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Art Teachers' Perceptions of the Relationship between Personal Artistic Creative Work and the Practice of Teaching

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Running Head: CREATIVE PRACTICE AND TEACHING ART

Art Teachers' Perceptions of the Relationship between Personal Artistic Creative Work and the
Practice of Teaching

A Dissertation Presented
by

Dianne Lynn

Submitted to the Graduate School of Education

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Educational Leadership Specialization

Art Teachers' Perceptions of the Relationship between Personal Artistic Creative Work and Practice of Teaching

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Approvals

In the judgment of the following signatories, this Dissertation meets the academic standards that have been established for the Doctor of Philosophy degree.

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Abstract

The purpose of this qualitative study was to explore visual art teachers' perceptions of the relationship between their artistic creative processes and their teaching. National Visual Arts Standards, developed by National Coalition for Core Arts Standards, and New York State Learning Standards for the Arts assert that teaching creativity is essential. Based on this foundational idea and guided by a phenomenological research method with additional strategies drawn from arts-based research, this study sought to understand what art teachers learn from continuing a creative practice, the impact a creative practice has on learning environments, and to understand the relationship between making art and teaching art. Questionnaire responses from 198 participants who currently teach art in New York State public schools and transcripts from interviews with ten of these participants provided the data for this inquiry. This study established that creative practice was personally fulfilling and valuable in an evolving capacity that supported pedagogy. Participants reported that they intentionally practiced a creative process to learn, modeled creativity in their classrooms, and better understood student learning through continuing a creative practice. They perceived the relationship as an integrated force, which consolidated and gave rise to a potential for learning. For the participants, the relationship fortified a sense of completeness and was a model for integrity, which promoted authenticity in relationships. Implications from this study are that a creative practice is valuable as personal and professional development and valuable as shared learning experiences occurring in a classroom culture designed for the experience and expression of creativity, which provided an opportunity for students to witness teachers thinking like artists. Continued research in Arts-based research methods is recommended for art teachers for a deeper understanding of the learning that happens from continuing a creative practice and the relationship to teaching.

Keywords: art education, art teachers, creativity and teaching, professional development

DEDICATION

To my students who are my teachers

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I wish to acknowledge my Lesley mentors (circa 1986) who showed me how much I love to learn. To Patricia Cobb and Cheryl Keen, my gratitude for gently holding me while I found courage. Thank you for modeling how to teach, for raising the bar just beyond my reach, and for the encouragement to go for it. As your legacy, many of my students have learned to love learning as well.

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CHAPTER ONE: INTRODUCTION

This study explores how visual arts teachers in K-12 public schools perceive the relationship between personal creative work and teaching art. What art teachers say regarding this phenomenon can deepen the understanding of the connections between the learning that happens from a personal artistic practice and the teaching that happens in the classroom. For the purposes of this study, a personal artistic practice is the process of conceptual and experimental inquiry that results in building meaning through creating art. Art teachers who continue an active creative process acquire an understanding from their practice and experience a relationship between making art and their practice of teaching. This study seeks an understanding their experiences of this relationship.

Presentation of Inquiry

For the twenty years that I worked as an art teacher in public education, I was curious as to how my studio practice and teaching affected each other. I entered the teaching profession after earning a Masters of Fine Art and working as an artist. When I began teaching art, I imagined I would continue my studio work because I expected that my studio work would expand my knowledge of art content and deepen my capacity as an art teacher. For many reasons, I wonder what other art teachers' assumptions and experiences are regarding continuing an artistic creative process while teaching. Whether a teacher of art claims the identity of an artist, is called an artist by others, or creates art only occasionally, the fact that some teachers do create art and some do not, leaves questions regarding the relationship between the two practices unanswered. In conversations with colleagues, many art teachers stated they are art teachers because they love art. They struggle, however, to find the time and energy to make their own personal art. This unfulfilled desire to make personal art leaves some of us longing both

personally and professionally. For me, a personal connection to art through a creative practice satisfies my artistic spirit and supports my learning.

Other scholars have had similar interests in understanding connections to art. Personal narratives and auto-ethnographic studies help us to understand these varied and deep connections (Eldridge, 2012; Graham & Zwirn, 2010; Hall 2010; Hatfield, et al., 2006; Ortiz, 2008; Parker, 2009). Christy Ortiz's (2008) study answered personal identity questions about the relationship between the identities of teacher and artist, and this research provided Ortiz the means to explore the connections between making art and teaching. Laurie Eldridge (2012) used her collages to reflect upon her teaching practice to find better ways to connect to her students. Similarly, Terry Parker (2009) observed, "Every teacher of art will at some point in their (sic) career question where they (sic) stand in relation to the two roles, that of artist and educator" (p. 282). Previous research regarding identity and individual teachers' connections between art making and teaching has taken place. This study narrows the focus to teachers' perceptions of the effect that personal studio work has on the practice of teaching.

The idea of two professions informing and supporting each other is not new. Tom Anderson (1981) states, "in realizing the contradistinction between the roles of the artist and the teacher of art, one must bear in mind that the role of each is not a separate entity, but that there is a great deal of interdisciplinary fusion" (p. 45). Insights from those who have experienced the continuation of a personal creative practice while simultaneously teaching art are valuable and worth collecting for the purpose of exploring the relationship between personal studio work and the practice of teaching. This study explores accounts from art teachers who continue a creative practice to understand their perceptions of the relationship between their practices.

Statement of the Problem

Understanding the relationship between an art teacher's continued artistic creative practice and how it affects teaching is limited to a few personal narratives and auto-ethnographies within academic literature. This inquiry is a phenomenological approach and adds to previous studies.

Mark Graham and Susan Zwirn (2010) agree that understanding how a teacher's artistic practice contributes to teaching is an important question. They also conclude most K-12 schools create serious obstacles for art teachers to practice personal art making, and teachers who do continue active artistic lives are a "significant anomaly" (Graham & Zwirn, 2010, p. 230). Cynthia Hatfield et al., (2006) studied art teachers who continued working as artists while teaching. Her research focused on identity issues and challenges to maintaining a dual professional focus. Insights from narrative and arts-based research have confirmed that art teachers struggle to balance two professional identities (Hatfield et al., 2006; Ortiz, 2008; Thornton, 2011). James Hall (2010) stated, "The connections between art practice and teaching are complex, diverse, difficult to articulate, challenging to implement, and do not easily lend themselves to simple impact measurement" (p. 103). Similarly, the importance of a personal studio practice is expressed in Hatfield, et al., (2006) who found a lack of studio training negatively impacted art teacher identity. The participants in Hatfield's study were teachers of art who had general education backgrounds and stated that they felt insecure about teaching art without an art degree.

There is a lack of dialog among art educators regarding personal art making and the perceived importance to teaching (Ortiz, 2008, p. 153; Thornton, 2011). The limited dialog includes topics such as obstacles to maintaining a personal artistic practice, identity issues, and the struggle to balance a dual professional focus. Exploring how teachers who are artists develop

a creative environment in the classroom that is linked to contemporary art has also been a focus of research (Graham & Zwirn, 2010). A common issue to many art educators is the struggle to be both educator and artist and “This fact is generally muted in art education” (Hatfield, et al., 2006, p. 42). Our understanding of how continuing an artistic creative practice affects pedagogy is incomplete.

It is unclear if visual art teachers have professional development opportunities to continue learning through creating art. Some research relating professional development to content has focused on music teachers (Conway et al., 2005; Pellegrino, 2011). However, many times, professional development opportunities are not design collaboratively to include the voices of teachers (Borko, 2004). Also missing is content specific professional development in the arts (Conway, et al., 2005). Awareness of the value of art teachers’ professional development through art making would encourage discourse between practitioners, those involved with research/scholarship, policy makers, leaders, teacher of pre-service programs, and educational administrators regarding the forces at work.

There is an inconsistency between some higher education’s practice regarding the importance of pre-service studio learning and the awareness of this issue in K-12 education. The discrepancy between what happens in teacher preparation programs, where a studio practice is essential for learning to become an art teacher, and what happens after certification is striking. While the goals and accountability demands for K-12 and higher education are different, it is true that some in higher education regard their commitment to a studio practice as essential. For example, Ithaca College teacher preparation program is committed to the learning that happens in the studio. Their Website states, “we believe that the most dynamic art educators are artists

who are committed to their own studio practice. They know the creative process first hand (*sic*) and are best able to help students discover their own voices” (Stetson, n.d., para1).

In some pre-service teacher programs, studio work is necessary to fulfilling degree requirements, which supports the notion that studio thinking is valuable. Nevertheless, after a career as an art teacher in public education begins, the requirement or even an expectation of a continued studio practice, integral to pedagogical knowledge and developing art skills, seems to disappear for K-12 art teachers. These educational goals and mandates did not continue for me when I began teaching art.

There is also great variability in the culture of art programs in public schools for individual art educators to navigate. Between the range of art educators’ backgrounds, administrators’ awareness of the value of practicing art for teacher development, and the many types of art programs that exist in public schools, complex conditions occur for researching a consistent phenomenon in art education. Research that focuses on teachers’ perceptions regarding art making and the connection to their teaching limits and defines this research.

Maxine Greene (1987) believes that when artists create, they “disclose the extraordinary in the ordinary,” they “embody their perceptions and feelings and this understanding is a range of languages.” They also “affirm the work of imagination – the cognitive capacity to summon up the possible, the what is not and yet might be” (Greene, 1997, p. 5). The essence of teaching and the essence of art are both creative. Teaching creativity is advocated in the National Visual Arts Standards, developed by National Coalition for Core Arts Standards, and New York State Learning Standards for the Arts. The compelling work to understand creativity is high on the agenda for art teachers. In addition, teaching in a creative manor models and defines creativity in the act of teaching art.

Purpose of the Study

The focus of this study garners specific information about why some art teachers chose to continue a personal studio practice while teaching and adds knowledge to a recent narrative study, *Self-Exploration Regarding the Relationship Between Art Teaching and Artistic Practice* (Ortiz, 2008). Ortiz came to understand that her teaching benefited from the “authentic learning experiences of her personal art practice” and that finding a balance between teaching and her artistic practice was critical to her identity (p. 139). Her search for personal meaning began a dialog about the importance of a professional studio practice for art teachers. Graham and Zwirn (2010) concluded that artist teachers who continued an artistic practice regarded their artistic identity as a source of renewal, life-long learning, professional development, and self-respect (p. 230).

Exploring the connection of art making to pedagogy from teachers’ voices is absent from research. This study seeks to reach deeper into the essence of the phenomenon of art teachers who continue a studio practice while teaching. Thus, the design of this study is qualitative.

Research Questions

The questions that guide this inquiry collect responses regarding art teacher’s perceptions of the relationship between personal art making as learning and their perceptions of relationship to their pedagogy.

What skills, knowledge, beliefs, and dispositions do art teachers draw from their artistic creative practice that then informs their teaching? Reciprocally, how does classroom teaching affect personal artistic creative process for art teachers?

According to art teachers, what impact does their personal artistic practice have on classroom environment? What do art teachers identify as results of their personal creative practice on the learning conditions in the classroom?

How do art teachers understand the relationship between their own artistic creative process and teaching art? Research regarding a personal practice will build collaboration through identifying common issues, concerns, advantages, or disadvantages of continuing an art practice gathered from collective voices. Investigating how art teachers incorporate their art and their art making in the classroom will identify conditions that are necessary for supporting the phenomenon and the challenges to continuing a creative practice.

Definition of Terms

To clarify terms used in this research where multiple or different connotations exist, the following distinctions are defined. Alternatively, where confusion might lead to misperception, the following definitions are used for this paper:

- *Artistic creative practice* – A practice that creatively engages the maker in the (visual) arts.
- *Artist teachers* – Those who maintain dual identities and roles as both artist and teacher. Artist teachers are teachers of art who also create art as artists do.
- *Artist's ways of knowing* – Include the habits of thinking that artists typically use. Examples are attending to relationships; developing the abilities to observe, envision, express, reflect, explore and develop a craft; understand contemporary art practices and the critique process (Eisner, Greene, Gude, Daichendt).
- *Artistic ways of knowing* – The acts of thinking and behaving like artists to make meaning.

- *Artistic behaviors* – Behaviors that artists use while creating art. An example is postponing judgment during the process of making art. Artistic behaviors vary between artists.
- *Creativity* – The ability to make new things or think of new ideas that are useful. The use of the imagination or original ideas, especially in the production of an artistic work.
- *Creative Process* – The traditional psychological definition of creativity includes two parts: originality and functionality. Other components of creativity are domain-relevant skills, an intrinsic task motivation, and an ability to see things from a different perspective, according to a componential theory of creativity developed by psychologist Teresa Amabile (1983), PhD, of Harvard University.
- *Personal artistic practice* – The process of conceptual and experimental inquiry that results in building personal meaning through making art.
- *Studio practice* – Creative endeavors that artists and others who practice personal creative work endeavor for the purpose of understanding, enjoyment, and growth, sometimes in a studio environment.
- *Studio thinking* – Specific artistic thinking used while in a studio environment (Eisner, 2008; Hetland, et al., 2007).

Significance of the Study

This work analyzes why, how, and in what ways art teachers incorporate their own art making into their pedagogy and into their classrooms. The significance of this study is to understand sustaining practices that allow teachers to persist in teaching and how the practice of a discipline informs the teaching of that discipline. Information regarding teacher attrition is

valuable to the field of art education and education in general, and the connection of practice to teaching has significant implications. This study may inform teaching other subjects taught in public education regarding pedagogical knowledge that is built on practicing a discipline. In some teacher preparation programs at the college level, a creative practice is expected.

Examining this expectation adds to an understanding of its value.

This study has the potential to inform the educational community of any perceived value of making art, described from teachers of the visual arts who continue an artistic creative practice. Any new information may be useful as rationale to support art making as professional development. Furthermore, a deeper understanding of this phenomenon will describe conditions for learning through identifying specific skills, knowledge, beliefs, and dispositions of art teachers and their perceptions of what they draw from their personal artistic creative practice that supports their teaching.

Delimitations of Study

This study is limited to visual art teachers' perceptions of why and how they use their personal art making experiences in their teaching and how this affects teaching art in K-12 public schools. Teachers in private schools, art magnet, or charter schools, museum educators, or those art educators not currently licensed to teach art in New York State are not included. Finally, this study will continue the conversation about impacting student learning but will not measure student learning except through teachers' perceptions of how their personal art making may affect their teaching.

Chapter Outline

This dissertation contains five chapters, which are summarized here.

Chapter One presents a framework that guided the study. The chapter begins with a summary of the topics addressed in the study: understanding the connections between the learning that happens from a personal artistic practice and connections to teaching that happens in art classroom. The chapter continues with a statement of the problem: the relationship between an art teacher's continued artistic creative practice and how it affects teaching is limited to few personal narratives and auto-ethnographies within academic literature, and therefore, this phenomenon is not well understood. A discussion regarding the commitment to a studio practice as valuable learning in some pre-service programs is contrasted with a lack of awareness in most K-12 public school settings for the potential learning from an art practice. The interpretation of a personal creative practice sets a wide net to capture the ideas and understandings regarding the act of making art and its relationship to teaching from as many art teachers as possible. Establishing a comprehensive description will emerge through examining the experiences of this phenomenon from the participants in this study.

The purpose of the inquiry is focused on the examination of the phenomenon from teachers' perceptions. The identity of being an artist is not always claimed by art teachers. Practices in teaching the arts are best evaluated qualitatively and "as close to the phenomena as possible" (Eisner, 1991 p. 10). Questions that guide the research are presented. Terms that are essential to a collective understanding of the study are defined. The significance of the study explores how the practice of a discipline informs the teaching of that discipline and how this practice is integral to pedagogy. Chapter One concludes with delimitations that describe the boundaries and help frame the scope.

Chapter Two establishes a conceptual framework that guides the research. This review will explore scholarly writings regarding the current theory, philosophy, and praxis in art

education concerning artistic creative processes and the connection to teaching. Studies that have presented an understanding of the phenomenon from narrative and auto-ethnographic perspectives are reviewed. The phrase, a personal creative practice, for the purposes of this review, is any practice that creatively engages the maker in the visual arts. It is a process of both conceptual and experimental inquiry, which results in building meaning.

Understanding the culture of art teachers, their beliefs regarding teaching, and what they think is important to teach are critical in this exploration. Anderson (2000) carefully listened to stories of six art teachers in his grounded theory research for an understanding of their experiences as art teachers.

Literature is examined regarding art education and ways to teach art through the pedagogical practices of selected art teachers, artists, teacher artists, and artist teachers. The National Art Education Association recommendations and New York State Standards are examined and a comparison of alternative ways to teach art is then reviewed.

Arts-Based Research and the book, *Inquiry as Stance*, (Cochran-Smith & Lytle, 2009) as selected practitioner-centered research methods, are reviewed for an understanding of how teachers and artist as scholars create knowledge.

Chapter Three describes the methodological approaches and techniques used to choose subjects, collect data, sources of data to be collected, and data analysis. Arts-based research is utilized as an approach to connect the researcher to the research process.

Chapter Four presents data using the study's research questions as an organizational framework. First, the demographic information from the questionnaire and interviews is presented as general characteristics of the participants for context. Teachers' perceptions of the relationship between a creative practice and teaching are analyzed. Qualitative data obtained

from interview transcripts and questionnaire responses are analyzed using an iterative process of coding, identification of patterns, and a synthesis of themes. A composite description is presented from the qualitative data that illustrates teachers' perceptions of the relationship of art making and teaching art.

Chapter Five begins with a summary of the study's inquiry process, purpose, and overall design, followed by the study's findings and their relationship to extant literature. A discussion guided by the research questions provides the focus for the investigation. Implications and applications for practitioners, research/scholarship, policy makers, leaders, and teacher pre-service, or preparation programs are explored, and recommendations for future research are offered. A concluding statement articulates a hopeful message.

CHAPTER TWO: REVIEW OF THE LITERATURE

This review of literature explores scholarly writings about the philosophy, theory and praxis in art education to place this study in context regarding previous research. The section entitled *Description of Art Teachers and Their Practices* reviews literature about teachers' dispositions, values and beliefs, and their commitment to continuing a creative practice; it seeks an understanding of what is known about the relationship between art making and teaching. Challenges and conflicts with professional identity for art educators are explored. This section includes perspectives on and by art teachers regarding teacher practice and how teachers understand an identity and their pedagogy. The section also includes a review of creativity for an understanding related to creative practice and to qualities in teaching and learning in studio thinking. In the section, *Curriculum and Pedagogy in Art Education*, philosophies, current educational methods and goals in art education are examined. Participatory learning and aesthetic education are considered for an understanding of how they influence praxis. The third section, entitled *Teachers and Artists as Scholars*, examines how teachers and artists create art to learn and to understand their experiences. *Arts-Based Research* and *Inquiry as Stance* are selected practitioner-centered research methods, which are reviewed for an understanding of how teachers and artist create knowledge. Paintings that were created to understand how to do research are presented as personal creative work in a process of conceptual and experimental inquiry that resulted in building personal meaning through making art.

In this chapter, literature was reviewed to inform this study regarding varied aspects of the relationship between making art and teaching art.

Art Teachers and Their Practices

The characteristics of art teachers and their practices, their professional identities, attitudes, and beliefs that are held by teachers who make art are examined through an exploration of the professional titles of Teaching Artists and Artist Teachers. This section addresses literature that explores how art teachers regard their identity, how they situate themselves in a professional culture, and how they understand the nature of the work involving creativity and teaching. This section also examines teachers' perspectives on teaching, the practice of creativity as it relates to teaching, and studio thinking and learning.

Dispositions and Professional Qualities of Art Teachers

The capacity of art teachers to nurture behaviors that are necessary for the 21st century depends on teachers' abilities to foster artistic sensibilities in their students (Pink, 2006). Dispositions are personality qualities, attitudes, and beliefs that include social and emotional behaviors (Weiner & Cohen, in Evans-Palmer, 2016; Daichendt, 2009; Graham & Zwirn 2010). Art teachers rely on their own inner capacities to meet the challenges of teaching and this involves personal and professional qualities that incorporate their values and beliefs (Anderson 2000; Evans-Palmer, 2016). Prominent valuable affective dispositions for art teachers to have and to be able to teach are risk taking, tolerating ambiguity, and searching for contradictions revising, self-regulating, persisting, constructing communally, and operating with fluency and flexibility ((Eisner, 2002; Walker, Evens-Parker, 2016). In the absence of rules, these qualities could be considered behaviors of judgement (Eisner, 2002). For the complex social issues art teachers encounter in their profession, they require passion, courage, integrity, empathy, and a capacity for love (Evans-Palmer, 2016).

Tom Anderson (2000) captured art teachers' stories for insiders' views of the values and beliefs that art teachers hold in *Real Lives: Art Teachers and the Cultures of School*. He offered an understanding of six art teachers' lives as a lens into a wide range of issues, joys, and challenges specific to art teachers from a range of educational backgrounds, differences in classes and grade levels they teach, the size of the schools they teach in, and the varied cultures they described comprised a rich accounting of six of art teachers' professional experiences. The many paths to becoming an art teacher highlight his conclusion that "there are many good ways to teach art" (Anderson, 2000, p 43). The "sampling of wisdom from the field" (p. 3) gives a range of experiences from elementary, middle, and high school grade levels. Dedicated art teachers are central to a good art program where students where students can achieve positive self-worth (Eisner, 1991, 2009), but there are many effective ways to teach art (Anderson 2000; Evans-Palmer, 2016). Anderson traveled to both urban and rural schools across the country receiving stories to acquire a sense of what it means to be an art teacher and to record what is important to art teachers. He questioned teachers about personal, social, and professional areas of their lives and observed them working in their classrooms. Of interest to this study are their responses to the question: "Are you a practicing artist?" One of the art teachers reported that she thinks it is important that an art teacher be a practicing artist as the primary means to inform his/her teaching. Another response was, "I think of teaching as my art" (p. 43). The responses suggest that they identified a longing for making more art and sometimes a confusion about what it means to be an artist. Although two of the teachers consider themselves artists and think it is very important to their teaching, one claims to be a practicing artist and one does not. These teachers value the act of making art and cite specific reasons why making art is important to their teaching. In their words: "to have skills; it's just a part of me; broadens the scope of my teaching

and allows me to share the excitement with my students” (Anderson, 2000, p 43). The nature or disposition that serves both artist and teacher require capacities for making meaning. (Evans-Palmer 2016). The dispositions associated with artists, such as the comfort with ambiguity, use teachers’ knowledge of artmaking to support teaching as an art form (Eisner, 2002, Evans-Palmer 2016).

Traditionally those educators who teach art in public schools are called art teachers. The professional title of Teaching Artist is defined as “an active artist who chooses to also develop the skills of teaching to activate a variety of learning experiences that are catalyzed by artistic engagement” (Booth, 2012, p. 2). The different professional titles illustrate challenges in identity for teachers of art. Teaching artists may or may not be licensed to teach art in public schools but have a perspective about teaching that informs this study. Booth’s article was published in the *Teaching Artist Journal* and is a summary of the first international conference that occurred in Oslo, Norway, which was attended by representatives from 23 countries. The core commonalities that Teaching Artists use in their pedagogy are similar to all art educators (Booth, 2012) who professionally identify themselves as art teachers. The moves that teachers make that were identified are as follows: imagining new possibilities; listening before, during and after the work; activating intrinsic motivation to make art by pouring themselves into creating something new and valuable. A Teaching Artist actively participates in activities for learning by providing information in response to experiential learning. They assume the competence of the participants and construct experiential activities that spark the creative process. Other core commonalities identified at the conference are scaffolding the sequence to build courage and success; using great questions as underpinnings to provoke and deepen; engaging participants in reflections; and modeling reflection throughout. Teaching Artists seek

the long view with a mind to changing cultures and are dedicated to living authentically and bringing that authentic self into teaching opportunities (Booth, 2012, pp. 7-9). Core commonalities of Teaching Artists are that they offer activities that present interesting problems and use play to facilitate learning. Booth's analysis suggests that because Teaching Artists are also artists, they can effortlessly bring an authentic self into their teaching and that this authenticity, therefore, may be effective in creating a change in how art is taught.

A brief history of another professional title, Artist Teacher, is initially examined through an assemblage of articles from *Art Education*, a professional magazine published by the National Art Education Association (NAEA) to further illustrate challenges with professional identification. The flurry of articles, published over a span of three years, are published discussions that regard the title Artist Teacher and express the conflict in thinking between the authors of the editorials. Robert Lowe (1958), in "Artist-as-Teacher," identified that the desire to teach and the demand to create art are parallel. Lowe shared his ideas regarding the purpose and method of teaching from the perspective of the Artist-as-Teacher. The method he proposed is to continue to be creative, modeling and waiting patiently for the student's self-awareness to awaken. The purpose of his method of teaching is to be patient while being creative. Willard McCracken (1959), in his essay, "A Symptom of Growth in Art Education," responded to Victor Lanier's (1959) essay about the development of the term, "artist-teacher." Then again, in rhetorical essays, the two art educators argued the pros and cons of the hyphen as a conjoining or separating punctuation (McCracken 1960 & Lanier 1960). Lanier, (1961) concluded the banter in his article, "Hyphenization Takes Command." The conversations, in the form of ongoing editorials, emphasized the conflict around the term artist teacher in the field at the time. The dilemma of what art teachers call themselves – teachers as artists or artists as teachers –

continued through the decades (Hausman 1967; Orsini 1973; Székely 1978; Anderson 1981; Bolanos 1986; Day 1986; Thompson 1986). The topics considered in these articles include identity issues, who best to teach art, the demands of teaching, and the progressively difficult challenge of continuing a creative practice. The different professional titles focus attention on roles in varying emphasis on either teaching or art making. The professional titles are also driven by distinctive philosophies, theories, and praxis.

Relationship Between Art Making and Teaching

Many factors combine to define teachers' understandings of the relationship between art making and teaching. Individual experiences, the variety of different art programs, individual values, and identities and roles, all help determine pedagogical practices. Anderson (2000) concluded, "The nonexpendable component of a good art program is a caring, talented and dedicated teacher" (p. 113). His narrative research allowed insight into what it means to be an art teacher, obstacles art teachers face, and what they believe and value. Anderson's work regarding art teachers' lives grounds this literature review in a specific culture and environment to explore the nature and dispositions of teachers.

Teaching is complex and requires judgment beyond knowing a discipline and an art teacher's artistic involvement can shape pedagogy in significant ways that profoundly influence how they interact with students, shape learning environment, and interpret their field of knowledge (Anderson, 2000; Eisner, 1991, 2006, 2009; Graham & Zwirn 2010, p. 230). Research that observed practicing artists while they were teaching art discovered multiple connections between teaching art and art making (Graham & Zwirn 2010). Many art teachers do not claim to be practicing artists or have professional reputations as artists. However, information from practicing artists who are also teachers, is a perspective informing this study.

