produced an orthodoxy, often referred to as 'school art', which enables students to gain success at examinations but is neither relevant to contemporary art practice and visual culture, nor prepares students adequately for future study in the discipline.

The model of artist teacher is prevalent within schools of art in institutions of higher education where art tutors receive the necessary support to continue their creative practice. Historically there has been a separation between the expectations placed on art teachers at secondary level and art tutors at higher education. This divide may have widened after the Coldstream Report stated a preference for the teaching of art to be undertaken exclusively by artists, regardless of their pedagogic ability. The report also endorsed an additional year (the foundation course) for art students which confirmed and emphasised the lack of preparation students received at secondary level. More recently, there have been signs of a narrowing of this divide. Programmes such as the Artist Teacher Scheme have validated the artist teacher model in secondary education and there have been steps within higher education in general towards greater understanding of professional pedagogy at this level.

The concept of the merged artist teacher practice can be better understood within the context of existing theory. Art practice and pedagogic practice may reside within separate disciplines but there are areas where common ground can be found. The characteristics identified in this present study as being representative of the merged practice are rhizomic interactions, subversiveness and reflexivity. For each of these identified characteristics, pairs of theories have been analysed to illustrate potential areas of synthesis.

The artist teacher model of practice may be useful in developing pedagogy in a field of art that is in a constant state of flux. The ATS is clearly a useful tool in making teachers feel more confident, 'improved confidence as both artist and teacher was partly attributable to the teachers' collective experience of revisiting their practice' (Adams, 2003, p.192). The ATS gives participants the opportunity to be involved in a network, gaining the support of likeminded individuals that can mitigate the sense of isolation often felt by art teachers, particularly those who operate in small departments (Adams, 2003, p.192). The ATS enables participants, not only to re-engage with their art practice, but also to make connections between the world of contemporary art and 'school art'. The scheme updates teachers' knowledge and belief in their own competence, leading to enhanced performance in the classroom (Adams, 2003, p.193).

The dilemma of the artist teacher, identified earlier, may be resolved if the roles of artist and teacher are not viewed as separate or oppositional, but instead are perceived as a merged model of practice. In order to test this theory I explored a number of different methods in which aspects of art practice and pedagogy were integrated. Five of these experiments were discussed in chapter 6 and analysed in accordance with the three key characteristics of the merged practice identified in chapter 4. These experiments illustrated a number of methods that challenge the notion that artist and teacher are necessarily oppositional roles and present a model of a merged practice and show how this can be applied in a practical situation. This final chapter will discuss previous criticism of the artist teacher model of practice and consider how the model of the merged practice addresses these issues. In conclusion, I will make a

number of recommendations regarding support for this model in practice and the future of art in secondary education.

Challenges to the artist teacher model: 7.2

Day (1986) in 'Artist-teacher: a problematic model for art education', put forward a comprehensive argument criticising the artist teacher model of practice in secondary education. Though this article focuses on secondary education in the United States and was written over twenty years ago, the criticisms Day presents are still relevant and worth considering here whilst reflecting on the merged practice model described in chapter 6. Day (1986) considered seven arguments when defining the artist teacher model as problematic when encountered in secondary education:

1. Does the term, which places the artist before the teacher, place teaching in a position of secondary importance?
2. Does the term imply that a person must first be an artist in order to qualify as a teacher? This implication is contradicted by commonplace instances of good artists who are poor teacher and excellent art teachers who do not engage in art production.
3. Do the physical, emotional, and time demands of teaching detract from the artist-teacher's art production? Does the distraction of teaching responsibilities tend to be resented by the artist-teacher?
4. Is the inward focus of the artist on personal creative expression incompatible with the outward focus on the welfare of students required of the teacher?
5. Does the artist-teacher receive primary personal and professional satisfactions from the production of art or from the educational growth of pupils? If the artist role provides primary satisfaction, isn't this a conflict of interest in light of the source of remuneration?
6. Why is art the only field or subject in education that employs a hyphenated image for the teacher? Parallel terms such as mathematician-teacher, athlete-teacher, or scientist-teacher are rarely seen in practice or in the literature. Doesn't the artist-teacher label place importance on the teacher rather than on the subject to be taught and learned?
7. Isn't the basic assumption of the artist-teacher model, that art education means only art production, an obsolete assumption? (Day, 1986, p.41)

1. Does the term, which places the artist before the teacher, place teaching in a position of secondary importance? (Day, 1986, p.41)