A phenomenological approach for Graham & Zwirn's (2010) research relied on a purposeful sampling of art teachers who were practicing artists who were acknowledged as professional artists. How an artistic practice contributed to teaching was a focus of their research. The interviews about the intersection of teaching and art making through classroom observations and conversations with students occurred over nine months. In this study, artist teachers spoke about how the relationship between creating art, teaching art, and artistic processes, was one that fosters risk taking, experimentation, and play. These teachers constructed their classroom as a studio space defined as a hybrid environment. Within the sample, evidence that artistic practice has "significant influence on the complex interactions among subject, teacher, and student" established four areas important to teaching. The four areas were: "Establishing a context for contemporary art, creating a learning space that was studio-like for experiencing making art, cultivating conversations between student interests and teacher interests, and guiding and mentoring students in the process of artistic creation" (p.227). Reviewing this study of artist teachers, who self-identified as artists, adds the perspective from artists and informs the specific research questions for this study. Research regarding a personal practice builds collaboration through identifying common issues, concerns, advantages, or disadvantages of continuing an art practice gathered from these voices. Investigating how artist teachers incorporated their art and their art making into the classroom identified conditions that are necessary for understanding the phenomenon of art teachers continuing their own artistic practice and how this affect classrooms.

The term "artist teacher" names a dual identity and implies an approach to teaching based on artistic practice and involves "the integration of artistic experiences in the classroom" (Daichendt, 2009 p. 2). The artist teacher is positioned somewhere in between making art,

teaching, and art. When a teacher is also an artist, artmaking informs teaching art. Daichendt reported that this stance is a common ground informed through the dual perspectives of artist and teacher. The title and role of artist teacher reflects a philosophy about praxis that includes theory and practice.

Looking across artist teachers, teaching artists, and art teachers, Daichendt, (2009) sees common dispositions that include a dedication to their profession, an identification and understanding of teaching as an art form, and the notion that teachers recognize that their artist practice informs teaching. Teachers reported a longing for making more art and sometimes had confusion about what it means to be an artist. The notion that the nature of “an artist is fundamentally who you are, a way of seeing and living” was proposed (Daichendt 2010, p. 10).

“The inseparability of what is learned from the way it was taught is a lesson best taught by the arts. The arts teach us that form and content cannot be divided” (Eisner, 2006, p. 44). In learning to make art, perceptions are developed, imagination is stimulated, art making skills advance, judgment is refined through constant reflection and critique (Dewey, 1934/1958; Diaz, 1993; Eisner, E., 2009; Hatfield, 2006; Hetland, et al., 2007; Heid, 2008). Of the various paradigms from which to teach art, the way teachers see the world as artists most informs teaching practice (Daichendt, 2010, p. 3).

Although the connections between teaching art and art making are complex, an art making practice can shape pedagogy and a studio environment supports teaching art by providing information in response to experiential learning. Teachers have a disposition to share their excitement about art with students and an aesthetic perspective informs pedagogy, potentially on many levels (Daichendt, 2010; Dewey, 1934; Eisner, 2008, 2009; Diaz, 1993).

In exploring the practical value of the dual nature of the artist teacher, Chapman (in Daichendt 2009) saw artist and teacher as supporting one another in their approaches to pedagogy (p. 2). Hatfield et al. (2006) in their study, “Artist/Art Educators: Making Sense of Identity Issues”, explored a sense of identity and found several strategies the participants used for grappling with this dual identity. The participants either accepted one role and excluded the other or integrated the two identities into one. They sometimes separated the identities by holding and balancing more than one professional identity at the same time. Managing time and space were issues identified in this writing as difficult to overcome. To be able to make their own art and teach, they identified that “their primary responsibility at work was to educate students rather than promote themselves as artists” (Hatfield et al., 2006, p. 44). Sometimes, they empowered themselves by “naming” one’s professional identity. In this research, the participants found it both a struggle and a pleasure to have this dual identity (Hatfield et al., 2006, p. 47). Three of the participants created collages illustrating their identities and environment. An emergent pattern in the narratives from this study clarified that the issue of art making is “generally muted in the world of art education” (Hatfield et al., 2006, p. 42). Their study confirmed the view that an art education program, in an ideal world, recognizes the interacting identities as influencing the other and reinforcing each other (Hatfield et al., 2006, p. 43). The term artist teacher has a function to describe, name, and qualify what these art teachers as artists do.

Eldridge (2012), in her article, “A Collaged Reflection on My Art Teaching: A Visual Auto-ethnography,” hoped to inspire other art teachers to examine their experiences of teaching through reflecting on art that they create. She used self-reflection as a process to understand the complexity of her teaching practice and to transform her teaching experience into a learning

experience. Eldridge, as teacher, reflected on her art curriculum and teaching practice through a visual auto-ethnographical process of creating collages. Using art work that she created as prompts for reflection, her scholarly work wove together personal and cultural ideas as she alternated her focus of from looking inward, to outward, and forwards, to backwards. She explained that the process of auto-ethnography revealed the “voice of the insider” as an extension of researchers’ lives because of the self-focus. Her invitation to other art educators was to add to the understanding of the “rich, thick descriptions of the professional lives of art education in public schools” (Eldridge, 2012, p. 70). Eldridge examined her experiences of teaching through reflecting on her personal art as a form of research. Making art can transform and develop teachers by adding art making and reflection to the process of understanding what is learned from continuing a creative practice. Teachers functioning as artists in this discovery informed this work.

Examining the pedagogical approaches evident in accounts from art teachers who have written about their work reveals that what they do in terms of instruction depends to a great degree on who they are. Campbell (2011) stated a holistic art education, which includes interconnected ideas, is important as a transformative approach. The foundational concepts she included that are important to learn are having empathy for others, developing an awareness promoting a sense of purpose, valuing the relationships with all living things, learning responsibility for the well-being of others and the environment, and promoting personal transformation. Most importantly, she stated, is a self-understanding of the diversity of the cultural and social forces at work in students’ lives, which can lead to transformation. Heck (1991) also believed that transformation is possible when teaching art, expressed in her statement, “the teacher as artist understands education as a process of transformation, not just a

process of transmitting knowledge” (p. 144). Heck is also interested in the spiritual dimension of experience and how art making facilitates engagement with others and creates meaning for individuals (Heck, 1991, p. 11). In Anderson (2000), one participating teacher in this research stated,

I spend a lot of time telling kids that they’ll use art in their lives, wherever they are, whatever they do, but there are so many things that are embedded in just being in the classroom and being able to get along with each other. They should find a way to get along with others. They learn the discipline of respect for one another. (p. 99)

Roberts (2005) related that teaching “real art making” is an important goal in her teaching (p. 38). Real art comes from sensitive responses from students’ lives expressed through a medium. It must be genuine and involve creativity. “Real art must have content related to the artist’s own interests and experiences and/or arise from the artist’s personal involvement with human issues and conceptual concerns” (Roberts, 2005, p. 40). Using the art making processes that real artists use as examples, Roberts designed experiences for her students around big ideas that stimulated student capacity for creative thinking.

Practicing Creativity in Teaching and Making Art

This review also considers the concept of creativity and its relevance to teaching and making art (Ambile, 1983; Csikszentmihalyi, 1990; Diaz, 1993; Gnezda, 2011; Hansen, 2005; Netzer & Rowe, 2011; Robinson, 2001; Smith 2001; Székely, 1988; van der Veer & Valiner, 1991; Woodman, Sawyer & Griffin, 1993). For this study, the implications of creativity in the educational realm are most relevant.

The practice of creativity in the classroom. Creativity, a specialized type of higher-level thinking, is a cognitive process that is also experiential. The capacity of an art teacher to

guide students while also giving them the freedom to explore at appropriate intervals in the process, allows students to thrive while experiencing their creative endeavors. Creativity is not linear but does require a grasp and mastery of common skills and concepts in the specific field of work in which it is applied, for example, the arts, science, or mathematics (Diaz, 1993; Eisner, 2002; Gnezda, 2011; Robinson & Aronica, 2015). Robinson and Aronica (2015) stated that the “real driver of creativity is an appetite for discovery and for the work itself” (p. 120).

Hansen (2005) agreed that creativity in teaching is attentiveness in a dynamic combination of listening, patience, and responsiveness (p. 57). From this viewpoint, creativity in practice is the act of teaching in the moment, or recognition of a teachable moment, when the qualities of attentiveness and responsiveness are considered (Hanson, 2005). To become more proficient in acts of creativity, an art teacher practices art making and experiences creativity in support of the practice of teaching and thus learns by making works of art.

Gnezda (2011) states,

It is helpful to understand complex neurological and emotional operations that are active during creative processes when we teach our students about their own creativity.

Therefore, it is critical as teachers, we not only cognitively understand the processes, but also have direct emotional experiences of the processes as well. (p. 47)

Gnezda (2011) encouraged art teachers to advocate for creativity in other subject areas by encouraging those teachers to incorporate activities in their classes that invite creative responses from students. However, without the experience of being creative themselves, those teachers may struggle with the various traits that are characteristic in many creative people. Gnezda (publishing as Smith, 2001) presented a critique of theories about creativity in her dissertation, *Creativity in the Twenty-First Century: A Critique of Contemporary Theories of Creativity*. She

explored the diversity of creativity as a capacity that exists in all peoples of all cultures, not limited to art. She expanded her theory of creativity to include the action of paying attention to one's experience in response to discordant or critical stimuli in one's emotional, intellectual, physical, or spiritual life. In this transformational view of creativity, the process of mental integration and the aesthetic emotional response to one's experiences is a capacity in all individuals. However, she stated, some individuals are more comfortable with ambiguity, frustration, and the hard work associated with being creative than others are.

Roberts (2005) referred to herself as an artist teacher and stated, "I too have tasted the sweet joy of creating and I cannot deny it even when I want to" (p. 57). George Székely (1988) stated, if teachers control much of the decision making in art lessons, students miss an essence of the creative process (p. 3). Learning to be creative is possible.

Many theories on creativity are based on psychologists' interpretations, because these perspectives dominate the research. As an educator, Diaz (1993) looked for ways to support interactions between teachers and students to promote creativity in a "foundations approach," as in her title, "A Foundational Approach to Creativity." In her manuscript, she reviewed scholars who propose psychological and cognitive ideas about creativity that focus on individual characteristics then introduced social and environmental factors (Amabile, 1983). Amabile (1983) was interested in what motivates individuals to be creative, and this scholar researched supports teaching creativity for learning and learning to be creative. In Diaz's review, Csikszentmihalyi added psychic energy in the social environment to three other non-rational components in creative actions: personal interest, perseverance, and commitment. He supported looking for an understanding about creativity in creative activities. Vygotsky (in Diaz) wrote about creativity as a theory of progressive psychic development with pedagogical perspectives

on teaching. Diaz's educational interest is a foundational approach that supports experimentation with creativity, and she suggested that the development of imagination to include personal experiences is part of human development. She stated, creativity must be novel, original, and involve risk-taking on the part of the creative individual and that creativity begins with the interaction between an individual and the social environment at a given time and space (Diaz, 1993). She pointed out that once a creative act occurs, it becomes part of the social environment at a given time and is no longer novel. Creativity occurs and reoccurs as a renewable resource, and each new creative act builds on a previous creative act and in turn becomes a foundation that can generate allowing the next creative act to occur. What propels individuals to reach for something new is the sense of satisfaction and fulfillment as the reward for taking a risk. As an educator, Diaz illuminates the notion that knowing ourselves through our actions as teachers allows us to be discerning about our efforts to support creative actions in others.

Creativity was reviewed for an understanding of what it is to explore the relationship of a creative practice to teaching. Establishing a concise definition is a difficult endeavor because it involves ideas and experiences more complex than can be simply stated. In this study, a creative practice was identified as any activity that is personal and creative to enable gathering undefined experiences of creative practices. However, as a researcher, I am charged with interpreting the meaning that the participants ascribe to analyze their responses about creativity. As a broad definition, Sir Ken Robinson's (2015) words about creativity encompass "the process of having original ideas that have value" and can be useful as a starting point (p. 118).

Studio thinking as learning. Studies have described how students who are working as artists learn (Hetland et al., 2007; Eisner, 2002). *Studio Thinking: The Real Benefits of Visual*

Arts Education encompassed distinctive dispositions such as attending to relationships; advancing the abilities to observe, envision, express, reflect, explore, and developing a craft; and understanding contemporary art practices and the critique process (Hetland et al., 2007). Eisner's (2002) example of what occurs as an individual becomes increasingly competent in making art is the development of an intelligence that requires the ability to deal effectively with multiple demands simultaneously. Engaging in the process of making art refines perception, stimulates imagination, and improves judgment about materials and execution (Eisner, 2002, p. 15). Artists learn while making art. An art teacher's practice of making art extends knowing the content to modeling the process of creativity for students in project examples. Further, art teachers' personal studio work informs the art processes available to their teaching. The action of co-inquiring with students to make meaning forms a relationship that is supported through the creative process. Current writings on the topic of artist teachers argue that being an artist is more than a degree or course of study. Daichendt (2010) stated, "an artist is fundamentally who you are, a way of seeing and living" (p. 10). The artistic thinking process is part of an artist's teaching process, and "(t)his aesthetic perspective informs one's teaching pedagogy potentially on many levels" (Daichendt, 2010, p. 10). Further, he stated, artist teachers think artistically and this informs their teaching. He continued, the level of education and type of education contributes to how art is taught (Daichendt, 2010, p. 11). According to Daichendt, the concept of applying an aesthetic way of knowing and seeing is primary to artist teachers as a philosophy of teaching and includes studio thinking processes that are used in the classroom (Daichendt, 2010, p. 147).

In teaching, generally, and in teaching art specifically, the relationship between student, teacher, and content is artistic if there is a "dance with creativity" (Eisner, 2006, p. 2).

According to Eisner (2006), “teaching well requires improvisation within constraints. Constraints there will always be but in the end teaching is a custom job within which the teacher becomes an inseparable part of what is taught” (p. 2). Art teachers and students bring their acquired knowledge and lesson plans to the endeavors of teaching and learning. In this learning relationship, the learning becomes an inseparable, shared event.

Artist teachers understand teaching as an aesthetic process, as an extension of the studio, and use a variety of methods of instruction (Daichendt, 2009). When educators are also artists, the development of students as artists is accelerated Daichendt (2009). He believes the studio experience is essential for supporting students’ artistic growth. The concept of artist teacher underscores the importance of creative activity. The artist teacher is positioned somewhere between artist and educator and can include aspects of both art and education. Applying artistic aptitudes in educational settings enriches learning experiences for both students and teachers (p. 13). As Roberts, (2005) stated, understanding the process of making art allows art teachers to create classroom environments that help students work like artists. Artists as teachers have similar working practices, like purposeful play and risk taking. Other practices that artists use are: the postponement of final meaning making, inquiry, and experimentation (p. 43). In the process of making, there is learning that is constructed moment to moment. Choices are made during the process of making art, work is evaluated and judged, and new ideas are incorporated. Artistic processes vary from artist to artist, and not all artists work in the same way, but all artists, in their individual processes, search for satisfaction, meaning, and learning.

A common expectation in some art education programs is to offer students opportunities to think like artists. “We believe that the most dynamic art educators are practicing artists who understand the creative process first hand” (Stetson, n.d., para 1). Certainly, not all art students

become artists, but, if art teachers think like artists, accomplishing this expectation is possible, and some students may begin to see the world as artist do. How artists think may be examined by considering what artists do through the process of art making. Richardson and Walker (2011) explained the process of art making as an event of movement through relationships as people and things come into contact (p. 2). These authors are interested in the process of art making as what happens in the moment, during the process as ongoing and rhythmic, rather than a chronological experience or a negotiation with time. The process of making art sparks artistic development in artists. The experience of the process, through which “the body becomes an ensemble, consisting of those forces that it transmits and those forces that it receives” happens in the present moment (Richardson & Walker, p. 7). The relationships between people and things coming together are part of the process of making art because the artist is present “embodying” the activity (Richardson and Walker 2011). In Richardson & Walker’s explanation, artists learn while they are in the art making process and are affected by the making (2011).

Curriculum and Pedagogy in Art Education

This section reviews literature that addresses curriculum and methods for teaching art. It examines the National Art Education Association recommendations for curriculum and the New York State Standards for art education and then contrasts their emphases with Efland’s (in Daichendt, 2010) pragmatic, mimetic, expressive, and formalist categories in art that highlight perspectives for teaching. Post modernism and aesthetic education are then considered to suggest their influences in pedagogy. This section then discusses Living Inquiry, a pedagogical practice that heightens awareness of the experience of making art, and relates Living Inquiry to other literature concerned with teaching art from an artist’s perspective (Meyer, 2006).

Teaching from the awareness of the artist teacher includes an understanding of the art making process: specific ways that artists think, which signal how making art informs teaching. The section concludes with an overview of philosophies and praxis in art education today. (Daichendt, 2010; Gude, 2008; Meyer, 2006).

Eisner (2006b) stated, “teaching provides occasions to share with others your deep affection for what you teach” (p. 44). When art is taught well, the experience can be valuable and inspiring. Eisner continued, “teaching well depends upon artistry– the ability to craft a performance, influence space, shape its rhythms, and modulate its tone so that its parts merge into a coherent whole” (Eisner, 2006b, p. 45). The belief that the arts are culturally valuable is implied by the inclusion of the arts in public education. The converse is also true. A lack of valuing the arts leads to its exclusion through reduction in funding for art programs and art teaching positions or by implicitly assigning it a secondary status in the academic program. Focusing on the variety of ways that art and education have been combined and organized helped define and explain the value of each - separately and together. The following paragraphs organize art education into philosophies and theories that give direction to praxis. As they reveal, art education can be viewed with varying emphasis on either art or education.

Curriculum Focused on Educational Outcomes

At the national level, the National Art Education Association (NAEA) standards emphasizes educational outcomes in curriculum. Adherence to the national standards for art education is voluntary, and they are a useful model for states and school districts use to organize curriculum and assess art programs. With the arrival of the standards movement in education twenty years ago, specification of what children will be able to do is common language for assessment. Standards and useful information about the standards can be found at Art Ed web

sites such as: (www.arteducators.org/research/national-standards). Core Art Standards, such as Common Core in literacy, math, and new science standards, presumably are used as a measure of student learning and, in some instances, teachers' annual professional performance reviews (APPR). This one perspective on the current state of art education is driven by an interest in accountability and the desire to guide the assessment for what children will be able to do. This perspective purposefully does not directly prescribe how the arts are to be taught. However, some kinds of outcomes may give rise to reliance on particular teaching methods.

Similarly, New York State leveled standards for the arts focus on educational outcomes. For example, New York State Standards for the Arts, including visual art, are structured using four standards with performance indicators as assessment guides. These performance indicators are leveled at Elementary, Intermediate, Commencement, and Commencement Major Sequence categories, which allow for some flexibility in application. Key ideas include making art and using a study of history and cultures to understand how these influence the visual characteristics of artwork such as found on New York States web site for standards (<http://www.p12.nysed.gov/ciai/arts/ArtsStandardsReview.html>). In New York State, art education standards are also assessment driven. There is some direction in what to teach in terms of sequencing coursework. For example, at the secondary level Studio Art is generally understood as a foundational course to be taken prior to more advanced courses. How courses are taught and where any emphasis falls varies per school district policies that are often traditional in the sense that changes in direction evolve slowly over time. Attention to art history or advanced placement courses depends a great deal on the knowledge and preferences of individual art teachers. While the flexibility in curriculum content allows some room to teach to student interests, alignment to the education expectations in standards-based curriculum

privileges outcomes that can easily be measured. When artistic ambitions arise, such as thinking like an artist and learning to be creative arise, it is likely due to an individual teacher's goals and knowledge that is not found in a curriculum based on standards.

Curriculum Focused on Art Process

Looking from another perspective, Daichendt 2010) discussed Efland's organization of art curriculum in a broader system that, unlike the New York State art standards, includes descriptions of how art is made and how it can be viewed. This vantage point considers how and why art is made, thus the emphasis is on art and art making processes, which are experiential, rather than how art knowledge is assessed in the standards model.

The categories pragmatic, mimetic, expressive, and formalist are used, according to Efland, to understand the position to take when viewing an artwork (Daichendt, 2010, pp. 143-4). For example, the pragmatic view that Efland defined is a focus on experiences with art that can change and add to an understanding of reality through constructing knowledge. Similarly, Eisner (2002) explains that, "the deliberate constructions of tasks students are offered in school define the thinking they will learn to do" (p. 13). Efland's categories focused on how to make art. The pragmatic category in Efland's structure relates to Eisner's (2002) statement that curriculum is a "mind altering event" (p. 13). Efland and Eisner's focus in art education is on experiences of art and making art, not on an educational approach aimed at assessment. The mimetic category describes art that replicates what is seen, an approach termed as realism. Young art students often see realism as desirable and their learning can be witnessed progressively. Learning is measured in the movement toward more realistic art; teaching is essentially skill based. The expressive category from Efland's description directs attention to emotions. It leads the viewer to see art from the perspective of what is felt or sensed. The

formalist's category in art is recognized through using emphasis on color, shape, value, texture, and their varied compositions. The formalist category pays attention to discrete elements and principles, and for this reason it is my observation that the NAEA and State Standards find this category useful because it is easily measured.

Like any other curriculum area, the organizing principles in art curriculum have a great impact. When art instruction is organized around how art is made, the possibilities include different ways of making art for personal meaning. The art may be realistic or expressionistic or any combination of styles and mediums. Standards focus on an interest in assessment; other descriptive categories, such as Efland's pragmatic view, focus on the process of making art and its inherent value in constructing personal knowledge.

Roberts (2005) agreed that a focus on art making that is meaningful, personal, social, or aesthetic, is valuable in an art education. In learning to make art, perceptions develop, imagination is stimulated, art making skills advance, and judgment refines during the cognitive exercises that happen in the process of making art. The development of these competencies requires thinking like an artist (Efland, in Daichendt, 2010). According to Daichendt, (2009) the ways artists experience the world most informs personal artistic practices. An emphasis on making art to acquire not only skills but also the capacity to engage the world as an artist does to make personal meaning is a different perspective for teaching than the direction offered by the standards-based curriculum, which focuses on a narrow range of qualities in the assessment.

Five Orientations for Art Pedagogy

In addition to considering the principles guiding the construction of curriculum, it is also important to examine art education pedagogy, the manner in which the curriculum is applied and put into practice. This section reviews literature concerning praxis in art education with

particular attention to five pedagogical orientations: post-modern philosophical stance, aesthetic education, participatory learning, artistic thinking, and pedagogy in contemporary art education.

Postmodern philosophical stance. In contrast to the standards-based foundations, one philosophical stance that can give a direction to learning in the arts is a postmodernism perspective. Postmodern thought challenges structures and ideologies. In one postmodernist view of art education, students as artists discover meaning through play and immersion in the process of making. Students “sensitively interact with images and ideas as they emerge” (Gude, 2007, p. 8). This philosophical stance questions and criticizes what is known, including conventional art teaching practices and art education orthodoxy. Sensitizing students to notice what they are seeing and experiencing can happen easily in the natural world and in the studio. A heightened awareness of nature’s beauty and complexity is an aesthetic experience that can be encouraged in an art class (Gude, 2007, p. 9). Gude (2007) discussed how a quality art curriculum also encourages authentic insight into self, encountering differences, and attentive living (pp. 9-11). In structuring a contemporary art curriculum around the “principles of possibility,” Gude has used postmodern principles encompassing the ideas of appropriation, juxtaposition, contextualization, layering, interaction of text and image, hybridity, gazing, and representing. These principles are less linear than the elements and principles in the formalist category and invite questions that allow students to participate in making art that interests them. Art teachers lead students to personally connect to works of art by participating in viewing and making art that is relevant to their lives. Gude (personal communication, October 27, 2013) explained that her thinking incorporated Dewey and Greene’s notions of possible futures through imagining what could be possible.

Aesthetic education. Greene (2000b) defines aesthetic education as:

An intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what is there to be noticed, and to lend works of art their lives in such a way that they can achieve them as variously meaningful. (p. 6)

Greene (1987) explained this is as “the ground for learning to learn . . . of being more, becoming different, experiencing more deeply, overcoming the humdrum, the plain ordinariness and repetition of everyday life” (p. 14). Greene (1987) also contended that when artists make art, they “disclose the extraordinary in the ordinary” and that artists “are for affirming the work of imagination – the cognitive capacity that summons up the ‘as if’ the possible, the what is not and yet might be” (p. 14). This summoning of possibility is located between making art and teaching art when teaching is artistic. Constructing personal meaning through artwork enables individuals to see what they know. Individually constructed knowledge is mirrored back to students in the aesthetic experience of their artwork.

When art teachers model art making while teaching they “enable those who open themselves to what they create to see more, to hear more, to feel more, to attend to more facts of the experienced world” (Greene, 1987, p. 14).

Since 1996, New York State Learning Standards for the Arts have set goals for curriculum in art education (New York State Education Department, The University of the State of New York, 1996). The Arts Standards continue to be revised and provide school districts the direction and basic structure for the development of local curricula that link instruction and assessment to the content standards. Taken together, the content standards, performance indicators, and the performance standards embodied in actual student work define the learning standards for students in the Arts – dance, music, theatre and visual arts. (p. v)

Elementary, Intermediate, and Commencement level achievement in the content standards are intended to measure specific learning. The first standard contains the notion of making art and measurement/assessment is organized around elements and principles of art that were conceptualized by Arthur Wesley Dow a century ago. The second standard measures skill-based learning in materials and techniques. In the third standard, students reflect, interpret, and evaluate works of art, using the language of art criticism. The fourth and final standard asks that students gain an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the cultures of the past and present society. If the new core standards moved learning towards an appreciation for making art as a process that connects students and teachers to their lives, then art standards driven by the aesthetic experience would contain the power of art to change and deepen awareness of the connections between students, teachers, and our lives.

Participatory learning. The experience of teaching art by connecting personally to the making of art is consistent with the concept of participatory learning. The experience of participatory learning, according to Greene (1994), means teachers and students “must be personally present to what they are attending to; they must lend what is before them some of their lives” (p. 1). She continued, “the very shaping of the encounter may well give rise to a community of distinctive people, each entering from his or her own location against his or her own lived experience” (Greene, 1994, p. 1).

Eisner (2002) stated “education is the process of learning how to invent yourself” (p. 1). In “The Role of the Arts in Transforming Consciousness,” Eisner stated, “the works we create speak back to us, and we become in their presence a part of a conversation that enables us to see

what we have said” (Eisner, 2002, p. 11). The action of noticing connects art to experience. Conversely, in noticing what was not noticed, meaning can also be added to an experience.

Artistic thinking applied to curriculum. Artists think in specific ways when they engage in the creative process of art making. An art teacher’s practice of making art extends knowing beyond subject content to knowing about life. Furthermore, when making art to understand the process of what is asked of students in a lesson, the act of making informs the actions the teacher will ask of students (Booth, 2012; Campbell, 2011; Daichendt, 2010; Eisner, 2001; 2008, 2009; Dewey, 1934/1958; Gnezd, 2011; Graham & Zwirn, 2010; Greene 1994; Gude, 2007; Hatfield, et al., 2006; Heid, 2008; Hetland, et al., 2007; Richardson & Walker, 2011; Rolling, 2010; Smith, 2002; Sullivan, 2010).

The idea that artistic practice might inform teaching, although an expectation exemplified by some university studio professors who continue a viable art practice as an element of their teaching, is generally not associated with PreK-12 art educators. Extending this expectation from higher education to PreK-12 teachers could enhance teaching and learning in K-12 art classrooms (Borko, 2004; Eros, 2011).

Pellegrino (2011) linked ideas for teachers of music to professional development, personal engagement, well-being and satisfaction, teacher effectiveness, job satisfaction, and teacher retention. Scheib (in Pellegrino, 2011) states, “If fine arts teachers hold and value their identities as artist, then it stands to reason that to keep them holistically fulfilled with their arts teaching career, professional development should not only include support of their art teacher identity, but also their identity as artists” (p. 83). Pellegrino affirmed three benefits to music-making’s connection to teaching music for students: role models as teachers who balance their art with teaching, excellent instrumental models, and the presence of inspired and passionate

teaching about playing and performing. The benefits of music making as professional development for music teachers are to support identity as a musician to increase a sense of efficacy and agency, relate to students as learners, and become more empathetic to the challenges students face.

In “Professional Development for Arts Teachers,” Conway, et al. (2005) continued the conversation regarding a teacher’s personal choice in professional development and the implications for different stages in a teaching career. They explained the differing needs these stages require for professional development.

Contemporary art education. According to Efland and others, art education reflects society and the environment, and it is bound to history and culture (Eisner, 2002; Gude, 2008; Pink, 2006). This review considers Efland’s summary of art education and reviews selected scholars in contemporary art education to ground the importance of teaching current art practice. The role of making art in the teaching of art is valued in a contemporary curriculum in art education and reveals the importance of teaching contemporary art.

Efland (in Eisner & Day, 2004) summarized key ideas in twentieth century art education (p. 698). In the early 1900s, curriculum in art education was simply teaching students to draw. Later, Arthur Wesley Dow introduced teaching art through an organized synthetic method relying on elements and principles as expressed in formalism as a structure to organize teaching art. In 1928, the Child-Centered School advocated creative self-expression and creative growth. The Great Depression, according to Efland, brought about a dramatic change in the focus of the application of art to the common man – the home, the factory, and the marketplace – in the depictions of vibrancy in of everyday life. During the era of the Cold War, art education was directed towards a discipline of problem solving for artistic and scholarly inquiry and discipline-

based art education continued to evolve and change. Efland suggested that any envisioning of the future of art education must include continuity with past traditions Eisner & Day. 2004, (pp. 694-697). He is rooted in history and traditions. While it seems important to know where art education comes from, it is also important to look for new information that is culturally constructed and contemporary.

Meaning making, authentic practice, critical reflection, and pluralist perspectives relate to contemporary art and postmodern philosophies through senses of meaning, connection, doubt, and perspective. Contemporary art making and teaching art have connections in practices that empower art making (Gude, 2008; Parker, 2009; & Sullivan, 1993). Gude (2008) explained that it is “vitaly important” for art teachers to make examples of assignments for their own planning. She related that many art teachers, when following this procedure, are fascinated that their own working practices are radically different from what they recommend to their students (Gude, 2008, p. 17). Art teachers acquire a deeper understanding of the processes they are asking of their students when they make personal art as a benchmark to compare the actions that they ask from their students. The interconnection between teacher, subject, and student is experienced in the spaces in between making personal art, making examples for teaching, and the expectation art teachers have for their students making art.

Gude, founder of Spiral Workshops, posts lessons, resources, and exemplars of student work. The workshops reflect postmodern ideas and is a resource for art educators. An example of a lesson from the site is titled “I Can Change the World.” In this lesson, students are encouraged to choose any topic they wish to explore, research visual images, write and re-write, and share the process in small groups. It is also an opportunity for students to combine visual and verbal means to express thoughts and feelings about the world in which they live.

Considering themselves, students begin to connect with how they feel about the social issues they care about. This motivation to engage with what they care about is released in making art. In the process, found photos are photocopied or traced onto transparency film using an overhead projector, and then students enlarge and trace images onto personal political posters. When using the technique of projection, students become more experimental in juxtaposing and layering images, thus moving spontaneously into styles of illustration and representation that are more complex than naturalistic, social realist-type imagery. Using a familiar strategy of contemporary postmodern artworks, the selected images are juxtaposed and layered onto the final artwork. Students find their artistic voices when they make art about something that they can be involved with as they are making art. Their passion involves them in the artistic process. Developing artistic skills happens as a direct result of working on art when they want to be clearly understood. The power of the images they choose to represent their passion is part of their expression and is their artistic voice in the art they make. Examples of student artwork can be viewed at Spiral Art website found at sites.google.com/.../summerworkshopswitholiviagude

This review of literature concerning contemporary approaches to teaching articulates current values and praxis in art education (Booth, 2012; Campbell, 2011; Daichendt, 2009, 2010; Diaz & McKenna, 2004; Eisner, 2002, 2006, 2008, 2009; Eisner & Day, 2004; Graham, 2009; Graham & Zwirn, 2010; Gude, 2007; Hatfield, et al., 2006; Marshall & D'Adamo, 2011; Roberts, 2005; Rolling, 2010). State and National Standards as frameworks for teaching and contemporary philosophies are examined for theory and praxis in art education.

For over 100 years, those in art education have asked the questions of how works of art and the work of art making develop the learner and what curriculum best facilitates learning. Indeed, new art standards have been released since the beginning the writing of this review.

According to the standards movement, “*Purposes, Principles, and Standards for School Art64Programs* has been updated to reflect current issues in the field of art education. Checklists embedded in charts allow users to indicate where their school or district stands in relation to the criteria—which has been expanded to include district-wide, elementary, middle, high school, and superior standards.” (NAEA, 2016, para. 4). However, if the standards focused on including these five orientations for pedagogy, art education would be more contemporary.

Teaching about creativity. There are many examples of curricula that focus on the importance of teaching creativity in current art practices (Heid, 2008; Diaz & McKenna, 2011; Netzer & Rowe, 2011). In an unpublished manuscript, *A Foundations Approach to Creativity*, Diaz (1993) synthesizes theories about creativity taken from varied perspectives in her attempt to find a “concept (of creativity) in action” (p. 10). The foundations for understanding the creativity begin with art teachers’ artistic practices for understanding creativity (Diaz, G., 1993). Sir Ken Robinson (2001) states that creativity can be taught and that it has three components – process, original thinking, and value. Teaching the process of creativity can be encouraged and supported. Creativity is assessed through applying criteria and judgment based on originality and value, which is determined by those we judge as knowing the specific value (The Brainwaves Video Anthology, 2014). Learning is specialized in the subject of art as it is true of other subjects. According to Dewey (1934/1958), a function of art is to recognize and order our own growing experiences. Participants in Anderson’s (2000) research responded to, “What is the most important thing you teach?” (p. 119). Their answers exemplified what they think is important for their students to learn: “I think the most important thing I teach is lessons for life”; “The main thing I go for is creativity” (Anderson, 2000, pp. 18, 32).

Additional contemporary curriculum focuses on visual culture. Freedman and Stuhr (cited in Eisner & Day, 2004) stated that we live in an increasingly image-saturated world where global images of a visual culture are constantly changing. In dynamic ways, visual culture shapes the ways we look at ourselves and perceive others. Comprehending identities, self and other, can promote a responsibility to become involved citizens. Making art can help students understand the personal and communal codes of symbols, artifacts, and images in visual culture (p. 826). These authors discussed how a contemporary art education can include a focus on the principles of democracy. Gude (2000) stated:

As a contemporary teacher, you need to have the courage to let your understandings of the complexities and uncertainties of the times show in your curriculum. You need to trust that introducing students to contemporary debates about what is permissible and valuable in the culture will not harm them, but rather will give students the tools to be thoughtful and visionary citizens. (para.11)

In current or contemporary art education, a curriculum connected to social issues that involve students by engaging their interests prompts them to become more committed and active citizens.

Other educators focus curriculum in art education in specific pedagogical variations. Campbell (2011) explained that a focus in holistic art education on the interconnections as an approach to teaching and learning that can lead to self-understanding, and she sees this as an important goal in education. Focusing on the relationships between all dimensions of experience, between humans and all living things, can promote authentic learning and empathy (Campbell, 2011, p. 18). Students' appreciation of the diverse aspects of cultural and social forces that shape their lives can provide a foundation for self-transformation, leading to a life of personal and communal responsibility (Campbell, 2011, (p. 23). Authentic insight into self is

more likely promoted through indirect means; asking students to reflect and recall experiences through art making leads students to learn about themselves (Gude, 2000).

Walker (as cited in Roberts, 2005) maintained that art students can best learn about art by working with the same type of content as professional contemporary artists. *Content* refers to the ideas that are important to artists' lives and the lives of others. In addition, working with processes that are like those that professional artists' use, help students learn about art (p. 41).

“As the only expert in art that many students will ever know, an art teacher must be knowledgeable about the artistic processes and the working procedures of artists” (p. 43).

Walker (as cited in Roberts, 2005) revealed risk taking, the postponement of final meaning, inquiry, purposeful play, and experimentation as important parts of the process (p. 43). Many advocate teaching skills and concepts while generating personal and shared meaning (Gude, 2007; Tavin, Kushins, & Elinski (2007). It is through investigating and representing one's own experiences, while balancing the need to learn skills, that the critical issues in contemporary culture can best be examined in the production of art. Arts-based research (ABR) or arts-based educational research (ABER) could both be useful paradigms for developing art education programs when ABR addresses shaping curriculum (Rolling, 2013).

Curriculum in art education is evolving to include post-modern philosophical constructs. Conceptual elements include the art making processes that are reflected in the new core art standards from the national coalition for core arts standards from the National Coalition for Core Arts Standards (NCCAS: <http://www.arteducators.org/research/national-standards>). Unlike the New York State standards, art processes drive the new standards. Nevertheless, there is still a predetermined learning destination in these standards, which limits the possibilities of personal exploration and what is learned. Eisner (1991) states, “educational programs should not be

modeled after the standardized procedures of the factory; the studio is a better image” (p. 19). Eisner was speaking about the difference between a measurable product produced in a factory and a product that comes from studio work, which may not always be predetermined. When an end is predetermined, as in NAEA, New York State, or NCCAS standards, the possibilities are defined and as such, limited. A product for a potter is a pot, but what that pot might look like is open ended. A limitless product for creativity, innovation, and developing artistic voices would create an environment for new possibilities in these new core standards or any future standards.

Individual teachers have different approaches to teaching based on what they believe is valuable in art education. Ortiz (2008) believed the opportunity for learning that occurs when teachers make art are experiences that promote authenticity. Roberts (2005) stated that art teachers learn art making processes, this adds conceptual knowledge, such as the art making practices of professional artists. Further, these professional artistic processes have direct application to the classroom Roberts, 2005, (p. 43). Therefore, what an art teacher learns from practicing an artistic process adds to their pedagogical toolbox, which then contains foundational, practical knowledge that is demonstrated when art teachers communicate this knowledge to their students. Artistic processes that included risk taking, experimentation, and play were identified in Graham & Zwirn’s (2010) research. Heck (1991) came to know a deeper understanding of the metaphor, teacher as artist, and education as a process of transformation. Among other reasons art teachers stated for continuing a creative practice, a participant in Anderson’s (2002) book stated, “my own art making keeps me in touch with the processes, broadens the scope of my ideas, and allows me to share with my student the excitement that comes from making art” (p. 59).

According to Eisner (1991), the art of teaching and the teaching of art are inseparable. He stated, “teaching is artistic in character in many of the ways in which all art is artistic: it provides a deep sense of aesthetic experience to both the perceiver and actor when it is well done” (Eisner, 1991, p. 17). When well done, the experience is satisfying to both teacher and student. However, in PreK-12 school settings, the culture of art teachers practicing their own art making is not expected or encouraged as it is in some higher education environments. An understanding of how to teach art that explores the process of making art seems essential.

Teachers and Artists as Scholars

The literature examined in the previous sections considered associated and incidental influences of a creative practice on art teaching. This section considers selected literature that addresses intentional processes involving art making for inquiring about teaching art. Two selected approaches for understanding how this knowledge is created are examined when practitioners, both teachers and artists, are positioned at the center of research in the first section: Art Practice as Research.

The first approach, Arts-Based Research, is a form of qualitative research that is grounded in critical performance pedagogy (Aziz, 2009; Daichendt, 2012; Eisner, 2008; Guyas & Keys, 2009; Knowles & Cole, 2008; Larsen, 2010; Leavy, 2009; Marshall & D’Adamo, 2011; Meyer, 2006; Rolling, 2010; Sullivan, 1993, 2006, 2010). The second approach is illustrated by *Inquiry as Stance* and represents an approach for developing professionally that is different from traditional notions of professional development that focus on training where the pathway for receiving knowledge is delivered by others (Cochran-Smith & Lytle, 2009).

In their scholarly endeavors, art teachers are positioned such that they have the opportunity to draw from many teaching orientations and research traditions. As such, the

literature related to how artists as scholars create knowledge is followed by a review of the literature related to how art teachers as scholars create knowledge.

Finally, this review considers how the combined ideas from *Inquiry as Stance* (Cochran-Smith & Lytle, 2009) and Arts-Based Research provide a space from which art teachers can construct a deeper understanding of their teaching craft and creative process.

Art Practice as Research

Contemporary views on research directing change in art education address the complexities of our contemporary world by adapting to dynamic situations that transcend the capabilities of individuals (Anderson, 2000; Daichendt, 2010; Cochran-Smith & Lytle, 2009; Eisner & Day, 2004; Graham & Zwirn, 2010; Gude, 2008). As practitioner-centered research approaches to knowledge construction, Arts-based research and *Inquiry as Stance* rely on practitioners for a close perspective for making meaning. The actions inherent in art making that support art practice-as-research in the classroom include experiential learning, inquiry-based learning, and project based learning. In experiential learning, concrete experiences are reflected on, and then, taken further to test their usefulness in creating new knowledge through art processes. Inquiry-based and project-based learning encourages exploration that has unknown results and develops analytical, problem solving, decision-making, investigative, and reflective practiced skills. These pedagogical approaches are familiar to art teachers and provide models of arts-based research found in classrooms (Marshall & D'Adamo, 2011, p. 14). Art-as-research in classrooms allows teachers and students to understand knowledge as something not fully constructed or complete, with which they can create something new. Art-as-research has “great potential for transforming the way we conceptualize, construct and practice art education” focusing attention on what is being learned (Marshall & D'Adamo, 2011, p. 18).

Eisner's (1994, 1997, 2002, 2006b,) work suggested an approach to educational research that relied on imagination and expressive qualities to create forms of representation as knowledge. Eisner (2006b) called for "Crafting research that reveals to us what we have learned not to see" (p. 17). He continued, "The more we stress in school only what we can measure, the more we need to remember that not everything that is measurable matters and not everything that matters is measurable" (Eisner, 2006b, p. 46). Similarly, Gnezda (2011) stated, art teachers have an opportunity and responsibility to make art as a form of inquiry as a process for learning, in which new knowledge is discovered or constructed in the concept of art practice-as-research.

Arts-based research. Arts-based Research (ABR) is a practitioner-centered research method that uses art making as a form of inquiry. Scholars have used ABR to generate knowledge driven by the desire to learn (Aziz, 2009; Eisner, 1997, 2006a; Gnezda, 2011; Gude, 2008; Heck, 1991; Knowles and Cole, 2008; Larsen, 2010; Leavy, 2009; Marshall & D'Adamo, 2011; McNiff, 2008; Meyers, 2006; Ortiz, 2008; Rolling, 2013; Sullivan, 2006, 2010).

Eisner (2006b) stated, more scholarly researchers and university faculty members are necessary to support students to use Arts-based research. In addition, Eisner stated, good Arts-based research ought to generate questions that are worth answering and suggested broadening the various forms of representation beyond text to video, film, and narratives that will need outlets like contemporary electronic media.

There is potential for what Graeme Sullivan (2006) calls Arts-Based Educational Research (ABER) to support the value of making art for new knowledge in education. He states, art practice can be conceptualized as a form of research that can be directed towards a range of personal and public ends (Marshall & D'Adamo, 2011). Sullivan, (2010) described how art practice-as-research is valuable as a perspective to construct new knowledge. Marshall &

D'Adamo (2011) explored what this would look like in the classroom, as a contrast to how art is taught conventionally. Combining experimental learning, inquiry-based learning, and project-based learning, these authors stated that the thinking and actions found in art making reiterate these approaches to teaching found in art practice-as-research.

Especially applicable to arts-based educational research (ABER) as methods to create new knowledge are *a/r/tography*, and arts-informed research (Knowles & Cole, 2008; Leavy, 2009; McNiff, 2011; Rolling, 2013). The nature of arts-based educational research, which is similar in methodology, authentically includes artist and researcher as holistic instruments “embodying” the activity (Richardson & Walker, 2011). *A/r/tography* utilizes making art as a process and entry into new information (Springgay, et al., 2008). *A/r/tographic* researchers draw upon personal experiences as they work through the arts to ponder and theorize new questions and possibilities. *A/r/tography* is a “hybrid form of practice-based research within education and the arts” and uses artistic and pedagogical capabilities (Gouzouasis, Irwin, Miles, & Gordon, 2013). This method accomplishes research through art making and promotes a way of understanding the world through experiences (Myer, 2006). Further, according to Sullivan (2010) “. . . a reflective stance offers the potential to improve our capacity to undertake inquiry that reveals the fuller dimensions of human processes and actions – many of these are captured in pictures and can be rendered in images” (p.52).

Latta (2013) describes her understanding of this meaning making process:

I find that what I value is not so much art but the experience of making art: an experience that values my knowing, interpretations, and expressions; an experience that involves me in constructing meaning for myself: an experience that relies on dialogue and

participation as a means to this sense making; an experience that has to be felt and lived through as a whole. (p. ??)

In ABER, interpretations of *theoria* (knowing), *praxis* (doing), and *poesies* (making) are interconnected to create spaces in which meaning is “interrogated and ruptured” (Springgay, Irwin, & Kind, 2008, p. 159). Springgay, et al. (2008) explained, visual renderings as possibilities for knowing when art work is shared in relation to other artists’ work.

In ABER, renderings support practices that are intended to be provocative and transformative. *A/r/tography*’s distinguishing characteristic stems from the researchers’ focus on searching, which “is informed by and through the arts” (Springgay et al., p. 159). The mode of searching is embodied and informed through a process called living inquiry that probes how they come to understand or make meaning of lived experiences (Springgay et al., p. 166). Springgay et al., (2008) explained this method as the phenomenon of life and living attentively in the world that calls us to be engaged with artistic ways of knowing, doing, and being (p. 89). *A/r/tography* explores new patterns of meaning in the connections between artist, researcher, and teacher. An *A/r/tographer* might say, “in/be/tween” to draw attention to the spaces or being in the space between.

Rolling (2010, 2013) stated, art practice-as-research provides a new paradigm for art education and a structure for understanding how practice and theory become interwoven and interdependent. Using inventive terms in his *Primer* – such as, proliferative, pre-structural, pluralistic, purposive, perspectival, particularizing, and performative – as descriptors of the characteristics of ABR, Rolling gave insight into the facets of this method of research that illuminates its value.

McNiff (2011) explained, Arts-based research involves the researcher in art-making as a primary mode of inquiry and emphasized the need for Arts-based researchers to clearly establish the use of a systematic experimentation with goals of gaining knowledge about life. Using the creative process to question, in a reflexive way, adds meaning for the artist and the viewer, who also creates meaning informed by the artistic encounter. According to McNiff (2011), Arts-based research makes use of a larger spectrum of creative intelligences, and generates and communicates more information (p. 30).

Leavy (2009) explained that arts-based research accesses and represents multiple viewpoints that may be imperceptible in traditional research methods through engaging the researcher on different levels and through different modes of knowing, which allowing for openings in traditional discourses (p. 15). Arts-based participatory methods are interpretive when a set of practices for incorporating visual art into the research process is used. This involved research participants creating art that served as data (Leavy, 2009, p. 227).

In an example of a process of knowledge construction named *Living Inquiry*, Meyers, (2006) used a cyclic process of making art and reflecting, in which she developed self-awareness. This is an example that utilized inquiry in combination with art making processes in the construction of knowledge that focused on awareness and meaning making. Sullivan (2010) reflected on the purpose and direction of arts-based research and offered the possibility: “If you don’t know where you are going, then it is best to surround the problem to solve it” (p. 19). An Arts-based researcher understands this perspective: “If you don’t know where you are going, then any road will get you there, and this is an interactive approach to research” (Sullivan, 2010, p. 19). Furthermore, Sullivan, (2010) noted that painting as research can “transform our knowledge of things we assume we already understand” (p. 249).

Marshall & D'Adamo (2011) reported that the art making process is increasingly accepted in experimental forms of qualitative ethnographic, phenomenological, and narrative research in the social sciences. According to Marshall & D'Adamo (2011), "This re-framing of art practice as research represents a paradigmatic shift in the way we understand research, art, and artists" and the artwork is a "springboard for learning and evidence of learning, not as aesthetic objects or images separate from research" (p. 12). Art practice, as research, is a means of exploring and is self-guided and motivated by individual interest. This practice-as-research calls attention to the kinds of thinking and learning that come together through making art offering a non-verbal way of understanding through added dimensions of intuition, lived experience, personal interpretation, or subjectivity into a scientific realm that adds objectivity and clarity (Marshall & D'Adamo 2011, p. 12). The unique contribution of art practice as research consists of an ability to add multiple meanings that are interpreted by both the artist and the viewer.

As another example, Ortiz' (2008) in her narrative inquiry, used *a/r/tography*, in her lived experiences as a high school art teacher in the auto-ethnographic research she conducted to make meaning for herself. She examined her experiences of teaching through reflection as she created works of art, and using a process of critically reflecting on her teaching allowed her to understand the dual identities of teacher and artist. In this example of *A/r/tography*, Ortiz used her lived experiences of being a high school art teacher as data to research teaching. In a written reflection, Ortiz identified the issues of self-questioning her ability to be an effective art teacher; teaching topics with little or no knowledge, limited opportunities to gain knowledge; and a lack of time or energy to create personal works. *A/r/tography* illustrated the researcher's personal and professional stories, experiences illuminated through creating artworks. Ortiz' study allowed her

to understand her dual identity as an art educator and supported her continued reflection on teaching and making art. This study also provided a model of self-reflection for other art educators, which Ortiz believed is a matter of critical importance to the field of teaching art.

In other examples, Aziz (2009) shifted “the frame from critical reflective arts practice to practice-based research” as she constructed new meaning by using a diary to deepen the understanding of her art practice (p. 80). Pablo Picasso said, “painting is just another way of keeping a diary” (Picassos cited in Leavy, 2009, p. 215). Diaz (2004) understands collage as a research tool in a “collage with text” method as both a work of art, and an information-bearing subject (p. 222). Similarly, Larsen (2010) used collage in her teaching to gently hold her students in a co-transformational experience. Her arts-based dissertation, *Text and Texture: An Arts-Based Exploration of Transformation in Adult Learning*, used symbol and metaphor to examine the lived lives of adults returning to learning. The texture of their “lived lives” was reflected in the process of art making that constructed new personal meaning and knowledge (Larsen, 2010).

Jongeward (Leavy, 2009) explained how she explored artistic ways of knowing and making meaning to contribute to her qualitative research. She stated, “to appreciate how an artist’s experience can inform educational research requires an understanding of how making art is both a process of inquiry and a process of creating meaningful forms” (Leavy, 2009, p. 239).

Inquiry as stance. Cochran-Smith & Lytle’s (2009) book, *Inquiry as Stance: Practitioner Research for the Next Generation*, is another approach to constructing knowledge that also places the practitioner at the center of research. Cochran-Smith & Lytle’s work is relevant as another example of inquiry available to art teachers. When practitioners are generators of knowledge about teaching, their relationships with students, families, colleagues,

and other professionals can become expanded and transformed (Cochran-Smith & Lytle, 2009, 2001). Cochran-Smith & Lytle (2009) stated that teachers know something about the work of teaching, and their work, *Inquiry as Stance*, assumes that teachers can act as creators of new knowledge in addition to their pre-existing role as consumers of existing knowledge or ideas that facilitate the fundamental transformation of existing teaching practices and school culture. Cochran-Smith & Lytle (2011) locate their work at the “intersection of two worlds, a space that deeply informed and continuously called into question their perspectives on collaboration...” (p. 18). The terms “teacher research” evolved into “practitioner research” and “practitioner inquiry” as meaning for a larger premise about knowledge construction regarding the view of teacher as knower (Cochran-Smith & Lytle, 2011, p. 18).

Inquiry as Stance is different from other research approaches on teaching where the teachers or teaching are the topic of study conducted by researchers from the view of an outsider. Generally, “stance” refers to “the ways we stand, the ways we see, and the lenses we see through,” and refers to the practitioners with an insider’s view of their practice (Cochran-Smith & Lytle, 2009, p. 41). When teachers take *Inquiry as Stance*, they question their practice and the ways they see and understand their personal practice. From an insider’s perspective, “Knowledge of practice is different from knowledge for practice,” where knowledge is generated by teachers for understanding their own work as teachers (So, 2013, p. 189). Collectively with one another, and with parents and community groups, teachers have the capacity to generate and critique knowledge to improve their practice and “enriching students’ learning and life chances” (Cochran-Smith & Lytle, 2009, p. xi). With the goal of transforming teaching, learning, leading, and schooling, *Inquiry as Stance: Practitioner Research for the Next Generation* related complex interrelationships of inquiry and knowledge for and about teaching.

This work is a prominent formulation of practitioner-based research and representative of a long tradition in educational scholarship that popularizes inquiry by teachers to understand the perspective of local knowledge in their day-to-day classroom work. Cochran-Smith & Lytle (2009) stated that research is an entitlement and a responsibility of practitioners who are confronted on an ongoing basis with local, but globally influenced, problems for which solutions do not already exist and questions for which answers are not already known. Practitioners become more invested, accountable, and responsible for their practice on a deeper level and see themselves as leaders and makers of knowledge in collaboration with others for the benefit of everyone involved in teaching and learning. This transformative view of practice includes a heightened sense of possibilities for teacher leadership and of leaders' ethical responsibilities to students and their families and communities (Cochran-Smith, & Lytle, 2009). The authors hasten to add, however, that professional learning in the manner advanced by *Inquiry as Stance* for professional learning is difficult to achieve unless a stance of mindful openness driven by desire to learn are present. Bias, lack of interpersonal communication skills, and perceptions of risk are factors that can prevent genuine inquiry. Even so, a symbiotic relationship can exist between teaching and researching, which engages and contributes to knowledge when a spirit of inquiry is promoted. Complementarily, teaching affects research when this activity directs teacher thinking to integrate research into teaching (Siniawer, E. in Cochran-Smith, & Lytle, 2009).