This argument may stem from the need of the secondary art teacher to defend their role as professional pedagogue. This could be an extension of the divide between the (absence of) expectation to practise art placed on the secondary teacher of art and the contrary expectation placed on the art tutor in HE. As discussed in chapter 3, this divide is beginning to narrow and as such the defensiveness of this argument is beginning to be lessened. The term artist teacher does indeed place the artist first which, it could be argued, suggests the importance of the former over the latter. However, it could also be argued that the term implies that the artist teacher is in fact a teacher of artists, that the focus of the teacher is directed toward the student, who is also an artist, instead of toward the subject of art (as in the term art teacher or teacher of art). This redefines the term artist teacher in a constructivist context as opposed to the implied behaviourist model of art teacher. Clearly, the very definition of the merged practice resists the preference of one form of practice over the other. To consider that one form of practice has a position of greater importance one must first perceive the roles as separate, even oppositional. The merged practice described in this present study and the integrated practice described by Shreeve (2009) challenge that view. Poritz, as early as 1976, believed that the roles of artist and teacher are not necessarily in conflict and that artist teachers can resolve these issues by viewing the development of their students as a feature of their artwork. Instead of compartmentalising their behaviour, they view themselves simply as multifaceted human beings.

> An important product of their art is the individual development of their students, not so much as professional artists but as exciting human beings ...Teaching is not a conflict. It is regarded as an important and worthwhile activity for their creative energy. (Poritz, 1976, p.202)

2. Does the term imply that a person must first be an artist in order to qualify as a teacher? This implication is contradicted by

> commonplace instances of good artists who are poor teachers and excellent art teachers who do not engage in art production. (Day, 1986, p.41)

This argument needs to be contextualised by a consideration of what it means to teach art effectively. Chapter 2 pointed to the fact that this is not a straightforward question to answer as teaching effectively towards examination criteria has led to the orthodoxy of 'school art'. This question is considered by Adams (2003, p.193) who points out the strength of the ATS in this regard.

> If 'effectively' is defined in the context of a modern, contemporary dynamic, then it is difficult to see how any other factor, especially as a manifestation of continuing professional development, could be more potent than ATS for art teachers. (Adams, 2003, p.193)

This does lead to a further consideration, that the ATS has the potential to lead to a two-tier system of secondary art education, with artist teachers gaining higher status than those art teachers who do not practice as artists. This may be so, but as the Downing Report (2005) points out, there is already a two-tier system in effect with some schools taking account of contemporary practice and many others that do not. Practising as an artist, as Day implies is being suggested, is not the crucial criterion in improving effectiveness. Understanding the ideas of contemporary artists, being supported by a network of likeminded professionals and becoming engaged in critical debate and reflection are the key features most likely to improve the effectiveness of the art teacher. Practising as a contemporary artist is simply one way to do this. There may indeed be other ways. The fact that artists do not necessarily make the best teachers has been acknowledged in chapter 3. The strength of the merged practice model is that the practitioner is able to work reflexively and use aspects of one practice within the other, learning and developing ideas in a continual process.

> The contemporary artist adopts many patterns of practice that dislodge discipline boundaries, media conventions, and political interests, yet still manages to operate within a realm of cultural discourse that is both reflexive and coercive at the same time. The image of the artist as creator, critic, theorist, teacher, activist, and archivist partly captures the range of art practice today. (Sullivan, 2004, p.810)

> 3. Do the physical, emotional, and time demands of teaching detract from the artist-teacher's art production? Does the distraction of teaching responsibilities tend to be resented by the artist-teacher? (Day, 1986, p.41)

This question again supposes that the practices are separate, with one taking time away from the other, rather than an integrated model where each practice feeds from the other. I can recall anecdotally, early failed attempts to complete paintings in school, attempting to work alongside students and finding this impossible as I was drawn away to administrative tasks and other teaching commitments just as ideas were beginning to flow. I would therefore suggest the most apparent drawback of the artist teacher model when the practices are defined as separate is the lack of time available for either practice. 'The major conflict between art making and art teaching is over the issue of time' (Hammer, 1984, p.184). This being so, there appear to be many willing to make the necessary commitment to study on ATS programmes even considering the extra time it takes to do all the required reading in addition to other requirements. This, as Adams (2003) points to, may be balanced by a gain in a sense of personal fulfilment.