Knowledge construction among teachers within a community based on *Inquiry as Stance* is dynamic and provides an outlook on the work and role of teachers in constructing knowledge of their own teaching practice using intentional strategies that are closely related to their teaching practices (Cochran-Smith, & Lytle, 2009, 2011).

Artists as Scholars

Although artists often research the subject of their work in their process of making and sometimes question what others may not, they are less likely than art teachers to claim scholarship from their research (Daichendt, 2012). However, “the voice of the artist is important to reflect upon” (Daichendt, 2012, p. 69). To illustrate, Daichendt used the example of the Hudson River Artists who identified societal and developmental impacts to the environment in their work. These artists used their artistic voices to critically engage in issues they deemed important and through art making, they brought this awareness into the culture. According to Sullivan (2010), an ever-expansive list of experiences is valued in artistic knowledge production (p. 82). Daichendt (2012) found connections between scholarly research and art making and asked for agreement with the concept that “everything an artist does prior to making the work is research” and “that the act of making is itself research” (p. 10). Daichendt and Eisner (2002) and others considered the artistic process a construction of new knowledge, where a general theory is the beginning, and the work of art is the conclusion. “Imagination gives us images of the possible that provide a platform for seeing the actual, and by seeing the actual freshly, we can do something about creating what lies beyond it” (Eisner, 2002, p. 4). Evaluating art as a process of constructing new knowledge is understood as research; artists as scholars are skilled in the craft of making art and are professionals at the center of their practices. Artistic scholarship is an investigation through art processes that leads to new knowledge and as such, artists as scholars continue to add to what is known.

Teachers as Scholars

Art teachers have long reflected on their practices to make meaning and to gain knowledge. Teachers are positioned as such that they have the opportunity to draw from many

teaching orientations and research traditions in their search for understanding the experience of teaching.

Two dissertations, written seventeen years apart, serve as examples of research undertaken by art teachers who created personal art to understand their experiences as teachers. Ortiz (2008) used self-exploration in a narrative dissertation to gain knowledge of the relationship between art teaching and her personal artistic practice. Heck (1991) articulated the relationship between her personal and professional experiences in a metaphor – teacher as artist. These selected examples of practitioner-centered research embody the essence of scholars seeking to know.

Ortiz' (2008) research for her dissertation explored her artistic practice where she reflected on her personal art making practice to deepen her understanding of teaching. In her research, she discovered that her role as an artist was an integral part of her whole persona, and an integral part of her teacher identity. She felt less resentful toward the demands of her teaching when she also made time for her own artwork. Her development as a teacher and artist were interconnected, and they mutually shaped each other. Ortiz (2008) concluded that art teachers need to pursue their own art so that their students witness how an artist works and because “this kind of passion is a powerful element for a teacher to bring into the classroom” (p. 147).

Initially, Ortiz felt she lacked basic knowledge on advanced art making techniques to be able to teach well. She reached out to other art teachers and even reached out to one of her students in her attempts to learn. During this time, Ortiz pursued a doctoral degree and kept a journal to reflect on readings, discussions, and other ideas that connected her to issues in art. She began to consider her own ideas for artwork as she modeled making art for her students. She reported that as a teacher, scholar, and artist, she began to think critically, creatively, and

consciously about issues involving teaching art while also reflecting on her own personal artwork. She discovered that her role as an artist was an integral part of her whole persona and this was interwoven with her identity as a teacher. Ortiz' (2008) feelings of incompetence about her technical knowledge initiated her desire to learn more about the subject she was teaching. Professional development opportunities at her school did not address her needs. She spoke with her colleagues, enrolled in master's level courses, and participated in a professional learning community. As the artist identity became more apparent to her, she began carving out time to make art in her classroom and became less resentful of the demands of teaching. She reported, "Similar to the authentic learning conditions that art educators present to their students, teachers would benefit from comparable learning experiences" Ortiz, 2008, p. 139). She identified the limited dialogue that art teachers have with each other about teaching and making art as a problem and believes continuing this conversation is important to discuss for clarity.

Heck (1991) also sought to articulate the relationship between her personal and professional experiences as teacher and artist and considered how the art making experience empowers individuals to create meaning and to engage meaningfully with others (p. 11). Her dissertation compared art making with teaching and learning through the theoretical frameworks of Maxine Greene, Eleanor Duckworth, and M. C. Richards. Using texts from each of these educators as examples, Heck articulated the relationship between her personal and professional experiences. She defined the experience of art making as empowering individuals to look inward to identify a personal meaning with the ideas, the material, and the process. She stated, "personal meaning making and dialogue with others are essential in art making" (Heck, 1991, p. 9). She applied this definition to her discovery of the relationship of art making to teaching and learning in *Teacher as artist: A metaphor drawn from the paradigms of M.C. Richards, Maxine*

Greene and Eleanor Duckworth, which established a common language derived from these three authors regarding teaching as artistic. She explored how art making facilitates a dynamic, experiential relationship between inner meaning making and authentic engagement with others (Heck, 1991, p. 17). In her dissertation, she discussed her understanding of the theoretical underpinnings of Richards, Greene, and Duckworth's educational paradigms, but she observed that "simply reading the written words of these writers engaged me only in thoughtful abstraction" (Heck, 1991, p. 132). Her reflections on the relationship between doing and thinking in terms of concrete experiences and abstract ideas is the relationship between theory and practice discovered in her Arts-based Research. The significance of art making to her own inner meaning making process was fundamental in her approaches and attitudes about teaching. For Heck (1991), it was "creative and transformational" to look at teaching as an artistic process (p. 145). She discovered that when she linked the experience of making art and reflection to the theoretical underpinnings of pedagogy, she could integrate thinking and feeling for a transformational experience, which she metaphorically named *teacher as artist*. These studies offer examples of how art teachers as scholars inquire about how making art informed teaching art.

Intentional Inquiry

Arts-Based Research serves as a pathway for constructing knowledge and developing professionally, and several scholars surveyed illustrated how their individual art processes generated new knowledge utilizing Arts-Based Research (Aziz, 2009; Daichendt, 2012; Eisner, 2006a; Knowles & Cole, 2008; Heck, 1991; Larsen, 2010; Leavy, 2009; Marshall & D'Adamo, 2011; Ortiz, 2008; Rolling, 2010, 2013; Sullivan, 1993, 2006, 2010). Knowledge construction can take different forms and similarly, art-as-research, has taken many forms (Eisner, 2006a;

Eisner, & Day, 2004). *Inquiry as Stance* (Cochran-Smith & Lytle, 2009, 2011) is a way of understanding teaching that happens to accentuate the importance of teachers questioning and probing into the meaning of their experiences. As such, it may employ many types of research methods depending on the questions being asked. The insights gained from these two approaches could enable art teachers to stand in a deliberative space from which they could construct a deeper understanding of their teaching craft and creative processes through understanding and utilizing both approaches.

Communities in a research culture are developing new knowledge through reflective practices that are indicative of methods of research that support change found in Arts-based research. The title of the NAEA *Art Education* (March 2017) was, “How do You Create and Access New Knowledge about Teaching and Learning to Shed Light on Your Practice as an Art Educator?” Articles in this volume of *Art Education* are: “Creative Matter: New Materialism in Art Education Research, Teaching, and Learning, Material Learning in Action: Building an Arts-Based Research Community”; and “The Possibilities of Research – The Promise of Practice.” These titles indicate the central theme of this journal issue and speak to the construction of knowledge by practitioners for practitioners.

In contemporary art education, the aesthetic experience, explained as a transformative event that binds making meaning with experience, is found in the space in between students, teachers, and making art (Daichendt, 2010; Gude, 2008). When teachers are researchers, they engender excitement from their insights between what they know, what they want to know, and what they learn from their own research and this can become transformational. When teachers question their own assumptions while also raising questions about what counts as meaningful in

teaching and when they learn in collaboration with others, transformation is shared in communities, creating the potential to change culture (Cochran-Smith & Lytle, S, 2009, 2011).

New directions in art education can be found in complex relationships and interactions between people, ideas, and events in the creative spaces. Research actions, like noticing patterns of interaction, interdependencies, and tension, moves the field of education towards creative surprise. Seeking multiple decentralized visions that are artistic and creative, which are found in the space between art making and teaching, can locate and identify new information. Teachers as researchers and leaders emerge in these interactive spaces (Cochran-Smith M. & Lytle, S. L., 2009; Eldridge, 2012; Meyer, 2006; Rolling, Jr., J.H., 2013; So, K., 2012).

The notions found in *Inquiry as Stance* (Cochran-Smith & Lytle, 2009) build on capabilities that people already have. Simultaneously using the orientation suggested by *Inquiry as Stance* and Arts-based research as approaches to identify new knowledge can deepen art teachers' intentional inquiry through focusing on the spaces-in-between people and ideas in their research.

Essential qualities of *Inquiry as Stance*, which complement Arts-based research, are a passion for teaching that expresses the desire for student outcomes and life chances through intentional inquiry. Gordon (in Cochran-Smith & Lytle, 2009) discussed inquiry research as a teaching tool and described how this is used in group projects. In connecting pedagogical practices, the range of ideas expressed in both ABR and *Inquiry as Stance* are: getting along with each other, respect for one another and empathy, and learning responsibility for the well-being of others and the environment. Ultimately, students come to understand themselves as learners through the thinking skills they acquire (Marshall & D'Adamo, 2011).

Both research approaches locate the practitioner at the center of inquiry for an insiders' perspective. Cochran-Smith and Lytle (2011) identified a gap between university research that was an external perspective and an approach where practitioners were at the center and decided to investigate teachers as a primary agent for change. Therefore, Cochran-Smith & Lytle located the practitioner, what they care about, and their knowledge construction as central in *Inquiry as a Stance* and offer a closer understanding of how knowledge is generated in inquiry communities, how inquiry relates to practice, and how teachers learn from a practitioner focused research platform. As practitioner-centered research approaches, ABR and *Inquiry as Stance*, rely on practitioners for insider's perspectives about making meaning and to identify new knowledge, which is a common strength. Eisner, (2006a) stated, knowledge construction can take different forms, and similarly, art as research, has taken many forms.

Visual data created in Arts-based Research integrated with *Inquiry as Stance*, result in a synthesis – *Making art as Stance*– expressed as a simile. ABR and *Inquiry as Stance* blend, enhance, and extend facets of knowledge construction for teachers. As an example, the addition of a visual dimension to *Inquiry as Stance* is incorporated into research when Thomas's (2017), "Learning Teaching: Inquiry-Driven Reflection-in-Action" located a meaning between these ideas related by hyphens in her title. Inquiry-driven Arts-based Research –as Stance– uses the grammatical simile and hyphen to illustrate the connection. Using visual representation as data in conjunction with reflection and collaboration "makes visible the embodied and situated nature of human cognition" (Kantrowitz, Fava & Brew, 2017, p. 52).

Thomas, (personal conversation, April 2017) related a childhood memory of a science lesson where illustrations of two elements in science, drawn as rectangles, were "pushed" together. This action created a third and different element in the space in-between.

Deliberatively pushing ABR and *Inquiry as Stance* together creates a new collaborative research method incorporating the strengths of each. A defining quality of Arts-based research, a strength according to McNiff, (2011), is a willingness to design methods in response to situations: “The art of the arts-based researcher extends to the creation of processes of inquiry” (p. 34).

Art teachers respond in creative ways when they make art to better understand the relationship between teaching and art making. When the combined approaches of Arts-based research (ABR) and *Inquiry as Stance* (IAS), are employed there is an opportunity to deepen knowledge. The diagram below (Figure 1) represents ABR and IAS used in combination. Inquiry-based Art as Stance, is represented in the space in-between.

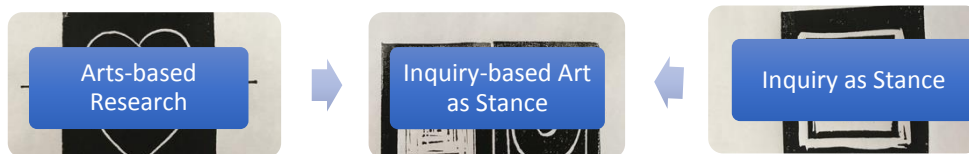


Figure #1. The background art in figure #1 was created using a combination of ABR and *Inquiry as Stance* to make illustrations for a personal book project.

Summary

This chapter reviewed literature that addressed aspects of the phenomenon of art teachers who continue a creative practice while teaching for an understanding of the relationship between their practices. Perspectives from art teachers, teaching artists, artist teachers, and other scholars were included for an understanding of the connections between making art and teaching.

In learning to make art, the notions of artistic thinking, creativity, and the role of practice in making were considered for understanding the knowledge learned from continuing a creative practice that supports teaching and how this affects classrooms. To better understand how to

teach art, art educators practice making art and, through reflection, understands the times we live in (Daichendt, 2010; Greene, 1994; Gude, 2008). Paradigms for teaching art from historical to current practices in contemporary art education were reviewed.

An exploration of creativity was reviewed for an investigation of this domain as it pertains to, supports, and informs this research. The review addressed a broad definition of creativity in an educational setting as it relates to the phenomenon.

An understanding the term and practice of “artist teacher” may be the conceptual underpinnings of teaching based on artistic practice for growth and learning (Daichendt, 2009). As a philosophy, this may be at the heart of the phenomenon of art teachers who continue a creative practice while teaching.

Arts-based research, as a practitioner-centered research method, and *Inquiry as Stance* (Cochran-Smith & Lytle, 2009) were considered as powerful perspectives to examine scholarship in art education. ABR and *Inquiry as Stance* as practitioner-centered approaches to inquiry provide multiple views when the strengths of each approach are understood.

When art making is shared with a deep affection, the interplay *between* teacher and student can become transformative and inspiring. Some art teachers manage to balance both teaching and making art as artists, but many others struggle to find time and energy to do both (Hall, 2010; Hatfield et al., 2006). Hatfield (2006) argued artistic practice and the relationship to teaching art “is generally muted in the world of art education” (p. 42). These statements support the premise of this study. The literature reviewed for this chapter weaves together ideas and insights from scholars about the relationship between making art and teaching art to inform this study.

CHAPTER THREE: DESIGN OF THE STUDY

The purpose of this study is to add to the understanding of art teachers who continue a creative practice by describing and analyzing their perceptions of the phenomenon. A comprehensive description of the phenomenon garners specific information about why some art teachers choose to continue a personal creative practice and how this practice affects their teaching.

This chapter presents the design of the study as a procedural framework and a rationale for the methods used in this research. An examination of the researcher's background for perspectives and biases that could affect the study is considered. A description of the study participants and the procedures for collecting data, including the development of the instruments used for collection is provided. Following an explanation of the study's limitations the methods used for data analysis are presented.

Exploring the relationship of art making to pedagogy from teachers' voices is limited in current research. From teachers' perceptions of the relationship, a rich description, or essence, of the phenomenon is constructed (Creswell, 2014). Every participant in this study will have something to add to the development of the description for an account of the phenomenon. The multiple perspectives increase the depth of the description and construct a composite description of what all participants do and do not have in common, as they experience the phenomenon.

Research Methods Rationale

In qualitative research, the focus of the inquiry is learning the meaning that participants hold regarding the study of a phenomenon. The research questions herein are compatible with a

qualitative method for discovering the qualities of the phenomenon as it presents itself to the participants' consciousness (Giorgi & Giorgi, 2008). A phenomenological design seeks an essence of lived experiences about a phenomenon (Creswell, 2014). Developing a complex picture of the phenomenon involves multiple perspectives identifying factors involved to create an emergent, holistic account. The questions that guide this inquiry also guide the selection of the research approach:

1. What skills, knowledge, beliefs, and dispositions do art teachers draw from their artistic creative practice that then informs their teaching? Reciprocally, how does classroom teaching affect the personal artistic creative process for art teachers?
2. According to art teachers, what impact does their personal artistic practice have on the classroom environment? What do art teachers identify as results of their personal creative practice on the learning conditions in the classroom?
3. How do art teachers understand the relationship between their own artistic, creative process and teaching art?

This is an issue-focused study and considers the effects of the phenomenon (Weiss, 1994). The description logically connects issues within multiple areas of the phenomenon, understanding that some respondents might contribute more to the analysis, and other respondents might contribute less. The analysis process advances patterns and themes by organizing the data into more abstract units of information, which establishes an exhaustive set of possible themes. Subsequently looking back at the data from these identified themes, evidence from the data is located to support each theme (Creswell, 2014). Local integration brings coherence and meaning to codes; inclusive integration creates a single story that leads to general conclusions (Weiss, 1994).

Moustakas (1994) presents a phenomenological model with an initial *epoche* process, where the researcher sets aside prejudgments and maintains a receptive stance while conducting interviews. In this model, reduction occurs with bracketing the topic or question and developing individual textual and structural descriptions of the meaning of the experience. From various vantage points, the qualities and dynamics of the experience are described, ultimately arriving at a synthesis or composite of the meanings and essences of the experience.

According to Husserl, (in Moustakas, 1994) “in phenomenology, perception is regarded as the primary source of knowledge, the source cannot be doubted. Intentions, united with sensations, make up the full concrete act of perception; the object achieves full-bodied presence” (p. 52). Moustakas (1994) extended Husserl’s ideas to perceptual attention or sustained perceiving, in which the possibility of knowing and experiencing is inexhaustible, and every new perception adds meaning. Moustakas observes that Husserl reasoned that self-knowledge is an emphatic principle, inseparable from others, and that this self-knowing awakens meaning in consciousness. As understood from this statement, “I am the person who gives existence its essence, the one who returns essence to existential life,” and no experience is every finished or exhausted (Moustakas, 1994, p. 58). This study will add understanding about the phenomenon through analyzing art teachers’ perceptions of their experience.

Different schools of phenomenology have developed approaches regarding data analysis. However, the basic outcome of phenomenology, based on Husserl’s philosophy, is the description of the meaning of an experience, where essential themes are identified through an exhaustive search for common patterns. There are differences among descriptive phenomenological approaches. Van Manen (1990) puts forth a combined descriptive and interpretive approach to discover the essential meaning of a phenomenon. In his approach,

identified themes become the objects of reflection and interpretation. Van Manen's approach supports a gleaning of the themes through an examination of artistic sources, where insights increase during the reflective process through engaging with works of art. Van Manen believes that a phenomenologist's interpretative sensibilities are challenged in this process of gleaning the data for meaning elicited from artistic sources (van Manen, 1990).

Moustakas (1994) describes a heuristic process in phenomenological research that is committed to descriptions of experiences that includes immersion, incubation, illumination, explication, and creative synthesis. In this process, the researcher is involved in the world of the experience and creates a space for awareness, intuition, and insights for understanding the phenomenon.

My personal meaning making often depends on my creative practice for my learning.



During this study, there were several times I struggled to understand how to proceed and at those crossroads; I made an abstract painting to understand the challenge. I used my creative practice of making paintings for my growing awareness of understanding how to do research. The painting in figure 2 is an illustration of how I used my creative practice to learn how to begin to do this research.

Fig # 2

Meanings and relationships between meanings are developed in the process of continuously reflecting on the data. The painting in figure 1 is an illustration of how I used my creative

practice to learn how to begin to do this research. Meanings and relationships between meanings are developed in the process of continuously reflecting on the data.

As Moustakas (1994) explained, through employing an active knowing process to expand the understanding of an experience, a researcher uses reflection and synthesizes patterns and relationships discovered in the experience to arrive at a description.



The painting (figure #3) was created to help me understand a part of the inquiry process that I needed words for. It represents a searching and reaching for knowledge. I have explained these paintings to others as interior landscapes, which during my reflection, become exterior and therefore seen. According to Graeme Sullivan (2010), “the meanings that artists make from their imaginative
Figure # 3

investigations are not only collected from their encounters with things around them but they are also created in response to their experiences” (p. xii). Artists create new understandings from what we do not know and this profoundly changes what we do know.

A rationale for the design of the analysis in this qualitative study employs two ways of thinking that go hand in hand. Art teachers who experience the phenomenon of continuing a creative practice were asked to respond to questions on a questionnaire (Appendix B) and interviews (Appendix C) for data collection. The analysis process began with categorizing the

data. Categorizing compares and contrasts data and then sorts data into larger patterns and themes, which is one way of thinking. Alongside categorizing the data, this study also uses an arts-based method that contextualizes and emphasizes contiguity and relationship. The researcher created art in the form of abstract oil paintings for the purpose of understanding the research process. Supporting the rationale for this design is Leavy's (2009) position that arts-based approaches to research "offer new pathways for creating knowledge within and across disciplinary boundaries from a range of epistemological and theoretical perspectives" (p. ix). When these two approaches are practiced together, they are complementary (Davis & Butler-Kisber, 1999). This is the rationale of the two methods endeavored in this research.

Role of the Researcher

In qualitative research, the researcher explores subjective experiences and the meaning participants ascribe to a human phenomenon. Suspending currently held beliefs is critical to understanding new meanings from participants (Creswell, 2014; Moustakas, 1994). The awareness of personal biases allows a stepping back from what is currently known to gain a broader view, as in Heifetz's (1994) description of a balcony view (p. 253). From this vantage point, the observer can see key patterns from a wider perspective. Stokes (2010) states that major threats to validity in any research are preconceptions and researcher's bias. Revealing researcher's biases allows transparency and brings to the forefront how the analysis will be connected.

My beliefs and the meanings I have constructed from my lived experiences will be a lens I use to make meaning of the data. I locate myself in this research by recognizing that my background will affect my interpretation, and acknowledge my personal, cultural, and historical

experiences (Creswell, 2014). I locate myself in this research as a learner and gain knowledge from making art where I learn the process of doing research.



Another painting (figure # 4) was made during a time I was wrestling with locating myself in my work, I came to understand that I needed an expanded perspective. As I worked on a painting I noticed a sensation of floating above the ocean as an embodied awareness. On reflection, locating myself in my work came to mean finding a writing voice. Many of the painting I made during the

Fig #4

research project were my attempts at learning to write more clearly. I bring a Constructivist worldview to this inquiry and believe that individuals seek an understanding of the world in which they live and work. These many constructed meanings are subjective, varied, and complex, and they lead to multiple interpretations of experiences.

There are other worldviews the participants hold informing their perspectives and experiences of the phenomenon. Examining the participants' understanding of the meaning they construct from the phenomenon will inductively develop patterns. Drago-Severson (2009) states that each of us has a way of knowing that filters our experiences of others, our relationships, and ourselves. From my constructivist perspective, understanding the participants' ways of knowing

extends this inquiry to include other ways of knowing. The awareness that there are many ways of thinking and that the two methods used for analysis, categorizing and developing a contextual understanding, are complementary (Davis & Butler-Kisber, 1999) allows a perspective taking for this study that utilizes methods typically used to qualitatively study a phenomenon while simultaneously using arts-based method for the researchers' learning. The process of stepping forward to understand the details and then stepping back to understand the context is exemplified in figure # 5.



As a researcher, hearing a distinction between a deliberative communication and everyday communication is rigorous and requires attention. I will approach the participants with an open mind, while acknowledging that I will be affected by what I already know and believe. The search for understanding is necessarily a mixture of previous conviction and new

Figure # 5

discovery, systematic rigor, and accommodation of the unexpected.

The tacit knowledge of the researcher can illuminate how the data is approached. As the researcher, I choose the questions to ask and with a researcher's ear, I listen for those moments when clarification could present a fuller response from the participants. The practice of reflection on this tacit knowledge and the ability to be present in the moment while asking

clarifying questions adds to clearer communication between the researcher and participants in this study.

First, I am predisposed to think there is a powerful connection between one's own creative practice and teaching under certain instances. It has been my experience that this has profound implications. In this research, I seek different and multiple experiences. I acknowledge that people will say different things, and their combined explanations will construct a fuller description of this phenomenon than I currently know. My experiences suggest that being an artist and a teacher contributes significantly to my understanding regarding the teaching of art and of learning in general.

I have come to understand that teaching is creative by its very nature. In my experience of teaching art, I learned that teaching and learning are two aspects of the same endeavor. My experience of teaching creates the curiosity to understand different perspectives regarding this phenomenon. My epistemology is linked to my positionality, and I acknowledge that deeply ingrained biases may not always be accessible in my reflections and my attempts to suspend my beliefs (Takacs, 2003). Furthermore, my ideological stance and assumptions will influence the choice of questions as well as their interpretations. My awareness of the role as researcher in this endeavor is key.

My approach to research is much like my approach to making art. Initially, the result, or finished work, is not known. As in art, the emergent design in this study allows the construction of general understanding. To understand how the world appears to others, the capacity to see multiple perspectives is essential. While being in the place of not knowing, my role in this research is to hear other perspectives and to focus on listening, while reflecting on my tacit

knowledge and beliefs. To create something new, analogous to making art, reflection is necessary.

This research focuses on teachers of the visual arts for practical reasons. I am a visual artist, and I am most comfortable conversing about this form of art. *Making* involves both *feeling* and *doing*: both personal insight and a good piece of art are envisioned. Reflection is a necessary step. In a phenomenological study, a description of the meaning of an experience is constructed by identifying common patterns shared in particular instances. These patterns are eventually integrated into an exhaustive description. In the process of learning how to be a researcher, I created a series of paintings as a way of seeing and understanding my learning to do research. My reflection on these paintings continues in the process to understand my progress.

Heck (1991) notes Greene's emphasis on the development of the person through reflection on the artistic process and/or product as a way to recover internal aspects of the self, which Greene calls personal landscapes. For Greene, personal meaning making focuses on knowing through attention. My meaning making process for this research contains this understanding, which relies on intuition, imagination, and doing. To this end, I continue an active, creative practice for personal insights into an internal self.

Participants

To research the phenomenon of art teachers who continue a creative practice while teaching and to describe their perceptions of how this practice affects pedagogy, this qualitative study invited members from the New York State Art Teacher Association (NYSATA) to participate in this research. The invitation with a link to the questionnaire was sent via email through Survey Monkey to NYSATA members on November 8, 2014. A repeat invitation to participate was emailed on November 18, 2014. The researcher attended the annual NYSATA

conference in Albany on November 22, 2014 to remind those in attendance to complete the questionnaire. The questionnaire collection closed on November 27, 2014, with 198 completed surveys returned. Within the invitation and explanation of the research, respondents were provided an informed consent statement to read and sign before their involvement in this research be accepted (Appendix A). Those teachers responding to the questionnaire also had the opportunity to volunteer for a face-to-face interview, which was to occur later. From the questionnaire responses, 157 individuals volunteered for the interview. This number of volunteers was greater than expected and suggests a high level of interest in the topic of the study.

In phenomenological research, data collection occurs in the field, as close to the participants' real world as possible. Nine of the ten interviews occurred within the participants' classrooms, enabling contextual data to be gathered. One interview occurred near the participant's home. In their classrooms, the participants were teachers of art. However, there were opportunities to notice and discuss personal works of art within the context of their environment as the connection to teaching was explored.

Data Collection Procedures

Members of New York State's professional art teachers' association (NYSATA) were emailed an invitation with a link to a questionnaire using Survey Monkey. Data collection occurred through the online questionnaire "Art Teachers' Questionnaire" and in ten face-to-face interviews with purposefully selected volunteers gathered from the questionnaire. The ten face-to-face interviews deepen the information from the questionnaires.

Influence on Instrument Development

For data collection, the researcher developed collection instruments and protocols informed by previous studies (Appendices B & C). In Anderson's grounded theory research, he studied different aspects of six art teachers' lives from narratives. One of the questions in Anderson's interview protocol asked teachers if they were practicing artists. Two of these six teachers stated they were practicing artists. While others long for more time to make art, all valued the act of making art. Two teachers cited specific reasons why making art was important to them: "to have skills; it is just a part of me; broadens the scope of my teaching and allows me to share the excitement with my students" (Anderson, 2000, p. 91). However, specific connections to, or the effect on, their teaching was only implied. The questionnaire developed for this research extends Anderson's research by focusing on the phenomenon in this study.

Identity regarding the role of teacher or artist is a complex phenomenon that has been studied extensively (Anderson, 2000; Ball, 1990; Bolanos, 1986; Daichendt, 2009, 2010; Graham, 2009; Graham & Zwirn, 2010; Hatfield, et al., 2006; Hausman, 1967; Lowe, 1958; McCracken, 1959; Székely, 1978; Thornton, 2011). To focus this research on the relationship between making personal art and teaching, the phrase, *personal creative practice* directs the inquiry, circumventing identity issues. Art teachers who identify a personal creative practice but do not consider themselves artists would be participants in this research without needing to identify themselves as artists. On the questionnaire, a personal creative practice is defined as any practice that is personal and creative (Appendix B).

Other narrative studies use auto-ethnography and arts-based methods to provide data for qualitative studies (Heck, 1991; Ortiz, 2008). Ortiz's qualitative study used a survey to collect data from twenty art teachers. She noted that a limiting factor to her research was the one directional aspect of the survey. Ortiz did not have the opportunity to clarify or expand on the

participants' answers in her study. The face-to-face interview aspect of this study extends Ortiz's study. Other qualitative studies collected data from interviews on a variety of topics, such as job satisfaction, experiences of training in education, art education and/or fine arts, teaching artists and classroom environments (Beijaard, Meijer, & Verloop, 2004; Hatfield, et al., 2006; Graham & Zwirn, 2010). This inquiry uses the knowledge acquired in previous studies to situate this study and to construct the data collection instruments.

Instrumentation

Questionnaire. Conducting a pilot study served to test the questionnaire developed for this study. Three art teachers, who were not participants in the study, piloted the questionnaire. In follow-up meetings with the researcher, ways to clarify the substantive flow were explored. The pilot served to test each item as well as the general format of the questionnaire. The online program Survey Monkey, the method for distributing the questionnaire, performed as anticipated for the pilot. In the follow-up meetings, pilot participants clarified specific topic areas. In one specific instance, it was determined that responses regarding a self-disclosed professional identity would be limited to *teacher*, *artist*, or *other*. Other options were removed because they seemed leading. The first two questions on the questionnaire were gatekeeping queries that halted the questionnaire process if participating respondents reported that they were not currently teaching, or if their explicit consent was not given. The sequence of the questions was intentional and remained the same for the questionnaire forwarded to NYSATA members.

Interview protocol. The three art teachers who piloted the questionnaire also piloted the protocol for the interviews. The interview protocol expanded upon the questions on the questionnaire. Where the pilot had served to test each item, the interview protocol offered pilot

participants the opportunity to go into more detail and to add to the answers they had originally given on the questionnaire.

Overview

The initial questionnaire requested demographic data (years of teaching experience, gender, grade levels taught, and educational degrees held). The question regarding professional identity allowed participants to self-report a claim to an identity of teacher, artist, or other. This identity question allowed a choice for participants and offered an opportunity to explain other self-reported identities. The next question reports a frequency of practicing a personal creative practice, as defined in the initial query. An evaluative question regarding the perceived value and how a creative practice informs teaching used four ranges to collect data. Collecting data about a variety of art activities outside of teaching, followed by an open-ended response regarding perceptions of how these activities support teaching, gave specific examples to illustrate the phenomenon. Two short-answer questions gave participants the opportunity to relate important things their students learned from them as art teachers and how their creative practice supported their teaching. At the end of the questionnaire, participants had the opportunity to volunteer for a face-to-face interview. From 198 returned questionnaires, 157 participants volunteered for the interview.

The introductory questions on the interview protocol are followed with questions regarding perceived connections between teaching and a creative practice and culminate with expressions of reflections on identity and perceptions of the relationship of personal art making to teaching. A copy of individual questionnaire responses for each interviewee was part of the protocol for the interviews. Conducting the interviews face-to-face allowed for follow-up questions for clarification of participants' questionnaire responses by the researcher. Contextual

data was collected from observations in the form of summary notes regarding the environment and the researcher's impressions of the participants and their school environments.

Implementation of the Data Collection Instruments

Participants for the interviews were chosen in proportion to the summary data from the questionnaire responses and to maximize heterogeneity. The sample was developed to reflect the diversity of the questionnaire participants and to include the full range of instances that the phenomenon occurs in a larger population. For example, 10% of respondents answered that their teaching experience was three years or less. One volunteer in the ten teachers selected has teaching experience of three years or less. Conveniently sampling volunteers geographically located within driving distance from the researcher's home allowed the interviews to be conducted face-to-face. Ten art teachers representing the data collected from the questionnaire were interviewed at their respective schools, in their classrooms with one exception – Fred was interviewed outside of school. Interviews occurred over a two-week period between December 1, 2014, and December 12, 2014. The reasonably short time between the questionnaire responses and the time the interviews were taken gave the interview participants some time for reflection while keeping the memory of the experience of the questionnaire clear and close to the present. Notes from the questionnaire regarding specific information about the interviewees were recorded on the protocol before the interviews to further enable the deepening of individual responses during each interview.

During the interviews, the researcher was in the presence of the teachers, which allowed contextual information to be gathered. The observational protocol included demographic information description of the setting where the interviews took place. As a resource, a copy of the participants' online questionnaire was available as a reminder of the responses to specific

questions that participants had previously given. Recording descriptive and reflective notes during the interviews added to accuracy. Writing an interview summary shortly after each interview concluded recorded impressions, personal thoughts, and reflections including how to improve the interview process. Miles and Huberman note that preliminary analysis during data collection is recommended, and the emergent design in this study allowed an opportunity for the researcher to learn through reflection on the process of the design and to begin to summarize and analyze the data (cited in Weiss, 1994).

An objective in the interview process was to give participants more time to speak to questionnaire items they felt they wanted to expand upon or to go deeper with specific questions regarding creating and teaching. Answers to the semi-structured interview protocol allowed the flexibility for individual teachers to reach deeper into their perceptions. Demographic information and responses from the questionnaire were scribed on the interview protocol before each interview and were incorporated into the interview process. When an interview protocol question extended a question from the questionnaire, the information was available as a reminder to the interviewee during the interview. The duration of the interviews ranged from 45 to 70 minutes. Ten digital recorded interviews were transcribed and remain secure and anonymous with a pseudonym, date, time, and place of interview to identify each file. As a small appreciation gift card was emailed to each interview participant.

Data Analysis

The analysis in qualitative research inductively builds from particular instances to general themes. The researcher makes an interpretation of the data that focuses on individual meaning while considering the complexity of the phenomenon (Creswell, 2014). Phenomenological research develops a comprehensive description through analyzing significant statements and

generates meaning units (Moustakas, in Creswell, 2014). Miles and Huberman recommend that analysis begins as soon as there are data collected and comparisons of categories from the questionnaire began as soon as data were available. The construction of a table for the selection of interview participants happened after the data collection closed (Weiss, 1994).

The general process of analysis began with multiple reviews of the open-ended questions on the questionnaire. These data represent a general population of art teachers belonging to a professional organization, currently teaching in public schools in New York State.

A function of the arts-based method used for my learning had to do with understanding how to conduct the analysis for this study and was facilitated by creating and reflecting on a painting in figure # 6. As I grappled with understanding what to do with the data, I reflected on the painting and saw different colors weaving together. I imagined the data as warp and weave in a tapestry of responses. As I imagined weaving the ideas from the responses, patterns began

to emerge.

Initial coding attempting to capture the data was used to test and develop the codes further. The coding categories were developed and defined through interaction with the data. Patterns developed into themes and were used to test the data in a reiterative process.



Figure # 6

Categories describe the data and coding develops into general themes. Transcriptions of the ten interviews were coded by interpreting individual meaning and identifying themes that describe the data. Gaining a sense of the overall and general ideas, tone, and impressions of the information from the transcriptions began the organizing or bracketing of chunks of data into categories. Labeling these with an abbreviated term to reflect the meaning in each category was the initial step in analyzing the data. Tesch provides eight steps in the coding process (as cited in Creswell, 2014 p. 198). In the process, the data is aggregated into five to seven themes. Weiss (1994) states there are four distinct analytic processes involved in producing an issue-focused analysis of interview material: coding, sorting, local integration, and inclusive integration (p. 154). The emerging codes generate a description of the themes for analysis and constant comparison between the data, and the emerging codes develop triangulation, a method to verify accuracy in interpretation. The final step was an interpretation of the data from the perceptions gathered, incorporating a self-reflection from the researcher. Together, with a detailed account of the interpretation of the participants' experiences, a summative description conveying multiple perspectives and realities of the phenomenon was constructed.

Validity

The procedures used to validate the findings in this study are used to check for accuracy and add to the credibility in the design of the study. The intentionally selected participants for the face-to-face interviews were chosen in proportion to the responses from the questionnaires to represent a sample chosen to maximize range. The variables were balanced between the questionnaire responses and interview participants and included years of teaching experience, degrees held, grade levels taught over careers, gender, professional introduction, and frequency of practicing a creative process. For ten interview participants, each category was represented in

proportion to the response categories on the questionnaire. The themes were established based on multiple perspectives from the participants, and triangulation of the data built justification for the integrity of the interpretation. Peer debriefing allowed verification from other individuals regarding the accuracy of the researchers' interpretation. Adequately representing a wide range of instances for the phenomenon to occur permits similarities and differences to be described in the analysis.

Summary

This qualitative study uses a phenomenological approach to examine art teachers who continue a personal creative practice and to understand their perceptions of this practice and the relationship they perceive to their pedagogy. Phenomenological methods are effective at illuminating the experiences of individuals from their perspectives and therefore at challenging normative assumptions. This study seeks an understanding of the reasons, skills, and dispositions teachers draw from their creative practice that they perceive affects their teaching. Phenomenological approaches are good at surfacing issues and making voices heard, which expose assumptions and challenges the comfortable status quo. Arts-based research approaches are good at locating relationships to provide an understanding in context. Cognition and representation are inextricably linked and support the notion of making art to illuminate thinking processes in meaning making for this study (Eisner, 1997). In the discovery process for this research, the two functions connect the method in phenomenology to arts-based research to understand the phenomenon and to learn how to do research about art making. The next chapter presents the study's analysis and findings. The findings in Chapter Four are arranged according to themes, research questions, and key issues identified by the participants.

CHAPTER FOUR: FINDINGS

The purpose of this study is to understand the relationship between art teachers' creative process and their teaching. The intent is to construct an account of this relationship from the perspectives of art teachers. This account will illuminate the consequences of art teachers continuing a creative practice and their perceptions of the relationship to teaching. For the purposes of this study, a creative practice is the process of inquiry and learning acquired from making art. This chapter, based on an analysis of the participants' responses to a questionnaire and interviews, presents a description of how a creative practice relates to pedagogy.

This chapter includes two main sections. Overview of Participants presents and discusses data to construct a profile of the participants according to their general characteristics. The data encompass the number of years of teaching experience, grade levels taught over the course of their careers, gender, how teachers introduce themselves professionally, how often they practice a creative process, and their beliefs regarding the importance of their creative practice for their teaching. These characteristics provide a context for understanding the response patterns of 198 art teachers participating in this study. The section includes a General Profile of the Participants as a summary based on responses to demographic questionnaire items.

The section Account of the Findings Related to the Research Questions presents an explanation of the relationship between creative practices and teaching based on an analysis of responses to questionnaire items and interview transcripts. Considering this relationship as a phenomenon allows the research to focus on the teachers' individual perceptions. Moustakas (1994) found that in the process of immersion, the researcher is involved in the world of the experience of the phenomenon and creates a space for awareness, intuition, and insights for understanding the phenomenon. Patterns in the data and relationships between patterns were

synthesized as themes during the analysis. Using a process requiring continual reflection on the data, the researcher arrived at a composite experience that included multiple perspectives as an essence of the experience (Creswell, 2014; Moustakas, 1994; van Manen, 1990).

Overview of Participants

The 198 participants in this study are defined, in part, by their backgrounds and beliefs. Their current and past teaching assignments and prior experiences with learning and making art influenced how they came to know the phenomenon in question. Because participants perceived the phenomenon based on their experiences, an overview of the participants' demographic data provided context for understanding the findings.

Participants in this study currently teach art in New York State and are also members of a professional organization, the New York State Art Teachers Association (NYSATA). Their NYSATA membership suggests a commitment to advances in art education, as well as their identification with other art teachers as colleagues.

General Characteristics of the Participants

The following descriptive data provide rudimentary details about the lived experiences of the participants as a group. Years of teaching experience, professional self-identification, frequency of practicing a creative process, and other aspects of their lives included herein are used to present general characteristics for context. The data serve to introduce the participants and their specific perspectives.

Years of experience. Participants bring a total of 2,775 years teaching experience to this study. More than 60% have ten years or more of teaching experience. Table 1 provides the number and percentage of participants for each of the five choices for “Years of Teaching Experience” provided in a questionnaire item.

Table 1

Years of Teaching Experience

Years	Frequency of Response n =198	% of responses
3 or less	15	7.58
4-9	55	27.78
10-15	46	23.23
16-24	46	23.23
More than 25	36	18.18

Grade level teaching assignments. Many participants (158) indicated they had experiences with multiple grade levels over the course of their careers. In New York State, teacher certification in visual art is K-12, allowing teachers to teach many different grade levels, often concurrently. Seventy-one participants report a teaching experience at three different levels over their careers. Teachers specify Middle School experience most often; High School, Elementary, and Post-Secondary experiences follow, respectively. However, 40 participants report teaching at only one grade level over their careers, and nearly half of those report ten years or more at that level. The teaching experience of these teachers is concentrated at one level and represents a depth of understanding of the phenomenon for this single grade level. Eleven participants teach only at the Elementary level, eleven participants teach only at the Middle School level, and 18 participants teach only at the High School-level. This study benefits from having the perspectives of teachers whose varied experiences offer different context from which they understand the phenomenon. Thirty-nine participants teach at the Post-Secondary level concurrent with K-12 assignments. Table 2 presents the number of responses to grade levels taught during the participants' careers.

Table 2

Grades Taught During Career

Level	Frequency of Response n =198	% of responses
Elementary	140	70.71
Middle School	151	76.26
High School	147	74.24
Post-Secondary	39	19.70

Gender. Most art teachers who participated in this study are female (nearly 90%). Table 3 shows the participants' questionnaire responses regarding gender. Male participants teach at the Post-Secondary level more often and more often report a teaching experience of more than 25 years.

Table 3

Gender

Choice	Frequency of Response n =198	% of responses
Female	178	89.90
Male	20	10.10

Professional self-identification. Participants were asked to indicate how they introduce themselves professionally, and this choice may also have a bearing on how they perceive the phenomenon. The participants' self-identification is presented in Table 4. Nearly 70% of the participants identify themselves as a teacher.

Table 4

Professional Self-identification

Choice	Frequency of Response n =198	% of responses
Teacher	134	68.37%
Artist	19	9.69%
Other	43	21.94%

Other responses the participants offered were art teacher, artist and teacher, artist teacher and teaching artist.

Frequency of practicing a creative process. The frequency of individual participants practicing a creative process, identified as any activity participants define as personal and creative, is presented in Table 5. Twenty-five participants responded that they seldom or very seldom practice, while 104 stated they practice one to four hours per week. Frequency of practicing a creative process is related to professional self-identification later in the chapter.

Table 5

Frequency of Practicing a Creative Process

Hours per week	Frequency of Response n =198	% of responses
Seldom/very seldom	25	12.76
1-4	104	53.06
5-8	31	15.82
9-12	16	8.16
13-16	12	6.12
17-20	5	2.55
More than 20	3	1.53

Art outside the classroom. Participants also reported on art activities they engage in outside of the classroom. The additional activities are occasions for professional connections to art and to other art professionals. Their involvement indicates a value they hold for art-related events and activities beyond their teaching and the place that art-related activity has in their everyday lives. Table 6 presents the details of the participants' involvement and integration in the arts.

Table 6

Additional Art Activities

Additional art activities	Frequency of Response n =198	% of responses
Exhibit your art work	103	52.02
Visit museums	185	93.43
Attend art exhibitions	180	90.91
Have additional income from your art talents	93	46.97
Volunteer your art talents or contribute your art work	125	63.13
Have or share a studio	67	33.84
Have private art students	24	12.12
Other	47	23.74

Importance of Creative Practice to Teaching

Participants' responses to the evaluative statements regarding the importance they assign to their creative practice suggest they perceive their creative practice as important to themselves

personally and to their teaching. Their responses to this item help to establish a definite pattern of belief among participants that there is a connection between their creative practice and their pedagogical practices. Most participants agree or strongly agree with the seven statements. This high level of agreement, as shown in Table 7, supports a premise of this study.

Overall, participants perceive a definite relationship between a creative practice and the stated aspects of teaching as expressed in these responses. Similarly, they tend to agree or strongly agree that teaching affects their creative practice.

Table 7

Evaluation of Statements regarding a Creative Practice

Statement	Strongly Disagree	Disagree	Agree	Strongly Agree
A personal creative practice is important to me	5 (2.45%)	2 (1.02%)	68 (34.52%)	122 (61.93%)
A personal creative practice is important to my teaching	7 (3.54%)	7 (3.54%)	75 (37.88%)	109 (55.05%)
My personal creative practice improves my teaching	5 (2.56%)	7 (3.59%)	72 (36.92%)	111 (56.92%)
My creative practice helps me in planning lessons and assessing student work	2 (1.02%)	28 (14.21%)	84 (42.64%)	83 (42.13%)
My teaching affects my creative practice	4 (2.03%)	16 (8.12%)	98 (49.75%)	79 (40.10%)
My interaction with my students are more effective because of my creative practice	4 (2.04%)	4 (8.16%)	78 (39.80%)	98 (50.00%)

It is evident that most participants place a high degree of importance on the connection between practicing a creative process and their teaching. They agree that there is a correlation to their teaching. They maintain that interactions with their students are more effective (89.80%), and they perceive their teaching improved (93.84%) through continuing a creative practice.

Interview Participants

One hundred fifty-eight respondents of the 198 who returned the questionnaire volunteered to be interviewed, indicating their interest in further discussion of the phenomenon. Of that group, ten participants were selected to take part in a face-to-face interview. These ten were purposefully selected to be representative of the larger sample based on categories of grade levels taught, how they introduce themselves professionally, gender, and the number of hours a week they practiced a creative process. For example, 10% of all respondents were male; one man represented this gender in the interview participants. In the category of Years of Experience, 8% of respondents selected 3 years or less as their response on the questionnaire. Therefore, one of the interviewees has this experience. The identifying pseudonyms and the categories used for selection for each of the interview participants are presented in Table 8.

Table 8

Interview Participants

Pseudonym	Grade Level	Years of Experience	Professional Identification	Hours of Practice Weekly
Ann	HS/MS	25+years	Teacher	Seldom
Becky	H.S.	16-24	Teacher	1-4
Cathy	M.S.	5-8	Teacher	5-8
Fred	Elem	4-9	Teacher	1-4

Gail	3-6 grade	4-9	Teacher	1-4
Jessica	Elem	4-9	Art Teacher	1-4
Linda	H.S.	16-24	Art Educator	1-4
Melissa	HS/MS	10-15	Teacher	5-8
Penny	H.S.	10-15	Teacher	1-4
Sue	H.S.	3 or less	Artist/Teacher	1-4

General Profile of the Participants

The participants who responded to the questionnaire for this study have a wide array of teaching experiences across a number of years and varying grade levels. This interview group offers the best cross-section of the perspectives of the phenomenon. Those instructors who participate in creative endeavors outside of their classroom reflect a continued link to learning and teaching a subject that is also a passion, as well as a way of life.

Over their careers, the teachers responding to this questionnaire are most likely to have Middle School experience, followed by High School, Elementary, and Post-Secondary respectively. Often, they concurrently teach more than one level, as most teachers over the span of their careers have experience with multiple grade levels. Most questionnaire participants identify themselves as teachers (68%). Most respondents state they practice a creative process 1-4 hours a week and are female with teaching experience of 4-9 years. Twenty-five respondents (12.76%) related that they seldom or very seldom practice a creative process and their perceptions of the phenomenon are included in responses to questionnaire items. The contributors who identify as artists have been teaching longer, and more of these participants teach at the high school level. The self-identified artists practice a creative process 9-20 hours

per week, which is more frequent than the average response. This professional self-identification as artist provides yet another factor that is useful in understanding different perspectives of the phenomenon in this research.

The ten participants were interviewed in person. This opportunity made it possible to probe further about their initial responses and about how they understood the relationship between their creative practice and their teaching. Whenever possible, the interviews were conducted in the classrooms where they work. This setting enabled the gathering of contextual information, in addition to verbal responses to the interview questions. The length of the interviews generally ranged from 60 to 90 minutes.

Common to the interview participants were aspirations to be good at teaching, a belief that most tend to evolve as teachers, and assertions of pride in efforts of art instruction. Moreover, participants noted a struggle to keep a balance between teaching and making art, as well as between professional and personal aspects of their lives. They spoke of their own children affirming their desire and commitment to all children, and they often stated that they wanted more time and energy to make art.

Many participants had parents who were teachers, and they related that their choice to become a teacher was a “practical decision” supported by their parents. For example, Becky reported that she had been unhappy working in a grocery store deli when her parents suggested that she continued her education as an art teacher. She was considering furthering her education in an art school; however, both of her parents had felt that teaching was a more practical direction for their daughter to pursue, as her father was a science teacher. Fred was enrolled in art school when a professor had asked him if he had thought about having a family in the future. The professor related to Fred that his experience of having both a family and a career as an artist

was difficult. Fred grew up in a family of educators and shared that they were relieved when he chose to become an art teacher rather than a practicing artist.

All the interviewees identified a passion for art, recalling how they were recognized for their talents in art from an early age. Most held a belief that their interest in art came before teaching, with several noting that their own art teachers were instrumental in their choice to later become art teachers themselves. They appeared to be individuals who care deeply about their students and who sincerely believe that their art classrooms are good places to be, for both themselves and for their students.

Nine of the ten teachers interviewed for this study state they continue a personal creative practice. One teacher, Ann, stated that she is not a producing artist and seldom makes art. However, she makes art for gifts and for demonstrations in her classroom. She also identified several art mediums that she “loves” and stated that she “will make art when she retires.” She has been teaching art for 35 years. Her daughter is also an art teacher, and they both teach in the same school district. She stated, “My students will be able to excel in the world if they have creativity and imagination. Creativity is very important.” Ann noted that her students are her “art for now,” and she believes that teaching is, in fact, an art form. Ann’s insistence that she is not an artist was repeatedly qualified with her statement that she is not a *producing* artist. She reported that she loves her students and many different art-making activities and that she “just loves being a creative teacher.” This may suggest that some art teachers have a conflict with an artists’ identity or a stronger connection with the identity of being a teacher.

Data from the questionnaires and interview transcripts serve to introduce the participants and their specific perspectives.

Account of the Findings Related to the Research Questions

This section presents the participants' perceptions of the phenomenon based upon an analysis of both questionnaire and interview responses. In phenomenology, individual experiences are analyzed from specific data to arrive at a clearer understanding of the general meaning that is inclusive of everyone's experience. The responses were initially coded through multiple interactions with the data. An inclusive understanding of the phenomenon evolved from aggregating data into themes; the themes explain a general and comprehensive understanding of the phenomenon from the analysis.

The section of the General Profile of the Participants that appears earlier in this chapter describes foundational experiences. It is important to acknowledge that these experiences inform the participants' perceptions how their creative practices relate to teaching. From a constructivist understanding, their questionnaire and interview responses are formed from all their experiences and are examined within this context. Most participants stated that they introduce themselves professionally as teachers and practice a creative process one to four hours a week. It is therefore possible from this profile to conclude that most participants understand the phenomenon from the teacher's stance and as individuals whose creative practice falls into the range of 1-4 hours a week. Nevertheless, acknowledgement of the difficulty to place oneself in consistent categories is necessary. There is an inherent obligation to consider different perspectives that depend upon all circumstances. Each participant experienced and explained the phenomenon uniquely from their individual and distinct perspectives constructed from the totality of their experiences.

The research questions investigate the phenomenon from a variety of distinct positions to recognize those properties of the questions that overlap. The first research question is specific in that it seeks specific details about what they have drawn from their creative practices and applied

to their teaching. The second research question seeks to understand how a creative practice can affect the learning environment within their classrooms. The third, more general question inquires how the participants understand the relationship between their own artistic creative process and teaching art.

Research Question 1

What Skills, Knowledge, Beliefs, and Dispositions Do Art Teachers Draw from Their Creative Practice That Then Inform Teaching?

This question searches for information about those skills, knowledge, beliefs, and dispositions arising from creative practices that the participants understood as informing, supporting, or contributing to their teaching. This section presents what the participants reported about what they learned and how they experienced the effect on their teaching. Participants' responses related what they drew from their creative practice in terms of the acquisition of skills, processes, and knowledge and ways of thinking about themselves and their work. At the same time, the participants described how they experienced their learning as it affected their teaching. The analysis of data relevant to Research Question #1 concerns both what the participants learned and how they experienced their learning.

Knowledge and qualities fundamental to teaching. Participants responded readily and specifically to a questionnaire item (#10) regarding what they learned from their creative practices that informed their teaching. Respondents could name specific skills and knowledge they believe they acquired while also relating how they experienced the learning. The language that participants used when describing what they learned was often similar, leading to representation of *skills, processes, and knowledge* as a response category. In a second category,

qualities fundamental to teaching, the participants described ways they think of themselves and their work.

Skills, processes, and knowledge. This category encompassed specific art-making skills and knowledge about art processes that the participants believed they acquired for their classroom instruction. Responses referred to the heuristic knowledge gained as “techniques that you can only get when working hands-on.” One participant, for example, remarked that she had acquired “new processes and concepts that I bring to my students.”