> Given the enormous anxieties and additional workloads that teachers are expected to bear under the duress of government initiatives and inspections, the demands of the ATS seem small by comparison. For art teachers creative work is also infinitely more fulfilling than the essentially bureaucratic production of many of these other demands. (Adams, 2003, p.192)

> 4. Is the inward focus of the artist on personal creative expression incompatible with the outward focus on the welfare of students required of the teacher? (Day, 1986, p.41)

Artists and teachers could be considered to be different by virtue of their education and technical training, their theoretical contexts and professional identities. The problems that artists face are not usually perceived to be the same problems that are faced by teachers. These are important differences,

though the difference Day (1986, p.41) is concerned with here is that the artist is introspective and the teacher is focussed on the needs of others. If the artist is necessarily someone who is 'egocentric, concerned with personal expression, and of necessity, generally indifferent to public opinion' (Parks, 1992, p.51) then clearly it would be difficult for that individual to transfer this identity to a teaching situation. If the teacher is restricted to the role of 'a translator, interpreter, and lifelong student of art' (Chapman, 1982, p.90) then practising as an artist may be considered difficult. However, artists such as Rirkrit Tiravanija and other relational and collaborative artists do not restrict their practice by such narrow definitions. 'The idea of the artist as social recluse or a cultural lamplighter of genius is an inadequate representation.' (Sullivan, 2004, p.810). Neither do all art teachers define themselves in this way. Poritz described integrated practices in 1976, 'certain artist/teachers have totally integrated their art and teaching and consider their teaching to be process art. They are directly passing information to their audience.' (p.203). Artists question the philosophical basis of art. This allows the artist to redefine their own identity, which in the case of the artist teacher with a merged practice will be through a synthesis with their pedagogy.

Professional satisfaction: 7.2.5

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5. Does the artist-teacher receive primary personal and professional satisfactions from the production of art or from the educational growth of pupils? If the artist role provides primary satisfaction, isn't this a conflict of interest in light of the source of remuneration? (Day, 1986, p.41)

Here, Day suggests that the model produces a conflict of interest based on the personal and professional satisfaction gained by pursuing a dual practice. This argument is grounded in the assumption that art teachers are failed artists. Whilst it is true that there is evidence of renewed enthusiasm for practice when teachers take part in the ATS and reconnect with their art practice (Galloway, Stanley and Strand, 2006) this is not the same as suggesting that they would be more satisfied as full-time artists, or that their professional satisfaction comes directly from their art practice. It could equally support the argument that it is precisely in the synthesis of these practices that personal and professional satisfaction is developed.

6. Why is art the only field or subject in education that employs a hyphenated image for the teacher? Parallel terms such as mathematician-teacher, athlete-teacher, or scientist-teacher are rarely seen in practice or in the literature. Doesn't the artist-teacher label place importance on the teacher rather than on the subject to be taught and learned? (Day, 1986, p.41)

The significance of the artist teacher model of practice is found in the increased level of critical engagement with the taught subject. Practicing in a professional or amateur capacity as a mathematician, athlete or scientist may indeed be beneficial for teachers in those subject areas. Equally though, there may be other ways for teachers in other subject areas to remain critically engaged with their subject discipline, such as reading and networking. Art teachers themselves may find alternative methods of becoming critically engaged with the subject of their pedagogy other than practicing as an artist. If that were true, the artist teacher model of practice is not weakened, but simply becomes an alternative. The merged practice model, as a method of developing critical engagement with art as a discipline remains strong. The question of the 'artist-teacher label' (Day, 1986, p.41) placing focus on the teacher rather than the subject has been addressed earlier. Though the focus does shift from the subject to the teacher, the term may equally refer to the student, who is also considered an artist.

Artist teacher implies production only: 7.2.7

7. Isn't the basic assumption of the artist-teacher model, that art education means only art production, an obsolete assumption? (Day, 1986, p.41)

Day (1986, p.41) is here making reference to the system of discipline-based art education which in the United States includes not only practical art within secondary art studies, but also aesthetics, art criticism and art history. In the UK the equivalent is the teaching of critical and contextual studies alongside art production. Day is suggesting that the model of artist teacher supports the production of art to the exclusion of critical engagement. Schemes such as the

ATS challenge that assumption as these programmes are not simply concerned with the teacher's art production, they also provide opportunities for a reengagement with a critical practice. Day's question assumes that artists themselves are interested in the production of art and are not involved in a critical dialogue with their work, which in itself was an obsolete assumption even in 1986 when the question was presented. Also, teaching in itself can be a vehicle for critical reflection.

> Teaching has made me a better artist by forcing me to analyse art. Verbalising the essence of art for my students reaffirms the necessity of art for my life. I reconsider artworks intellectually and objectively, and it is a welcome reprieve. (Ball, 1990, p.58)

As I have argued, the merged practice presents a model of practice that allows for a reflexive dialogue between practices that allows for a synthesis and continual critical examination of each practice.