Another question inquired about additional art activities that the participants were involved in outside of their classrooms. Responses revealed that they practiced skills while they were engaged in their own creative endeavors. According to participants, they believed they learned skills and processes and heuristically acquired knowledge that informed their teaching. A general understanding of the skills acquired was captured in the questionnaire response: “I explore different ideas, materials, and techniques to learn skills.”

From the category of *skills, processes, and knowledge*, it was possible to discern that the respondents had learned how to teach manipulation of materials and to understand the steps necessary to present information to students. One participant remarked, “I practice process for making art in my own creative practice and then adapt it for the classroom and age level of students.” A deeper understanding of their subject matter and the process of presenting information in their teaching was expressed, as in this response: “I understand how to break down the steps to get to a specific result. Through experience and practice comes the knowledge of how to teach a skill or technique.”

Qualities fundamental to teaching. In some instances, when participants reported what they learned from their creative practices outside of the classroom, they mentioned

characteristics of their disposition and nature regarding ways they think about who they are in terms of their work. Their responses communicated a belief that continuing a creative practice strengthened their creative habits, as exemplified in a response: “I am constantly thinking about art and practicing art in sketchbooks, scripting, and small paintings, which makes my subject lively and relevant. I am practicing what I preach.” Participants also suggested that their own creative practice was a source of personal development, satisfaction, and motivation. These qualities were evident when participants made statements such as “it keeps me going” and “it fills my soul.” According to the participants, they practiced skills and gained knowledge to support their teaching and they personally enjoyed learning about art. Responses included fundamental qualities, orientations, and beliefs about how creating art influenced these professionals. The wealth of comments described a range of what motivates teachers to make art in support of their teaching. As one participant maintained, “making time to be a creative artist and teacher affects everything I do in the classroom.”

Table 9 presents the frequency of categories and example responses from the questionnaire item (#10) that directly inquired about what participants responded they had learned from their creative practice that supported teaching.

Table 9

Frequency of Categorical Responses to Questionnaire Item #10. What do you learn from your own creative practice that supports your teaching?

Category	Frequency of Response n =185	Examples of Responses
Skills, processes, and knowledge	159	Through experience comes the knowledge of how to teach a skill or technique. I find that the more I engage in my own creative activities, the more insight I have in how to translate what I do to the students. Explaining step-by-step processes and trouble-shooting mistakes that I make is a wonderful way of learning how to communicate

		with my own students and the issues they might run into. I learn problem-solving, media techniques, tricks, tips, and shortcuts. From my creative practice, I learn how to handle mediums through mistakes and successes and pass on that knowledge to my students. As I grow in my own art work, I find I'm better able to instruct my students with clear and easy techniques. I find that if I understand the concepts then my students do to. If I can map out the techniques of my art work, then I am better able to instruct my students.
Personal Development & Satisfaction	80	I think it is important to focus on one's self. If I am spending time on my own artwork I am more relaxed and in a better frame of mind. I come to the classroom invigorated and with insights. I am reminded of why art is soothing. I maintain a passion for being creative. It fuels my enthusiasm and knowledge for the content of my teaching and therefore increases student motivation.

Participants reported that from their creative practice they learned specific skills. The stated they practiced steps and processes and gained information about art-making for their teaching. As fundamental to whom they are, they personally enjoyed learning about art, and this supported and contributed to their teaching.

How participants experienced the effect on their teaching. The analysis also revealed that the participants experienced the effect of what they acquired in specific ways evident in their descriptions of experiences. How they experienced their learning when they continued a creative practice revealed many outcomes, such as, “I am constantly discovering new ways of looking at the world and expressing it.” Their responses described ways they think of themselves and their work, as in the response, “I see in my practice how to be engaged in a material, how to open and expand my thoughts, which is what I try to encourage students to do.” The experience of a creative practice gave one participant confidence expressed in this response, “I am a creative,

inventive individual.” These responses were concerned with how they experienced their learning. In their statements, frequent responses referred to being inspired, being creative, and to experiences of being connected.

Experience as inspiration. In some instances, participants reported that the learning resulting from their creative practice was a source of inspiration, and the participants suggested that experiences of being inspired informed their teaching. Within their comments were affirmations that “additional art activities give me inspiration for art lessons” and the recognition that “working on my own ideas sparks ideas for projects my student could do as well.” For some of the participants, experiences of being inspired were reflected in their desire to encourage their students, just as they had once been inspired. As one response offered, “sometimes I am inspired by an artwork I have seen in a gallery or in my community, which I then work creatively to develop a project for my students based on what inspired me.” The factor of inspiration was reflected especially in responses from question #12, such as in the example: “Sometimes I’ll see a picture or a piece of pottery, or a sculpture in a museum or gallery and think, I *must* show this to my students.” For the participants, experiences of being inspired supported their teaching while being personally generative.

Experience as creative. One participant remarked, “I believe that they [additional art activities] do strengthen my teaching practice because [they give] me insight into the creative process.” The participants also suggested that experience of being creative developed knowledge, skills, and processes, and thus, the experience of being creative became a category. As another participant reported in a questionnaire response: “While in the classroom with art students, my creativity and knowledge of art are very important in the effectiveness of my teaching.” This response related that when teachers have knowledge about art and practice being

creative, this informed their teaching; knowledge about art and creativity supported effective art teaching. A definition of creativity, for the purposes of this study, is understood from an educational stance and involves commonly understood notions of processes, thinking, and results that are new, innovative, and imaginative.

Being creative, as a practiced skill and process, was knowledge that contributed to the participants' teaching. An interview participant, Fred, noted that he "used to be an art snob and always used art history as a jumping off point for his lessons." Now he feels his work as a teacher is to have his students experience "how to be creative." Fred believes he develops this creative capacity through play with his own children at home and that "teaching art passes on important knowledge about creativity so that it is not lost." Fred is convinced that developing knowledge about creativity includes the *experience of being creative* and that this experience, for him and his students, supports his teaching and their learning. Like Fred, Ann, another interviewee, believes her students "will succeed in the world if they learn to use their imagination and know how to be creative." Experiencing being creative is a valuable practice in creative processes, and the participants believe it supports their capacity to teach their students.

Experience as connection. Responses from the interviewees and questionnaire participants garnered vivid and varied descriptions of how learning from their creative practice built and strengthened connections that were meaningful to their work and enriched them as art teachers. According to the participants, being connected to their students' experiences enabled them to guide their students' learning. Linda related in her interview that she is connected to the process and frustrations that her students feel while working on art projects as well as the kind of thinking and decision making involved. In connection to her students, Jessica, an elementary art teacher who has been teaching four years, stated that she finds, "in my constant search for ideas,

viewing art makes me more capable of showing my students what the world has to offer and to open their minds.” In an additional example of how being connected to art and students’ experiences supported teaching, “When I visit an art museum, I can share information I learn with my students in an authentic manner.”

Involvement in art activities occurring outside of the classroom was a vital opportunity for the participants to connect with art and other artists’ work. The experience of being connected to art and others who make art is explained in this response: “I am able to connect student work to ideas with professional or relevant artists.” As one participant recognized when she revealed to students how their classwork connects to the wider world of art, her teaching becomes more powerful: “I find that my students are more interested in what I am teaching when they hear me discuss the importance of doing research and looking at a variety of work from other artists and other cultures.”

Within experiences of being connected to students, an example response included one concerning personal development and satisfaction: “These activities rekindle my passion for art and exposes me to a variety of art genres, techniques, materials, etc., which allows for new connections with my students.” The experience of being connected to students and a sense of satisfaction was embedded in many responses such as it, “makes me feel real, and keeps me involved in the artist community, which allows me to help make connections for my students.” Gail, another interviewee, connects with practicing artists and other art teachers through participating in art shows in her community. In an additional example, Sue explained, “these activities expose me to the creative community around me.”

Penny’s personal connection to her high school art teacher influenced her own decision to become an art teacher. She explained, “She is one of the strongest artists I’ve had the privilege

to know. and she is an amazing teacher. . . [she was] someone who took me under her wing and continued to press me and push me in the right direction.” Penny’s own art teacher valued and guided her. Penny recognized her former teacher as a “strong artist” and “an amazing teacher.” The connection to another who values art inspired Penny to continue to be creative, finding fulfillment as a teacher and as a creative person.

Other experiences of being connected to others discovered in the responses included a personal history. During her interview, Cathy shared that her grandfather was an artist and that she felt all her art teachers “had liked her while she was growing up.” At one point in her story, she related that her fourth grade art teacher had asked her to help organize an art closet. When she opened the doors, Cathy exclaimed, “Yes, I want this! I want to organize construction paper!” She continued, “ever since then I’ve wanted to be an art teacher.”

Other questionnaire responses suggested that the experiences of being connected to art and others who believe art is important supported their teaching such as in the example: “Being current is very important, and art shows revitalize my reason to teach others how important art is.” Responses were illustrative of the many different connections to students, to ideas, to others, to art and community, and to other experiences.

The participants’ responses illustrated their dispositions and beliefs in the variety of ways they think about themselves and how their experiences strengthen their teaching. Table 10 offers the categories, frequency of responses, and example responses to the questionnaire item (#12) that asked respondents to specify how their participation in art activities occurring outside of the classroom strengthened their teaching.

Table 10

Frequency of Categorical Responses to Questionnaire Item #12 Do your additional art activities strengthen your teaching? Why or why not?

Categories	Frequency of Response n - 187	Examples of Responses
Inspiration	158	Yes, they do because they continue my passion for art outside of my job. Yes, additional art activities give me inspiration for art lessons. My own work fills my soul so that I have more to give to students.
Creativity	114	These activities help me envision new ideas and encourage me to create. I believe that they do strengthen my teaching practice because it gives me insight into the creative process. While in the classroom with art students, my creativity and my knowledge of art are very important in the effectiveness of my teaching.
Connection	207	These activities keep me in touch with contemporary art and connected to the art community. I learn what the students may face as challenges in their own art-making. It serves as a model for students, that art can be part of ones' life, even if it's not their career. It keeps me connected to the process and frustrations that students feel and the kind of thinking and the decision-making involved.

Frequently, the forces of creativity, inspiration, and connection were interrelated in the responses, as in this example response: "These activities keep the connection to creativity." An interpersonal nature was expressed in connection to their students: "we need to remember firsthand what the student's experience is and what it is like to be creative." The connection to other professionals, ideas, students, art communities, and experiences of being inspired and creative that teachers described were diverse and frequent. The participants acquired new creative ideas, and an understanding of current practices in the field, and they gained sources of information where they learned a sense of current art practices. Community and others inspired the participants, and the ideas that they acquired from participating in additional art activities supported and challenged the development of teachers' pedagogical abilities and capacities. The

participants were more effective in their teaching when they practiced being creative because the connection to the creative process helped them to guide their students' learning. Participants were of the opinion that their participation in creative endeavors supported their teaching through connections to their students and others who value art, and through their experiences of inspiration, connection, and being creative. These experiences worked together as forces and supported, informed, and contributed to the participants' teaching.

Findings. As they described their experiences, an interpretation evolved into general themes that expressed the meaning about what participants learned from continuing their creative practices and how they experienced the learning that then informed their teaching. The frequent responses about learning and sharing knowledge about art with their students was captured in a participant's response: "[teaching art] reinforces my love of art and working with children, I love to bring back things I learn to my students." Across all their questionnaire and interview responses, participants conveyed the implicit message that they love learning about art and sharing art with their students.

They learned both the method of how to teach skills, processes, and knowledge about art and deepened their personal enjoyment of learning about art. This supported their development and ability to teach their students, professionally and personally. Learning from their creative practices included both practicing and learning skills, processes, gaining new knowledge, and a motivation and satisfaction when they made personal art.

An essential point is that the ideas of *what* they learned and *how* they experienced and understood what they had learned worked together in harmony to support teaching, and the combined effects of being inspired, being creative, and being connected as forces contributed to how the participants experienced their creative endeavors when engaged in both practices of

teaching and making art. In the analysis, these two ideas came together in the themes of *pedagogical content knowledge* and *fulfillment*.

Pedagogical content knowledge. The accounts from the participants indicated that their creative practice was an occasion to develop pedagogical content knowledge. Pedagogy is both the method and the practice of teaching. *Pedagogical content knowledge* is a teachers' understanding of their subject matter and the organization of the material that enables teaching (Schulman, 1986). Schulman (1986) believes that at the intersection of knowledge about a subject and pedagogy is a teacher's capacity to transform their subject knowledge into teachable processes, or a form that is *fitted* to their students. In practicing their skills and processes, one participant noted: "I am continually trying new media and new approaches in my own work, which then places me in a position more like a student and I share these experiences with my students when applicable." Through continuing their creative practices, teachers can better understand art-making processes, which help them guide their students' learning. The example response, "I learn what the students may face as challenges in their own art-making," exemplifies how this learning contributed to teaching. They more clearly understood the processes and learning that happens when they created their own art for guiding their students' learning. Heuristically practicing skills, processes, and knowledge added to their ability to present art content to their students.

Knowledge about how to teach art consists of many interconnecting parts or elements. One teacher's response stated some of these intricate aspects in a questionnaire response:

I learn how to step out of my comfort zone and continually question/reassess choices I make. Art teachers are not simply teaching students to create one project, but instead, the result of art instruction is to teach individual students to use their own creative processes

and their ideas to navigate art creation. Students, their minds, and their artistic processes are highly individualized and to help a student connect with their creative process, you need to be creative in the way you help each student to find their artistic voice.

An interview participant, Linda, reported that she provides her advanced art students with examples from her personal experiences about discovering an artistic voice. About art-making, she continued, “The process evolves from a point of departure, and the end can’t always be predicted.” She also learns from her students and then builds that into her lessons as a reflective teacher. During her interview, she said, “There’s an art to teaching. It’s connected to a way of seeing in the world.”

Finding # 1: Noticeable across the responses were the participant’s perspectives that an art teacher’s creative practice fortifies, consolidates, expands, and deepens the art teacher’s pedagogical content knowledge.

Fulfillment. Continuing their creative practices is essential to the experience of fulfillment as art teachers. The second theme, *fulfillment*, incorporated a range of meanings, and participants expressed how the experience of their creative practice supported teaching. Finding #2: According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms.

As a theme, the notion of fulfillment incorporated “passion as fuel” for art and for teaching from the experiences of personal development and satisfaction. As one questionnaire participant reported, “it fuels my enthusiasm and knowledge for the content of my teaching.” This fulfillment, driven by a sense of passion, can transform content knowledge and support teachers’ personal development, which ultimately affects the communication of content to their students.

The concept of fulfillment emerged from responses describing a connection between participants' creative practices and teaching that was personally satisfying and enriching. There were numerous interpretations of the meaning of fulfillment. From the stance of an artist, "I am more personally fulfilled, and enriched as a practicing artist." An example of personal development from a teacher's stance included, "The more I learn, the more I have to share." Another response regarding art content reported was: "They fulfill the artist side of myself and give me new ideas to share with my students."

In some instances, the theme of fulfillment was expressed as a sense of being personally satisfied. In the other responses, there was a distinction in the data beyond personal satisfaction. In the category of inspiration, the participants experienced fulfillment when they shared knowledge about art with others. The participants' responses were in connection to others when they used terms such as "passion" and "enthusiasm." This difference was exemplified in the response, "working with others inspires me, and strengthens my ability to share knowledge, processes, and how to inspire creativity." When knowledge was shared, there was an interpersonal and dynamic interaction between pedagogical content knowledge and fulfillment.

The participants' stories, reported during the interviews, are examples that demonstrate how, from a holistic perspective, the forces of inspiration, connection, and creativity informed pedagogy. Penny's beliefs about education came from her family's strong connection to education. "My entire family is in education and so I know the power of it," she said during her interview. At home, she sketches, journals, and "works on stuff" with her daughter so they are working creatively on art together; "I see in her now what I used to do." When Penny is at school, she does the same sketchbook assignments that she gives to her students so that they can see the process of her working creatively. Penny has learned that she experiences a connection

to creative processes with her daughter while at home, to her students while at school, and to her personal practices of being creative whenever and wherever she can practice.

An interview participant's advice to a beginning teacher explained, "if you're going to survive in this field, you need a creative outlet." Other participants advised that it was necessary to "forcibly make time for your art, mandate the time." Additionally, "It drove me crazy not to make art." There is an "artist side" to art teachers, and they derived pleasure from continuing a creative practice; this sustained their teaching. In this study, teachers believed that a creative practice was important to them. Most participants stated that they practiced 1-4 hours a week and often wanted more time and energy to make art.

Their nature or dispositions as art teachers promoted their desire to continue to be learning, creating, and sharing. A final questionnaire response that illustrated the participants' love of learning and sharing was, "I want to instill a LOVE for art, both making and viewing, I want the students to love art like I do, I think I exhibit a very strong passion for art and for creative new ways of thinking and seeing the world." Art teachers are driven by their passion for art and learning more about art as an experience, which supports their pedagogy. A consequence for art teachers is to creatively lead their students to see and understand the world in new ways.

Summary. The analysis of data relevant to this Research Question concerned both what the participants learned and how they experienced their learning. Professional and personal development are overarching outcomes of what the participants acquired from continuing a creative practice that informed and supported their teaching. Participants gained pedagogical content knowledge and experienced fulfillment in their evolving personal and professional capacities. The acquisition of new skills, processes, and knowledge added to their content

knowledge, and satisfaction motivated a desire for personal development as expressed in the response: “I want to continue to evolve.”

The experiences of inspiration, being creative, and connection supported teaching in an energetic and spirited way that was both personal and included others. The occurrence of responses such as of “*being creative*” and “*being a student*” in the context of learning are examples of how they come to understand how art-making informed their teaching. They experienced being creative in their teaching and with their students. Inspiration, being creative, and being connected worked together as forces that contributed to how the participants experienced and engaged in their work as art teachers. In the participants’ experiences described in questionnaire responses and interview transcripts, they found meaning, motivation, and inspiration when they participated in art activities outside of their classrooms where they were free to practice their creative processes.

There was a process of mutual influence in the love for learning about art and sharing art with their students expressed in the categories and themes as they interacted with each other. Participants drew inspiration from a connection to being creative in their practices and in their shared experiences of art with others. They experienced fulfillment from the personal and professional development and were inspired to share their learning with others. The interview participants offered the advice to continue a creative practice to “survive being an art teacher.” Their creative practice personally satisfied them, sometimes at the soul level. The participants aspired to develop and evolve as teachers and as makers of art for the benefit of themselves, their teaching, and ultimately, their students.

Finding # 1: Noticeable across the responses were the participant’ perspectives that an art teachers’ creative practice fortifies, consolidates, expands, and deepens art teachers’

pedagogical content knowledge. Finding #2: According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms.

Research Question 2

According to Art Teachers, What Impact Does Their Personal Artistic Practice Have on the Classroom Environment? What Do Art Teachers Identify as the Results of Their Personal Creative Practice on the Learning Conditions in the Classroom?

Another purpose of the study, represented by the second research question, was to understand the influence and the effect a creative practice has on the classroom environment and the consequences of continuing creative practice as it shapes the classroom learning conditions. The two parts of this question work in combination to describe how classrooms appear and the specific atmosphere where experiences of learning about art occur. In this section, the analysis of responses to questionnaire items and interview data closely explored how continuing a creative practice contributed to the climate and to the qualities of the learning experiences that occurred in classrooms. The analysis of data relevant to Research Question #2 concerns both the impact the participants' personal artistic practice has on the classroom environment and the way their personal creative practice affects the learning conditions and how students are encouraged to engage in learning.

A commonly held belief supported by Daichendt (2010) is that “the very best teachers embrace who they are and what they do best” (p 149). As professionals, art teachers apply creative thinking processes to educational situations and affect the environment and learning conditions in their classrooms through their values and their beliefs. From their responses, it was

possible to see how the participants in this study intended to design specific environmental qualities and learning experiences that affected their classrooms.

The impact or effect that a creative practice has on art classroom as a space, or the environment, includes the participants' values and beliefs about what they know and believe to be important to learn. The analysis of the effect a creative practice has on the art teacher informs the analysis of the effect on classroom environment and learning conditions, which is the aim of the second research question. As one participant maintained, "making time to be a creative artist and teacher affects everything I do in the classroom." As an example from the previous research question, the participants' evolving pedagogical content knowledge, learned from practicing skills and processes, has a direct effect on the learning conditions in their classrooms. Finding #1: an art teachers' creative practice fortifies, consolidates, expands, and deepens art teachers' pedagogical content knowledge and affects the classroom. Additionally, participants' personal development and satisfaction affected the learning conditions through the passion and enthusiasm teachers brought into their rooms. Finding #2 from the first research question impacts the environment: According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches and affects their classrooms.

The participants' creative practice was a source of inspiration and their acquired knowledge about art and creativity promoted effective teaching. The participants' experiences of being inspired, being creative, and being connected supported teaching in an energetic and spirited way that was both personal and included others. One questionnaire respondent reported, "It [my creative practice] fills my soul so that I have more to give to students." It is reasonable to expect that this participant's passion affected the learning climate in their classroom.

Teachers' dispositions and beliefs, a focus of the first research question, affected classroom environments and this in turn affected the climate that guided the learning conditions.

Proceeding from the analysis of the first research question and merging the findings into the analysis of the second research question reveals the meaning the participants reported about the impact their creative practice had on the environment and the consequences for the learning conditions.

Classroom environments and learning conditions. The analysis for research question #2 reviewed what the participants reported about the environment or setting in their classrooms, where the participants suggested that students were motivated to engage in learning processes about art. Responses to questionnaire item #13 expressed the ideals and aspirations the participants held for their students' learning, which had a direct effect on classroom environments. The open-ended questionnaire item inquired about "what they hoped their students would learn from them as teachers," and their responses offer insights into their own values. The responses are examples of the participants' beliefs, dispositions, and their values that influence classrooms because of what they believe to be important. What teachers know and believe to be important guided the learning conditions. One participant responded: "I hope they learn to trust themselves." Another participant wrote, "I've failed if all my students learn how to do is render something skillfully." The responses to questionnaire item #13 suggest that the effect of creative practices on classroom environments and learning conditions can be examined according to skills and values that the participants hold as important in three categories: *Art Skills & Life Skills*, *Reflection as a Value*, and *Cultural Values*.

Art & life skills from making art. Many responses indicated that the participants hoped their students would learn art skills, which was similar to the finding in the analysis of the first

research question where participants identified that they learned skills to inform their teaching as evolving pedagogical content knowledge. However, the conditions the participants intentionally created in the environment that are necessary for learning art skills include more than individual qualities. The choices teachers make with regards to what is taught, when it is taught and how material is presented affect the learning conditions. Questionnaire responses that were examples of art skills taught in intentional environments were, “idea development and how to use visual language as a creative expression of their ideas through examples from art history and contemporary art.” Additionally, participants hoped their students would “learn new techniques,” which incorporated conditions for supporting student learning. What participants reported that they learned from continuing their creative practices influenced the learning conditions in their classrooms as knowledge acquired from their own creative practices. This knowledge was applied to their teaching from the acquired pedagogical content knowledge that they initially learned from their own creative practice.

Life skills are a set of distinct skills applied to life in general rather than specifically to art, and the participants’ responses suggested that these additional skills were valuable for their students to learn. The difference between art skills and life skills was often subtle and the meanings sometimes overlapped. However, as a separate category of skills, it was noticed that both skills for art and skills for life are learned in the participants’ classrooms. As an example, the participants reported that they valued perseverance as a life skill, as well as other similar life skills that can serve the students throughout their lives. Responses suggested that the participants hoped their students learned to trust, to be kind to others, to take responsibility for their actions, and to have a solid work ethic, both for themselves and for their students. According to the participants, the learning conditions in the participants’ classrooms supported

student learning and the acquisition of skills and values that the participants believed to be important for their students to learn. The intentional environments they created, supported by the learning conditions, were directed and shared based on the participants' own ideals and values.

Fred related that an important aspect of the environment he creates is possible because of his "positive attitude" and his attention to "being present in the moment." He related that while in college, he sculpted in bronze, and the subjects of his sculptures were "aggressive nudes." Fred described his college work then, as "really dark, and [his art] expressed [his] emotional baggage." Continuing, he explained that then, he "didn't care about the viewer" then. After his decision to become an art teacher and to have a family, he now believes his current work is about his "whole self" and hopes that his art has a "positive effect on those who view [his] work." Now, Fred intentionally creates learning environments that are positive. He shared that he actively attempts to sustain an art practice outside of school because it gives him pleasure and because as a teacher, he is "internally driven to share what [he] knows." Fred's pedagogical focus is to create positive experiences in his classroom through maintaining his unfaltering positive attitude. Fred's choices involve social and emotional decisions about the atmosphere he establishes in his classroom and are related to his own learning from his creative practice, which is "not so dark anymore."

Reflection as a value. Eisner (2002) states that a characteristic of good art education programs is observable when students are required to be reflective about their own thinking processes. Participants reported they hoped their students would experience the process of reflection in their learning in the conditions they set up in their classrooms. Reflection as a conceptual process enables a deeper knowing through contemplation and affects the learning environment in art rooms. An example questionnaire response about reflection was, "I actually

do want to them think differently, to always go beyond first thoughts or ideas, and consider what is possible.” Participants considered the process of reflection to be valuable to them personally as teachers as in the example response, “my creative process helps me reflect on the thought process of my students and how ideas may come to them.” Reflection as a valuable process permitted a deeper understanding of students’ learning experiences and was understood as important for the learning conditions in classrooms. Fred reported that his current artwork is an example of his own reflection on his positive intentions and stated that he hopes that his art “has a positive effect on those who view his work.”

The participants’ responses included their intentions to create environments for nurturing and for character development within the classroom and their belief that they do achieve such. Ann, an interview participant, reflected on her students: “They learn to love learning.” Reflection on the skills for art and life that the participants hoped their students would learn are the values that participants hold for themselves, and they guide the learning conditions as aspirations for their students’ learning. The participants teach from the perspective of who they are, not what they do. However, what they do makes them who they are, which means, as an example, that being creative has a greater impact than teaching about creativity.

In the participants’ notions of reflection, there was an added assessment of reflecting on how to use a practiced skill in their praxis. This was clear in many of the responses, which were not so evident in data discussed earlier. Reflection, as a conceptual process was valuable when used in conjunction with praxis: “Most important, the transition from artist to teacher, and putting yourself in the position of a learner before you teach.” The impact on the environment in classrooms allowed for a deeper understanding through reflecting on actions or ideas. When participants continued their creative practice, they often suggested that their learning was

conceptual in nature. For example, a participants' response from this perspective was, "I reflect on the concepts explored in my art process, and they are directly used for my curriculum and lessons." Reflection is thinking about ones' thinking and is a higher-order cognitive process.

Participants maintained that the process of reflection was important for their students to learn and held students accountable for their own reflection. A participant's response illustrated this: "In my artistic or creative process, I come to understand how ideas change, where ideas come from. My students learn to reflect on the world around them both in their art work and through their own art voices." Metacognition in art-making processes is an expression of cognitive development in reflection.

Cultural Values. Socially learned attitudes and behaviors that support the potential to become all we can become are cultural values that focus beyond the self towards others and into the world. Cultural values emphasize the potential goodness of human beings and their relationship to the world and they are based on common human needs. The social and emotional qualities found in the classroom environments support learning experiences about cultural values. Some responses suggested that the participants hoped that their students would become "more aware of others' emotional well-being." As another example, Becky wanted her students to know "you are important to each other." Cultural values were experienced through teachers' sharing and demonstrating such values and are distinct values that participants hoped their students would learn. One participant hoped her students would become "whole people, functional citizens that add to themselves and the country." An additional cultural value was revealed in this response: "A way of seeing and interacting with the world." Table 11 presents categories, frequency of responses in the categories, and example responses to questionnaire item #13.

Table 11

Frequency of Categorical Responses to Questionnaire Item #13. What are the most important things students learn from you as an art teacher?

Categories	Frequency of Responses n = 190	Example Responses
Art Skills &	168	Creative thinking, productive play, craftsmanship, how to work in a studio. Art is everywhere, no matter where they are. The most important things they learn from me is to be creative, and be yourself and be a leader. Hopefully to love art for what it is and enjoy the creative process and working towards completing a work of art.
Life Skills	140	How to be a respectful and productive worker and to think in different ways. Independence in learning and patience.
Reflection as a Value	164	The results are not always the most important part of art. In whatever you do, do it the best you can, and always try. Believe in your ideas. I hope they learn to be themselves.
Cultural Values	29	I love the chance to share with my students how to be better people through my class. I believe that my ability to show how art has been affected by the world and how the world has affected art is very important. Being in the art room helps nurture kids to be more aware of others' emotional well-being. Global thinking to develop a non-conventional way of viewing the world.

The participants' values, ideals, and the aspirations the participants held regarding their student learning had ramifications on the learning environment and ultimately guided the learning conditions occurring in art classrooms. Guiding the learning conditions was more complex than just identifying what they hoped for their students to learn. Effective teaching included understanding how their creative practice contributed to the environment that supported learning. Who the participants are and what they know and believe to be important affected the

environment and learning conditions. They hoped students would learn art skills, develop skills for life, and have experiences that included the process of reflection and the social and emotional learning of the cultural values that the participants deemed important for their students to learn.

The analysis of the second research question incorporates the analysis consistent with the first research question. The participants' responses frequently stated how creative practices supported teaching in experiences of *being* creative, or *being* connected. How teachers experienced their own learning then informs their teaching: consequently, this affected the learning conditions in their rooms. The experience of being connected involved connections to students, others, teaching, experiences, and even connections to oneself.

Jessica offered that she “came out of the womb painting,” and it is the experience of being creative makes her a good teacher and allows her to create the conditions for her students to learn about art:

If you do not know how to think outside the box, take different perspectives, and solve riddles, then you are not going to be able to connect with students, to find the key to unlock the brain of a that certain kid. I take pride in myself because of my strong creative ways to solve problems.

In this response, Jessica understands that creativity in her teaching is a valuable attribute that she brings to her classroom, which creates an atmosphere that affect the learning conditions in her room. Her ability to “unlock the brain” of students was supported by her belief that in life and art, reflecting and being creative are important to her teaching and to her students. In her creative attempts to connect with her students, she encourages and models being creative in the environment in her classroom. Based on her creative practice, she creates the environment necessary for her students to experience being creative.

As an example of being connected to students, one participant remarked, “art-making keeps me connected to the students’ experience, and it ensures my authenticity as a teacher.” When teachers practice art-making in their own creative practices, they suggested that they are more capable of knowing their students’ experiences and that “authenticity” influences the connections they have with their students, affecting learning conditions. Another participant expanded on this: “It’s always important for teachers to experience being students and for art teachers to stay connected to the art-making process.” A notable distinction in some participants’ responses was the experience of being a student. For some participants, they were sharing in the learning when they were learning as students themselves.

Safe and nurturing spaces. Melissa reported that when she is in an art room she feels “centered.” She remembers how she felt in her art room when she was a student relating that she was “in control of her surroundings.” Melissa wants to be able to give that same sense of safety to her students, to be able to “provide that atmosphere.” On the wall of her art room she had painted a mural. The words on the mural, “Love is the Child of Freedom,” express the message that students see while in the room. The safe and nurturing environment Melissa creates in her classroom affects both her students and herself. She reported that art rooms are a place for nurturing and stated, “my teaching has become my art and the power still comes through my fingertips.”

Ann agreed to be interviewed in her art classroom after the school day was over. There were still students working, entering and leaving the room, and asking her questions. She answered all their questions gently and directly. Near the end of the interview, Ann discussed how she tries to make the art room a place where students “like to come.” Speaking from 35 years of teaching experience, she reported that she believes art rooms are “one of the last fun

places in public education.” Ann stated that she seldom makes art, except as teacher examples and for gifts, and she reiterated that she “isn’t a *producing* artist.” Her response to what her students learn: “a sense of the importance of art, how to appreciate and value good art, to be expressive, and not to be afraid.” Two students who were waiting to speak to her asked if they could come in for extra time the next day. Ann answered “yes,” then smiled and explained, “they always come back because they learn to love learning.” Her nurturing demeanor was evident in the environment in her room.

Creative studio spaces. A classroom designed as an art studio is a place to study and to learn about art, and the essence of the work focuses on making art and learning through creative experiences. Rather than the notion of teaching about creativity, students experience being creative in classrooms designed as studio spaces. Fred stated that he runs his classroom “like a studio,” and this allows his elementary students uninterrupted time to become immersed in the work of their creative processes. It is important to Fred that his students have this time to play and explore, which he stated is a freedom he needs in his own personal creative practice. The experience of a creative environment is of paramount importance to Fred as well as integral to his teaching, in his own creative practice, and with his children at home. Fred smiled as he reminisced about his fifth graders dancing around the room to music during time he allows them to experience being playful and being creative in movement with their bodies. He also mentioned that he is concerned when administration see him “so hands off with his students” during the time he allows them to experience their creative processes in the art room. He worries that this may appear to administration as though he is not actively teaching. Fred is aware that studio classrooms may appear different to others who may not be familiar with the work being creative and the learning that happens because of the experiences of the creative process that

includes time to be playful. He related that studio spaces facilitate steps in the creative process and the broader concept of experiencing how to be creative.

During her interview, Sue affirmed that *Life Skills* and *Art Skills* are important skills for her students to learn, and through practicing her own creative process, she learns these skills as pedagogical content knowledge. She indicated that she learns “patience, how to creatively problem-solve,” and then translates this into being able to teach creative problem solving to her students. “I’ve always been an experimenter and a problem solver,” Sue said, and attempts to teach her students to “see past their first idea” for creative solutions to the open-ended projects she gives as assignments. When Sue has a bad day with “too much paperwork” or a day when “somebody has treated her disrespectfully,” she models her art skills and tries something she has never done before. During one such instance, Sue related a story of pouring leftover latex paint in puddles to try to make paint skins as cell phone cases. Students became interested in what she was doing, foregoing their own assignments to ask questions: “What are you doing?”; “Why are you doing that?”; and even, “What is it going to turn into?” On entering the classroom, the following day, her students continued to ask questions: “Did the paint dry?” and “What does it look like?” When Sue models being creative in her classroom, her students become curious, and are motivated to participate in what she is doing. Her excitement for learning about art is contagious, and her students are motivated and excited by the idea that she, too, is making art in their classroom. Modeling her creative processes supports her connection with her students and this happens because students experience an excitement when she makes art in their room. Art skills and life skills can be complementary, and in her classroom, they often overlap. The classroom culture allows students to question and to be part of a climate that offers modeling creativity as an exciting pedagogy.

Penny related that she learns how to use materials from her creative practice, which she models in her teaching. “Knowing how things work, steps to take, patience, and how long it will take to do a lesson” are things she stated that she learns heuristically from her own creative practice that she then brings to the classroom. As an example of modeling how to be creative, she offered that she is aware of the connection between her creative practice and her instruction when she teaches ceramics. As she is making a pinch pot, she engages her students in a process of revealing their own creative choices. “When I demonstrate making a pinch pot I talk to the students saying, ‘What do you think it might be?’ and together, we work it into something I didn’t know it was going to be.” She suggested that her orientation to teaching has changed from step-by-step instructions to asking students to work out the steps for themselves. The incremental differences Penny sees and hears now are reflected in her students’ own creative processes. If students show her the artwork they create outside of the classroom, she then shows them her artwork. When she models the creative process, this affects the learning conditions in her classroom, making the creative process available for her students to experience. This also suggests she is being a student in the creative process when she models creativity during her teaching. Penny believes that showing her creative process to her students “allows time to validate this energy with students” and that “allowing them to see any part of that process gives them a chance to understand art processes and trust me as an educator.”

Art classrooms as studio spaces may appear different to administrators or others who are not familiar with creativity in action. In a safe learning space, teachers and students are mutually supported to experience learning as pleasurable. The participants’ responses communicated a reaction to the classroom as a creative space based upon their own personal values and experiences, which affected the environment and the ways in which students and teachers

experienced learning. Additionally, the intentional space and the organization of the space teachers create affects how learning is experienced. The interview participants described specific experiences and environmental qualities they attempted to create in their classrooms to support learning about art.

A questionnaire response summarized many of the previous notions thus:

They learn to work as a part of an artistic community, they learn to generate multiple ideas and make decisions about their strongest ideas, they learn to reflect on the world around them both in their art work and through their art voices, and finally they learn to ask questions and be vulnerable through their works of art.

In the words of some of the participants, it was possible to see the specific environments and conditions they created for learning about art based on their own learning experiences from continuing their creative practices.

Findings. As general themes, experiences of creativity and its value, and the participants' connections with their students through learning relationships combine with their creative endeavors to influence the environment and learning conditions in their rooms. The experience of creativity and learning in a relationship encompasses the meaning about the impact a creative practice has on the environment and the learning conditions in classrooms.

Learning relationships. Because of continuing their creative practices, the participants suggested that sharing what they learned occurred in learning relationships. In their classrooms, the environment and learning conditions were affected through the social exchanges between teachers and students. A relationship is the way in which two or more concepts, objects, or people are connected, or that state of feeling connected. In learning relationships where students and teachers are connected, teachers have responsibilities for how the connections are

experienced. Participants offered many relational responses to what they hoped their students would learn from them as skills and values, which they shared and modeled in their relationships with their student. The participants' actions of sharing their acquired knowledge expressed the belief that learning about art and sharing *in* the inquiry about art are essential. The learning relationships that occurred between teachers and students were a vehicle for inquiry and it is in this connection that a love for learning emerges.

The participants' actions, or how they expressed their beliefs' through their actions, helped to gain an understanding of their experiences. A teachers' true nature is to share learning in relationship with their students. A response that speaks to this was, "I learn what my comfort zone is and how I can stretch it to challenge myself and my students." Many responses included student learning as interpersonal. "Like me, if my students make mistakes, they should be encouraged to keep trying, to keep going," wrote one questionnaire respondent.

Many types of relationships were analyzed in the participants' responses, along with varying degrees of responsibility in these relationships. "I am continually working towards greater understanding (mastery) of the very same techniques and concepts that my students are using and studying, only they are at an earlier point in the journey," reflected one respondent. Another example that expressed a mutual exchange was, "Often students will show me alternate entry points for creating a work of art, and I'm fascinated by what motivates others."

The relationships fostered between teachers and students gave teachers greater insights into understanding their students learning. "The struggles that students go through in their creativity are the same as any artist. I am continually exploring the same media and approaches," wrote a questionnaire respondent. In another response that explained a learning relationship, "As I share these same experiences with my students, I find that I can work through

the process of creativity for myself, implore students to do the same, and I find that this supports students' artwork and they experience great outcomes." Another relational example that included creativity spoke of how the "perspectives that my students bring pushes my interpretation of what I'm actually seeing and the message conveyed."

The examples of learning relationships between teachers and students illustrated how teachers and students learn socially and in relation to each other. "I often find that I am dealing with, or challenged by the same issues my students are, just on a higher level and it reminds me that I am always a student" was a questionnaire response that illustrated a teacher being a student.

When teachers model "who they are and what they do best," there is an opportunity for students to become aware and to learn from the powerful learning relationships they experience. Additionally, when teachers experienced being students, they were more capable of relating to how their students experienced their learning, and teachers were supported in their ability to authentically connect and guide their students learning. Finding #3: Sharing knowledge about art in learning relationships as a condition for learning engaged and motivated students to learn skills and values supported by a nurturing and safe environment.

Creativity as a value. Because of their personal creative practice, the learning conditions described by many participants comprised of aspects and experiences of creativity. The participants noted that creativity affected the classroom environment and that the interpersonal experiences of creativity were important as an overall impact on student learning. As stated earlier in this chapter, the study's participants believed that their creative practice was important both to themselves personally, and to their instruction, and they also believe that their creative practice improved their teaching. They agreed that their interactions with their students are more

effective because of their personal creative practice, indicating that this practice aids with giving lessons, helping with assessments, and offering instructions.

Creativity is a broad domain that underpins teachers' perceptions of their pedagogy and is at the heart of any creative practice. Theories and definitions about creativity and the factors that explain the occurrence of creativity range in perspectives from psychologists, philosophers, sociologists, engineers, scientists, and educators. A focused and broad definition from educator Robinson & Aronica, (2015) is "the process of having original ideas that have value" (p.32). However, consensus about the components and conditions that are necessary to understand or define creativity continue to be complex.

Carefully listening to how the participants communicate their understanding of creativity, a definition for this study evolved from the perspective of art and education constructed from the participants' responses. This composite understanding includes skills, processes, and concepts regarding creativity as a capacity to be developed through practice and experience. Participants spoke of creativity as a passion that affects the learning environment within their classrooms, a powerful force, and that being creative is a way of thinking about themselves and their work. They understand creativity as knowledge supporting or contributing to teaching art and as a source for personal development, satisfaction, and motivation. The participants' creative practice was a source of inspiration and their acquired knowledge about art and creativity promoted effective teaching. They understand that being creative is heuristic knowledge that contributed to their teaching and their fulfillment as teachers, and as creative people. Their creative practices brought them ideas and concepts and through their experiences with creativity, the participants inspire an understanding of creativity in their students. Teachers express that they value creativity, and when they model creativity, it is a mutually shared experience in the

learning relationships that occur in their classrooms. They model creativity in how they teach, they create environments for students to experience being creative, and they are reflective about creativity. They hold their students accountable for their own learning through reflection, modeled in learning relationships, which often supported a mutual development. Through their actions of “being in the moment,” they model awareness and create possibilities for students to develop their own awareness. The many responses such as, “my teaching has become my art” and “my students are my art,” located a purposeful connection in the classroom environment between teachers, students, and creativity.

Participants said that learning about the creative process was important on many levels in that it supported their teaching as a force and as personal growth and satisfaction. They aspired to learn, to become more “evolved,” and because of their creative practices, they felt genuine. The respondents related personal experiences of creativity and how their creative efforts were a reward, which modeled motivation.

Responses regarding creativity frequently indicated its value and priority in what the participants hoped their students learned from them as art teachers. Creativity appeared 57 times in responses within the context of Art Skills, which questionnaire participants perceived as important to learn. They want their students to learn about creativity as how to “invent who they wish to be and know they can earn a living doing it.” One participant believed that “the most important thing they learn is to be creative.” Participants stated that it was important “to know the creative process and to sustain that process outside of school.” In a response about creativity, one participant described an effort of “how to explore and to think outside the box.” In these examples, creativity is both an art skill and a life skill. The questionnaire respondents wanted

their students to learn to be “creative, thinking human beings,” further demonstrating how creativity can also be experienced as cultural.

Participants also noted that creativity was important for their students to learn as a means for expressing ideas and as a process for solving problems. They hoped their students learned creative steps, such as patience, and at the same time, they hoped their students were willing to take risks. They wanted their students “not to be afraid of making mistakes” and to “make art for personal enjoyment.” Several participants even hoped their students would learn “how to work and think in different ways.” Creativity was integral to their pedagogy and central to the learning experiences that occurred in art rooms.

One hundred sixty-eight participants used the word creativity in responses to questionnaire item #13 to answer what was important for their students to learn from them as teachers. The word creativity occurred as the second most frequently used word in the responses to questionnaire item #12 regarding what teachers learn in activities they participate in outside of their classrooms. Similarly, it occurred as the second most frequently used word in responses to what participants learn from their creative practice that supported their teaching from questionnaire item #10. The participants’ creative practice supported their learning about creativity as a force and as personal growth and satisfaction. Finding #4: According to the participants, collaborative experiences of creativity modeled and shared in learning relationships create an enthusiasm for learning in classrooms. Learning experiences in a culture designed for the expression and experience of creativity supports thinking like artists, which may develop creative capacities for students and teachers.

Summary. The participants in this study reported that continuing a creative practice gave them new skills, processes, and knowledge about art and supported their evolving capacity to teach the

subject they love. They continue to learn and grow personally as an expression of their nature, often stating that they knew they were “good at art” from an early age. Based on their belief that art is important, they share with their students and are fulfilled in learning relationships where experiences of being connected, being inspired, and being creative occur. They intentionally create environments to support learning about art that are safe, supportive, and nurturing. Based on their experiences of continuing a creative practice, the participants design classrooms as a place to study, learn, and experience creativity and making art. Finding #3: Sharing knowledge about art in learning relationships as a condition for learning engaged and motivated students to learn skills and values supported by a nurturing and safe environment. Finding #4: According to the participants, collaborative experiences of creativity modeled and shared in learning relationships create an enthusiasm for learning in classrooms. Learning experiences in a classroom culture designed for the expression and experience of creativity support thinking like artists, which may develop creative capacities for students and teachers.

Research Question 3

How do Art Teachers Understand the Relationship between Their Own Artistic Creative Process and Teaching Art?

This final research question attempts a general and inclusive interpretation of the phenomenon of art teachers engaging in a creative process while teaching and inquires specifically how the participants perceive the relationship between making art and teaching art. From their reported experiences, interpretations of how they understand the relationship evolve into the identification of distinct forces and influences that describe the participants’ perceptions of the relationship, and the participants’ stories of their engagement with their practices illuminate their understanding of the relationship. A composite description of the phenomenon

occurs when the analysis of the first two research questions is combined with the findings for the third research question. This description, constructed from all the participants' experiences, is offered in this section. Finally, the essence of the phenomenon is stated.

How the participants understand the relationship between their practices. Across all their questionnaire and interview responses participants convey the implicit message that they love learning about art and sharing art with their students. Inclusive of the previous findings, noticeable were the participants' perspectives that art teachers' creative practice fortifies, consolidates, expands, and deepens art teachers' capacities. During an interview a participant stated, "there's an art to teaching. It's connected to a way of seeing the world." How the participants perceive the relationship between their practices corresponds to essential and fundamental qualities that are inherent in whom they are.

The participants' disposition, nature, and ways they think about who they are in terms of their work influence their perceptions. A questionnaire response that illustrates a common way the participants regard themselves and their work is, "I am constantly thinking about art and practicing art in sketchbooks, scripting, and small paintings, which makes my subject lively and relevant. I am practicing what I preach." For the participants, experiences of being inspired support their teaching while also being personally generative. Frequent responses, such as, "the more I learn, the more I have to share," clarify how the participants understand the relationship between their practices and suggest their recognition of a pattern in which they learn from their own creative practice and then share what they learn with their students. Inclusive of previous findings, according to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms. As one participant explained, "my own work fills my soul so that I have more to give to my students."

According to Dewey (1938/1958) “To the ‘natural born’ teacher, learning is incomplete unless it is shared” (p. 35). A teacher’s true nature is to share knowledge with their students and this is foundational in understanding how the participants perceive the relationship between making art and teaching art. Understanding their experience is filtered through their belief about their work and a disposition that includes sharing knowledge as a teacher. How they understand the relationship between their practices is analyzed through identifying factors or forces that influence their perceptions.

Forces and influences. In the analysis of the participants’ statements, distinct forces and influences were identified that define how the participants experience their practices, and these forces have an impact on how the participants perceive the relationship. There is an impact and influence when teachers share their love for learning about art with their students and sharing *in* the inquiry. This dedicated effort is an essential function of the relationship. One participant stated:

I think I exhibit a very strong passion for art and for creative new ways of thinking and seeing the world. I hope that my love for art is infectious and that students will grow to have a curiosity of their own in the field of art. I also think I show students that there are many ways to look at things and that individuality is extremely important in expressing who you truly are.

Clarification and visioning. The participants perceive the relationship between their creative process and teaching as a clarifying force, which illuminates both practices and allows an authentic definition of who they are. One practice brings the other into focus.

Sue, an interviewee, reported that she is reflective about art and art-making and practices creative processes to purposefully become a better teacher. She grows personally from her

creative practice stating, “I learn patience,” and she tells her students, “I give you all of my patience.” Sue practices life skills, such as divergent thinking and gains patience from her creative practice and models these skills in her classroom, which makes them available for her students to experience in their own learning. Participants frequently related responses regarding clarification as a force between their practices, such as, “my art activities give me ideas for teaching art and teaching art gives me ideas for my own art.” Frequent responses relay the notions of learning they gained from practicing creative processes and how these experiences give them ideas for teaching; reciprocally, their teaching gives them ideas for art making. The two activities are in a relationship that clarify and illuminate each other. The participants gain understanding and explication in the process of analyzing and developing their ideas or principles for both practices in a clarifying relationship.

Jessica reported during her interview that she learns to “be engaged with materials in a way that expands her thoughts while she practices her creative process.” She states that she “strongly looks at things to find beauty everywhere.” Having her own children gave her another opportunity “to see things all over again in a new light.” She reported a goal that she has for her students “is to not be closed minded and not have to repeat the cycle of being in a small community if they don’t want to, and to see that there are different cultures in the world.” She wants them to “expand from where they are,” and when she works with art materials, she “gets to be a kid again.” At that moment in the interview, she picked up a newly acquired fabric book and exclaimed, “oh, this is so much fun to touch!” She confessed that she had already used this fabric in a project that she designed for her students. She tells her students not to “rush through childhood, it’s too short, and you’ll always be an adult, forever,” and, “you don’t get to be a kid forever, but I get to see kids have thrilling moments. I get to be thrilled again and that’s

awesome.” Jessica loves her connection to all kids, especially the kid that still resides within. She works to share the beauty she sees and aspires to “open minds” in her classroom as in the process of visioning. Jessica perceives the relationship between her practices as a clarifying force where each practice clarifies and explains the other.

The participants experience and model motivation and perceive the relationship between their practices as a mirroring process to clarify and envision an understanding of themselves. As fundamental to whom they are, they personally enjoy learning about art, and they understand that this enjoyment contributes to their teaching. Like a prism clarifying a viewpoint, the participants know themselves and their teaching capacities through continuing a creative practice and teaching. There is a defining and envisioning of whom they are explained through the forces of clarifying and visioning.

Authenticity. In some instances, participants reported that clarification was a means for monitoring their obligation to be genuine. During her interview, Penny stated, “I feel if I am a practicing artist, I am better able to validate my job as an art teacher as well as teach the artistic process.” Additionally, she reported, “I feel as though my creative process and my creativity allows me time to validate my energy with students, allowing them to see any part of that process gives them a chance to understand the art process and trust me as an educator.” In relationships, trust is essential, and when Penny allows her students to witness her art process, her students trust her as an educator resulting in a strong bond. A questionnaire response that supports this idea is “the most important thing I can foster is a sense of hope and validation, building trusting relationships are key and that must be continually worked on throughout the year. . . if I can build that relationship, I can open their eyes to their potential.” The quality of being authentic fosters trust, and making art and teaching coexist in a relationship that that enables teachers to

evolve and to support growth in their students.

The connections fostered between teachers and students gave teachers greater insights into understanding their students' learning. "The struggles that students go through in their creativity are the same as any artist. I am continually exploring the same media and approaches," wrote a questionnaire respondent. In another response that explains learning relationships, "As I share these same experiences with my students, I find that I am able to work through the process of creativity for myself, implore students to do the same, and I find that this supports students' artwork and they experience great outcomes." According to the participants, collaborative experiences of creativity shared and modeled in learning relationships create an enthusiasm for mutual learning. The participants' creative practice was a source of inspiration, and their acquired knowledge about art and creativity promoted effective teaching based on a quality of being authentic. The participants experience the relationship as being authentic, and the relationship clarifies and inspires both teaching and making art for them. The effects of clarification unify how the participants experience their creative endeavors when engaged in both practices.

Unification. The ideas of *what* they learn from their creative practice and *how* they experience their learning work together in harmony, and the combined effects clarify how the participants experience their creative endeavors when engaged in both practices of teaching and making art. The relationship between their practices is a catalyst that precipitates an increase in the rate of functionality that clarifies, intensifies, multiplies, and fortifies a sense of completeness for the participants.

Becky stated she learns fresh ways of learning from her creative practice that she brings to her students. She yearns for the time when her classes were double periods, nearly 80

minutes. This was enough time to take her kids outside to paint, *en plein-air* style, on long canvases that her students stretched. She continued, “it was first thing in the morning so it was all wet and clammy but we loved it, and it was relaxing, and the students loved it, and, they still talk about it.” Their spontaneous oil paintings, painted with palette knives, were something she had experienced in a summer class, just for her own learning. The lesson became something her students “still talk about” because of her enthusiasm for leaning about art. The experience of learning about art fulfills Becky and supports a capacity to develop her abilities alongside her students. She stated that art “feeds my soul, is an outlet, leads to other things, and is in everything I do.” In the relationship between her practices, she perceives creativity as a characteristic attribute related to both teaching and making art, and she experiences this as unity. Moreover, the relationship, experienced as unification, multiplies her teaching experiences, which her students also experience.

Provocation. The accounts from some participants suggest that they perceive the relationship as provocation, which elicits their responses and reflexes and presupposes the interrelationship between their practices. A result of provocation is an awareness that initiates actions by the participants.

An interview participant indicated that she shares ideas from her creative practice with her students, then observes while her students work on their projects in the classroom. She explains that she takes their ideas back to her artwork at home and therefore regards the relationship as collaboration, “like throwing a ball back and forth.” Her classroom art lessons are often about things she is exploring artistically herself. This participant perceives the relationship between her practices as provocation resulting in an unspoken collaborative alliance.

How the participants perceive the relationship between teaching and their creative practices varied in the participants' descriptions of their actions, as collaborative, parallel, interrelated, or sometimes different. The participants' individual experiences of the relationship as provocation elicit their responses and reflexes, which presupposes the interrelationships.

The participants perceive their creative practice to influence teaching and understand correlations between their learning and their students' learning. "The experience of research, creating, reflecting, and re-visioning as I do my own work is directly reflected in the way in which I model and teach students," a participant stated. Another questionnaire response related a participant's belief regarding how she experienced the relationship: "My work in painting, drawing, and ceramics is often directly connected to, and influenced by, my teaching practice." One participant's response that recognized the relationship between the practices is: "I feel there is actually an interrelationship between both practices."