> Art teachers need to recognise that the alternatives offered by the aesthetic practices of artists, craftspeople and designers today differ from traditional school art ... Although aesthetic practices have been valorised in modernism, the artist has often had the role of critical agent within it. To forget this role in the rush for normative standards, examination success and increased status is to deny the history of modernism. And to fall prey to such collective amnesia is to deny what is most valuable about art in modern culture. (Addison and Burgess, 2005, p.137)

Recommendations: 7.3

The merged practice model described in this thesis is a useful and workable model of practice for the artist teacher in secondary education. This thesis has provided a clear rationale for supporting this model. There are a number of recommendations that follow which would support teachers in developing a merged practice. Firstly, it would be of great benefit to artist teachers if employers were more aware of the benefits to students of this model of practice. Further research to this end would be of value. Secondly, the merged artist teacher model of practice could be further enabled if artist teacher networks are maintained beyond the length of ATS or similar courses. These networks should include supporting organisations such as NSEAD and ACE but

it is also important that contact with cultural institutions is maintained. Closer links between university schools of Fine Art and Education would also be beneficial. Finally, artist teachers themselves need to recognise that their pedagogy can be a rich source of inspiration for their art practice and seek to link their merged practice with their students. Further research into the interaction between the practices of artist teachers and their students would help to enable greater understanding of these relationships and the benefits to participants this interaction can present.

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British Ethical Guidelines for Educational Research and Northumbria University Ethics Policy Statement and Policy for Informed Consent in Research and Consultancy have been considered and the following provisions been made:

- The Headteacher has given his written consent for the research to take place and I hold an Enhanced Criminal Records Certificate.
- No research has taken place or data collected in school that is beyond the activity normally part of the teaching process. As such, consent was not requested for research activities to take place but for the inclusion of results obtained in this project. No research activity restricted participants potential to achieve in public examinations.
- Voluntary informed consent was obtained from all participants directly involved in the research. This was written consent requested in advance. No deception took place as part of the research and all participants retain the right to withdraw.
- All participants retain anonymity. Confidential or sensitive data is disclosed. Separate consent was obtained for the use of photographs of students or students' work.

'All participants' are considered to be those directly involved in the research and the parents/guardians of any participants below the age of 18.

We guide our pupils through a friendly and challenging present to a successful future

Teesside High School

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28 November 2007

To Whom it may Concern

RE: Letter in support of action research conducted by Emma Heather at Teesside High School for the qualification of PhD through the School of Arts and Social Sciences at Northumbria University.

I confirm that I am in full support of the research conducted by Emma Heather in support of study for PhD at Northumbria University. I understand that consent will be required from all participants and the parents/guardians of all participants under the age of 18. Separate photography consent will also be required from participants and their parents as appropriate.

I have received Miss Heather's Mid-Point Report for her PhD research titled: *Action Research into the Benefits of Art Teachers Continuing their Creative Practice and Becoming Artist Teachers* and will be kept informed by Miss Heather of developments in her research.

Yours faithfully

Thomas Packer

Headmaster

Dear ‘Parents of all art students taught by EH’,

For the past three years I have been engaged in a Fine Art PhD research project with Northumbria University. I have two more years of study to complete; this year I need to collect research data based on my interaction with students.

The research will involve developing an artistic practice through my teaching, for example, I will use lessons, displays, tutorials etc as ‘artworks’ and reflect on the effect working in this way has on the work of students. The first ‘artwork’ is a collaborative piece and is included with this letter. I have asked your daughter to use the school reporting system to write a report about her own work. She will then be able to discuss this report with you and ask you to respond on the report receipt. The responses that I receive from you will act as a record of that communication and will be included in an exhibition of work produced by the department at Northumbria University next year.

I am writing to gain consent from you to use my reflections on working with your daughter for inclusion in the research. Your daughter will not be treated in any way differently from ‘normal’, in fact it is precisely the ‘normal’ studio interaction that I will need to study.

In order to record this interaction I will need to keep written notes after some lessons, activities and tutorials. In certain circumstances activities will be videotaped, photographed or tape recorded. In order to fulfil appropriate ethical requirements I need to gain the informed consent of all participants and in case of those under 18 the consent of parents/guardians. Separate consent is required for inclusion in the research and for the use photography/videotaping.

No personal details will be disclosed and participants will remain anonymous. Participants may withdraw from the research at any time. Inclusion or exclusion from the study will not affect their teaching received in any way. Mr Packer has given his full support for the research and will be overseeing the completion of the research.

As I am sure you can appreciate this is a very exciting opportunity for your daughter to participate in a valuable and innovative research exercise. Should you have questions or concerns regarding this research please do not hesitate to contact me at school.

Yours sincerely,

Emma Radley

Curriculum Group Leader for Creative Arts