In contrast, another interview participant reported that she defends the line between teaching and making art. She says, "when I do creative things with the kids, it's different than what I do at home." She continues, "you have to have a fine line between who you are as a person and your profession as a teacher." She defines the relationship between her personal and professional behavior as different, and as such, separates them. The participants' experiences of the relationship between making art and teaching evoke various responses explained as provocation.

Recalibration. In some instances, an internal dialogue created an effect to recalibrate or renew the participants. Responses frequently contain a desire for a sense of balance and for respite from the intense work and stresses on teachers in the current era. Sue has friends who are art teachers, and she stated that they have conversations about finding such a balance. She

stated that she uses writing as an artistic practice to understand where her ideas come from as “living and breathing ideas.” She would like to make more art and stated that her “students are her art right now” and that her art and her making art “will always be there.” She also understands that she learns by trying new things and that her excitement for learning is contagious in her classroom. During her interview, Sue told a story about a time when she was treated “disrespectfully” as part of her teaching, and she intuitively made art tapping into the dynamic forces she knows are within her creative processes. When Sue needs renewal, balance, or recalibration, she turns to her creative practice. She perceives the relationship as a source of recalibration in the sense that she gains renewal from continuing a creative practice and that this brings fulfillment, pleasure, and replenishment, like the going to the well to refill. According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms.

The participants understand that their practices influence each other and their accounts of their actions demonstrate how they perceive the relationship. For some participants, the experience of the relationship between their practices is parallel. A response that verifies the notion of a similarity between both practices is, “yes, I bring those same activities into the classroom.” Another participant’s interpretation of the relationship as parallel is, “Art exists outside and inside the classroom, and it pertains and reflects upon the everyday world and personal experiences.” The participants understand their experience of the relationship as parallel generating their varied responses and actions.

Integration. Another way of understanding the relationship that was evident in the words of the participants is that it allows the two practices to come together to form a whole and integrated force, which consolidates and combines both practices and give rise to a potential for

learning. A questionnaire response as an example is, “actually, teaching strengthens my art activities. I have to demonstrate so often and at a quick pace in the classroom that I am practicing my own skills without even realizing it.” When teachers model their own learning, they share the passion and fulfillment that they experience from their own creative practice into the classroom when they make art. Teachers as students are a motivational influence for how to learn witnessed by their students. Statements that exemplify this in frequent responses include, “it reminds me that I am always a student” and “it's always good to be a student, so as I continue to explore and develop, and I don't forget what it means to work to discover.”

Through their own creative practice, teachers learn and share in the learning process. When participants reported that they recall “what it feels like to be a student” and “remembering how to be a learner,” they recognize the importance of being a student. In the experience of the relationship between teaching and creative practice, participants recognize an opportunity for a shared experience of a passion for learning. When teachers experience being students, they are more capable of relating to their students' learning, and they perceive the relationship as a mirroring process to see and understand whom they are as students. How the participants perceive the relationships is an integration of who they are and what they do; an integrated force, which consolidates and combines both practices to give rise to a potential for learning.

Integrity. Integrity is an inherent quality of the relationship expressed in the work of making art while teaching. When the participants practice their creative work while teaching, they are modeling integrity as consistent actions based on their values. An example questionnaire response that illustrates integrity is, “taking care of myself [i.e., making art] supports me and my teaching.”

In one interview response, a participant had a moment of self-discovery: “these questions make me realize I need to make time for more of my own creative process.” She explained further, “I have children and teach full time,” which contributes to reasons that a creative process does not occur as often as she would like. The scarcity of time and energy for a creative practice was a limiting factor and therefore experienced as a challenge alongside the demands of career and home for many of the participants. An example response that captures a solution to this challenge was, “when I leave here, I’m the person, not my profession, and I seriously keep things just for me.” Another participant expressed, “I need more time to make art but I’ve become art saturated because of my teaching. My job can be stressful and reduces my personal art.” In the action of practicing their own creative process, the participants are demonstrating integrity prompted by their values and an intuitive sense that what they acquire from their creative practice is valuable to them and to their teaching. Their actions demonstrate a sense of an honesty and truthfulness about their desire and motivation.

Integrity operates in the relationship between making art and teaching art as integration. When teachers model integrity in their pedagogy, linking the practice of teaching with the practice of learning from their creative processes, the outcome of integrity affects everyone. A response that supports this is, “I truly believe that having art in your life is important, and my practice rekindles my passion for art.” These participants learn from their creative practices, and thus, they evolve and become more complete.

Finding # 5: According to the participants, continuing a creative practice clarifies, intensifies, multiplies, and fortifies a sense of completeness and is a model for integrity, which promotes authenticity in relationships.

Emphasis on Creativity. For the participants, teaching art and making art are interrelated, and when the participants learn, express, and share the processes of creativity it affects the learning environment within their classrooms. For the participants, being creative is a way of thinking about themselves and their work and leads to an integration of who they are and what they do. They understand that knowledge about creativity supports and contributes to teaching, and it is a source of personal development, satisfaction, and motivation. Creativity is integral in this research, and both teaching and a creative practice are creative processes.

In praxis, participants extend their inspiration discovered within their creative processes to students, as reflected in these statements, “my creative process helps me reflect on the thought process of my students and how ideas may come to them.” Additionally, “if I am invigorated by a process or technique or idea, I send this energy directly to my students when I teach the same thing to them,” and participants experience creativity as inspiration. The participants value and practice creativity, such as this response exemplifies: “I work on idea development, mistake making, and risk taking to develop ideas fully.” This response states an ability to risk in creative behavior that is complex and dynamic (Woodman & Schoenfeldt, 1990; Amabile, T., 1983). An interview participant stated that creativity supports her teaching. She explained, “it helps me to think outside of the box and helps me come up with more creative ideas and solutions for my students and what they might enjoy doing in the classroom.” Notions of creativity in frequent responses are presented as complex and are interwoven throughout the data.

When being creative is modeled by art teachers, creativity becomes accessible for students’ learning as their experience. The participants’ responses explain their experiences of creativity as learners and demonstrate an effective pedagogical method. Being creative has a greater impact than teaching about creativity, and in mutual experiences of creativity, teachers

find connections to students and to themselves. A questionnaire response as an example is, “I find that the more I engage in my own creative activities, the more insight I have in how to translate what I do to the students.” Another participant’s response clarifies, “reflecting and the revision as I do my own work are directly reflected in the way in which I model and teach students.” These responses state how the participants experience creativity and its relationship to teaching as clarifying and coalescent forces leading to an integration of their practices. The participants perceive creativity as a characteristic attribute inherent in both teaching and making art, and they perceive the relationship as an integration of their creative selves. Response statements such as, “my students are my art,” and “teaching is an art form,” illustrate this perception.

Linda stated that she provides her advanced art students with examples of her personal art work as models of her creative experience about discovering an artistic voice. About art-making she continues, “the process evolves from a point of departure, and the end can’t always be predicted.” She learns from her students and then builds that into her lessons as a reflective teacher. Linda’s art-making is woven into her teaching and she understands that “nothing is separate.” She is reflective about her art and her teaching, and her desire is to be a better teacher. She perceives the relationship as a potential for learning resulting in the integration of her creative self. Finding # 6: The relationship between their practices provokes an integration of their creative selves corresponding to the inherent creativity in and between their practices.

Findings – Composite Experience. The composite description represents all the participants’ perceptions of the phenomenon of continuing a creative practice while teaching. One hundred ninety-eight New York State public school art teachers bring 2,775 years of teaching experience to this study. Ninety percent are female and most of the participants

introduced themselves professionally as teachers. Most practice their personal creative practice one to four hours a week. Twenty-five participants seldom or very seldom practice their own creative process. The range of teaching experience in years is from three years or less, to over 35 years.

The importance of a creative practice and the relationship of their creative practice to teaching are established in the high degree of agreement that a personal creative practice is important to them and to their teaching. Their interactions with their students are more effective (89.80%) and they perceive their teaching to be improved (93.84%) through continuing a creative practice. These characteristics describe the phenomenon for (96.45%) the participants and affirm the inquiry in this study.

The analysis provides an understanding of the specific learning acquired from continuing a creative practice and specifically describes how teaching is supported. The first research question inquired about the skills, knowledge, beliefs, and dispositions that art teachers draw from their creative practice that then informs their teaching. Questionnaire responses identify what they learn as gaining pedagogical content knowledge. Further, responses regarding personal growth and satisfaction relate a sense of fulfillment in their evolving capacity to share knowledge with students. One hundred seventy-eight responses gave reasons and examples of how participating in art activities outside of the classroom strengthen teaching. These responses were inspirational and creative and described a learning from the connections to other art professionals, communities, and contemporary art practices that also allowed authentic connections to students in learning relationships. How they experienced their learning informed their teaching through experiences of being connected, of being inspired, and of being creative.

Frequent responses report what they learn and related how they used new knowledge in practical ways to inform pedagogy.

The analysis of the second research question relates the effects of continuing a creative practice on the learning conditions and classroom environments. The participants maintain their classroom environments were pleasurable spaces where creativity is supported through modeling creative processes, and they share knowledge they gain from their own creative practices as part of the learning conditions occurring in their classrooms. The relationships fostered between teachers and students gave participants insights for understanding their students. The classroom environment and learning conditions are nourished by the values that participants hope their students would learn from them as teachers. According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches and affects their classrooms. The participants intentionally created nurturing and creative environments in their classrooms that supported the development of skills for art and for life. Based on their experiences of continuing a creative practice, the participants designed classrooms as a place to study, learn, and to experience creativity.

The last research question sought to understand a fundamental nature of the phenomenon in how the participants perceive the relationship and the meaning or significance they ascribe. The participants' experiences of the relationship range from interconnected, parallel, and similar or dissimilar, while supporting personal and professional learning. The forces and influence experienced in the relationship clarify both practices, prompt responses, and integrate their practices, which give rise to a potential for learning. The participants perceive the relationship as an integration of their creative selves corresponding to the inherent creativity in and between both their practices.

All participants talked of their students, and some talked of their own children when describing how their creative practice connected them to teaching, their students, and to other aspects of their lives. From their creative practices, the participants report that they learned to solve problems creatively and acquire patience. They state that they continue to learn and teach what they learn from their creative processes for the benefit of their students. They love learning about art, teaching art, and the idea of continuing to “evolve” because of the clarifying, provocative, and unifying forces they experience in the relationship between their practices.

The participants often experience aspects of teaching art and making art as the same and stated that their teaching and art-making were more often similar rather than different from each other. They frequently referred to their students and to their teaching as their art. A response that captures this concept came from the interview with Linda. Her statement demonstrates similarities: “There’s an art to teaching. It’s connected to a way of seeing in the world.” According to Daichendt (2010), the teacher of art is “a creative agent who adapts, reacts and creates environments to promote students to think through concepts and visual issues: artistic ingenuity uniquely applied to the puzzle of teaching” (p. 65). Linda recognizes that her making art is related to her teaching through her evolving ability to think artistically about her teaching. For the participants, making art while teaching coexists in a relationship that enables them to bring an awareness of creativity to their students. According to the participants, continuing a creative practice integrates who they are and what they do best. In the words of Daichendt (2010), “the very best teachers embrace who they are and what they do best” (2010, p. 149).

Essence of the phenomenon. The essence of the phenomenon for the participants is the experience of an integration of teaching and personal creative work in fulfillment of an evolving capacity to share knowledge. Common to both practices are passion for learning and sharing *in*

the learning. A reoccurring and revealing experience of the phenomenon happens when art teachers become students themselves, and creatively model learning to affect their students' growth and development.

Summary

This chapter was presented in two main sections: Overview of Participants, which included general characteristics from responses to the questionnaire and placed the participants in context, and an Account of the Findings Related to the Research Questions. Considering the relationship between their practices, as a phenomenon, allowed the research to focus on teachers' individual perceptions to understand their responses associated with the three research questions.

There were six findings. Finding #1: An art teacher's creative practice fortifies, consolidates, expands, and deepens the art teacher's pedagogical content knowledge, affecting the classroom. Additionally, participants' personal development and satisfaction affected the learning conditions through the passion and enthusiasm teachers brought into their rooms. Finding #2: According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches and affects their classrooms. Finding #3: Sharing knowledge about art in learning relationships as a condition for learning engaged and motivated students to learn skills and values supported by a nurturing and safe environment. Finding #4: According to the participants, collaborative experiences of creativity modeled and shared in learning relationships create an enthusiasm for learning in classrooms. Learning experiences in a culture designed for the expression and experience of creativity supports thinking like artists, which may develop creative capacities for students and teachers. Finding #5: According to the participants, continuing a creative practice clarifies, intensifies, multiplies, and fortifies a sense of completeness and is a model for integrity, which promotes authenticity in

relationships. Finding #6: The relationship between their practices provokes an integration of their creative selves corresponding to the inherent creativity in and between their practices.

In the section, Composite Experience, a synopsis of all the participants' perceptions was offered and lead to an Essence of the Phenomenon exemplifying *Art Teachers' Perceptions of the Relationship between Personal Artistic Creative Work and the Practice of Teaching*.

In the following chapter, I will summarize and discuss the findings and implications for practice in art education. I will present essential points for discussion regarding how this study contributes new understandings and possible directions for future research. In the Final Reflection, I share a personal message about learning and teaching art arising from doing this research.

CHAPTER FIVE: SUMMARY, DISCUSSION AND IMPLICATIONS, AND FINAL REFLECTIONS

This final chapter summarizes the examination of art teachers' perceptions for their understanding of the relationship between their personal artistic creative work and their practice of teaching. The Summary of the Inquiry Process recounts the research process and connects the findings to the research questions. The Discussion section places this research in scholarly context through addressing essential points for the applications and implications for teacher practice. The findings are connected to conclusions through proposed practical and theoretical applications for advancements in art education. Future Research directions are proposed and Final Reflections articulate a hopeful message.

Summary of Inquiry Process

This study sought to reach deeper into an essence of the phenomenon of art teachers who continue a creative practice while teaching to understand the relationship between practices. The purpose of this study is to add to the understanding of art teachers who continue a creative practice by describing their lived experiences. Previous related research is limited to a few personal narratives and auto-ethnographies within academic literature. Our understanding of how continuing an artistic creative practice affects pedagogy is incomplete, and exploring the connection of art making to pedagogy from teachers' voices is absent from the research (Ortiz, 2008, p 153; Thornton, 2011).

When I began teaching as an art teacher, I imagined I would continue my creative art work because I expected that my studio work would expand my knowledge of art content and deepen my capacity to teach art. For many reasons, I wondered what other art teachers' assumptions and experiences were regarding continuing an artistic creative process while

teaching.

Previous research identified a need to better understand how art teachers' creative practices inform pedagogy and provided a grounding in scholarly work for this phenomenological study. Earlier narrative and arts-based research sought to understand the connections (Hall, 2010; Ortiz, 2008). Eldridge (2012), an artist who teaches, used visual auto-ethnographic research as a method to describe her professional life as an art educator. Heck (1991) compared three authors' works in art education to explore the metaphor *teacher as artist* to understand and make meaning of her work. An earlier qualitative study inquired how teaching artists influence education as artists (Graham & Zwirn, 2010). Recommendations from scholars to further explore this relationship supported the inquiry for this study.

The literature reviewed explored scholarly writings about the philosophy, theory, and praxis in art education to place this study in context regarding prior research. This study addressed a broad definition of creativity in an educational setting as it related to the phenomenon, and as it pertained to, supported, and informed this research. Paradigms for teaching art from historical to current practices in contemporary art education were examined for a pedagogical foundation in teaching practices. Arts-based research and *Inquiry as Stance* as a practitioner-centered research approaches, were considered and examined scholarship in art education from an insider's perspective (Cochran-Smith & Lytle, 2009).

This qualitative research used predominately a phenomenological approach, which strives to learn the meaning that participants hold regarding a phenomenon to develop a complex picture involving multiple perspectives. It sought to identify the factors involved through constructing an emergent, holistic account from their lived experiences. In the study, a questionnaire was distributed to public school art teachers through the professional organization, the New York

State Art Teachers Association (NYSATA). One hundred ninety-eight questionnaires were returned (Appendix A). Those participants responding to the questionnaire also had the opportunity to volunteer for a face-to-face interview, which was to occur later. From the questionnaire responses, 157 individuals volunteered for the interview. This number of volunteers was greater than expected and suggests a high level of interest in the topic of the study.

The art educators that participated in this study had a wide range of perspectives regarding the phenomenon based on various teaching experiences in number of years and across different grade levels. The range in years of the participants' teaching experiences was from three years or less to over 35 years. The possibility of a detailed understanding occurred from participants who had many years of teaching experience at one grade level, from those who had more teaching experience in number of years, and from those participants who practice a creative process frequently. The additional art activities teachers reported that they participated in outside of the classroom reflected a continued commitment to learning about art with a community that supports learning about the arts. Over their careers, teachers were most likely to have Middle School teaching experience; High School, Elementary, and Post-Secondary experiences followed respectively. Most participants, over the span of their careers, had experiences with multiple grade levels, sometimes simultaneously. From the questionnaire, most of the participants stated they practiced a creative process 1-4 hour a week, were mostly female (90%), and had teaching experiences of 4-9 years. The participants in this study who self-identified professionally as artists have been teaching longer, teach high school most frequently, and more often teach at the post-secondary level. Twenty-five participants seldom or very seldom practiced their own creative process. This general profile served to introduce the

participants from their varied perspectives.

Ten participants were chosen from 157 questionnaire respondents who volunteered to be interviewed to continue the conversation (Appendices B & C). This purposeful sample was developed to reflect the diversity of the questionnaire participants and to include the full range of instances that the phenomenon occurs in a larger population. During interviews, they offered clarifications and extensions to their previous questionnaire responses and answered other interview questions (Appendix C). Whenever possible, the interviews were conducted in their classrooms, which enabled an authentic setting to gather contextual information as well as verbal responses to the interview questions. The interviews ranged from just over one hour to an hour and a half in duration. Common ideas expressed during the interviews were aspirations to be good at teaching and the desire to continue to evolve and to grow professionally. The participants stated that they struggled to keep a balance between teaching and making art and between their profession and other aspects of their lives. Interview participants spoke of their own children at home, often in the context of affirming their commitment to all children. Many had parents who were teachers and their parents supported their choice to become a teacher stating it was a practical decision. The interview participants identified a passion for art and stated that they knew they were good at art from an early age. Most reported that their interest in art came before an interest in teaching, and some stated that their art teachers were instrumental in their choice to become art teachers themselves. They offered that they care deeply about their students and believed that their art rooms were good places to be, for them, and for their students.

Professionally, the participants identified themselves as teachers, art teachers, artists, teaching artists and artist teachers, and were surveyed from these perspectives for their

understanding of the connections between making art and teaching. An understanding from the term and practice of *artist teacher* may be the conceptual underpinnings of teaching, based on artistic practice for growth and learning (Daichendt, 2009). As a philosophy, this may be at the heart of the phenomenon of art teachers who continue a creative practice and their understanding of a relationship to teaching. The essence of the phenomenon for these participants was an experience of the integration of teaching and their personal creative work in fulfillment of an evolving capacity to share knowledge with students. Common to both practices are the passion for learning and sharing *in* the learning.

Some art teachers manage to balance both teaching and making art, but many others struggle to find time and energy to do both (Hatfield et al., 2006; Hall, 2010). Gee, (2010) stated, “the fact that many full-time art teachers have credible, ongoing experiences as artists is often over looked” (as cited in Graham & Zwirn, 2010, p. 220). Hatfield et al. (2006) stated that artistic practice and a relationship to teaching art “is generally muted in the world of art education” (Hatfield et al., 2006, p. 42). These statements support the premise of this study.

According to Davis and Butler-Kisber, (1998) “Arts-based research draws together artist-educators looking for ways to document and research their work, and qualitative researchers are experimenting with alternative representational forms” (p. 3). For this inquiry, I used my creative practice to learn. At times when I was challenged, I made art. This study is about, in part, what art teachers learn from their creative practices. I learn when I make art, and as a scholar I had much to learn.

Two approaches in qualitative analysis are categorizing and contextualizing, and these approaches exercise two very different thought processes. A “logico-scientific way of thinking” is emphasized in the categorizing approach, which focuses on fracturing data to locate

similarities and differences to develop patterns and themes. In a holistic approach to analysis, contextualizing seeks relationships or links within the data to provide an understanding in context. The contextualizing approach is “contiguity-based relations” according to Maxwell & Miller (as cited in Davis & Butler-Kisber, 1998). They advocate “the complementarity of these two approaches and the deeper understanding that results when both modes are used” in research (as cited in Davis & Butler-Kisber, 1999, pp2, p. 4).

I used an arts-based research approach and created twelve paintings during the research process for my personal growth and to gain perspective. The paintings were created at moments when I was challenged, and they helped me to learn more deeply how to do the work of research in terms of situating myself in the circumstances of how to listen to participants, then how to make meaning of their responses, and finally to learn to write with more clarity.

Findings for the Research Questions

Three research questions guided this study, and a summary of the findings for each research question follows:

Research Question 1. What skills, knowledge, beliefs, and dispositions do art teachers draw from their creative practice that then inform teaching? The analysis of data relevant to this research question concerned both what the participants learned and how they experienced their learning. Professional and personal development are overarching outcomes of what the participants stated they acquired from continuing a creative practice that then informed and supported their teaching. Participants gained pedagogical content knowledge and experienced fulfillment in their evolving personal and professional capacities. The acquisition of new skills, processes, and knowledge added to their content knowledge and overall satisfaction. They were

motivated by a desire for personal and professional development as expressed in the response: “I want to continue to evolve.”

The participants’ experiences of being inspired, creative, and connected to art and others supported teaching in an energetic and spirited way that was both personal and included others. The occurrence of responses such as of “being creative” and “being a student” in the context of their learning are examples of how they came to understand how art making informed their teaching. They experienced being creative in their teaching and with their students. Inspiration, creativity, and connection worked together as forces, and contributed to how the participants experienced their learning when engaged in their work as art teachers. In the participants’ experiences, described in questionnaire responses and interview transcripts, they found meaning, motivation, and inspiration when they participated in art activities outside of their classrooms, where they were free to practice their creative processes.

There was a process of mutual influence in the love for learning about art and sharing art with their students expressed in the interaction of the identified categories and themes. Participants drew inspiration from the connection to their experiences of being creative in their practices and in their shared experiences of art with others. They experienced fulfillment from personal and professional development and were inspired to share their learning with others.

From the words of the interview participants, responses offered advice to continue a creative practice to “survive being an art teacher,” stating that their creative practice personally satisfied them as in the example, “I learn about my soul.” Across all their questionnaire and interview responses, participants conveyed the implicit message that they love learning about art and sharing art with their students. The participants aspired to develop as teachers and as makers of art for the benefit of themselves, their teaching, and ultimately, their students. Finding # 1:

Noticeable across the responses were the participants' perspectives that art teachers creative practice fortifies, consolidates, expands, and deepens art teachers' pedagogical content knowledge. Finding #2: According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms.

Research Question 2. According to art teachers, what impact does their personal artistic practice have on the classroom environment? What do art teachers identify as the results of their personal creative practice on the learning conditions in the classroom? How the participants experienced their own learning affected the learning in classrooms. The learning conditions were affected by the participants' character, disposition, and their personal values that they identified as important. Classroom environments were pleasurable, supportive places where learning about art was experienced through teachers modeling processes when they shared the knowledge that they gained from their own creative practices.

Teachers valued and modeled creativity in their teaching, allowing the mutually shared experience of creativity in their learning relationships with their students. They modeled creativity in how they teach, they created environments for students to experience being creative, and they were reflective about their values. They held their students accountable for their own learning through a process of reflection, which supported mutual growth and development. Through their actions of "being in the moment," they modeled the sense of awareness, creating a possibility for students to develop awareness for themselves. The many responses, such as, "my teaching has become my art," and "my students are my art," located a purposeful connection in the classroom environment between teachers, students, creativity, and a mutual enthusiasm for learning about art. Learning experiences in a classroom culture designed to support experiences of creativity supported thinking like artists, which may develop creative capacities for students

and teachers. The classroom environment and learning conditions were nourished by the values that the participants hoped their students would learn from them as teachers. Finding #3:

Sharing knowledge about art in learning relationships as a condition for learning engaged and motivated students to learn skills and values supported in a nurturing and safe environment.

Finding #4: According to the participants, collaborative experiences of creativity, modeled and shared in learning relationships, create an enthusiasm for learning in classrooms.

Research Question 3. How do art teachers understand the relationship between their own artistic creative process and teaching art? The forces and influences analyzed in the relationship include a clarifying force that brings both practices into focus. The participants experienced integration, renewal, provocation, and unification as other forces that were identified in the relationship between their practices. Participants felt they were more authentic when they practiced their own creative processes, and their interactions with their students were more effective (89.80%). They perceived their teaching to be improved (93.84%) through continuing a creative practice. Integrity and creativity, as themes, encompassed the participants' understanding of the relationship between the practice of teaching and their own creative work. Finding #5: According to the participants, continuing a creative practice clarifies, intensifies, multiplies, and fortifies a sense of completeness and is a model for integrity, which promotes authenticity in relationships. Finding # 6: The relationship between their practices provokes an integration of their creative selves corresponding to the inherent creativity in and between their practices.

Discussion and Implications

In this section, six points regarding essential aspects of the phenomenon are discussed. These essential points are supported by the findings and lead to practical and theoretical

implications and applications for practitioners, research/scholarship, policy makers, leaders, and teacher pre-service, or preparation programs. The six essential points are as follows: personal and professional development; learning relationships; creativity; teaching, learning, and research; identity; and integrity and integration.

This current research focuses on New York State public school art teachers' perceptions of the relationship between a personal artistic practice and teaching, and how their practice affects the learning conditions in their classroom. In this study, the participants continued to make art while teaching because making art was fulfilling and added to their teaching capacities. They experienced creativity in both practices and shared the experience of creativity in learning relationships with their students. The participants' advice to new art teachers was to continue to make art for "survival as an art teacher" and some participants expressed they experience the notion of being authentic, modeling integrity as they continued to learn from both practices.

Personal and Professional Development

The participants in this study intentionally practiced skills and processes and learned content knowledge that added to classroom experiences for learning about art. A seemingly evident practical and intentional application of the findings occurs when art teachers continue a creative practice as professional development.

Finding #1: Noticeable across the responses were the participant' perspectives that an art teachers' creative practice fortifies, consolidates, expands, and deepens art teachers' pedagogical content knowledge. Finding #2: According to the participants, their creative practice kindles (or rekindles) the joy in art-making as artists, a joy that subsequently reaches their classrooms.

Ortiz's (2008) feelings of incompetency about her limited technical knowledge with regard to

teaching initiated her desire to learn deeper content knowledge. However, professional development opportunities at her school did not address her needs as a professional learner. The elements of time, energy, and a lack of awareness about making art as an important factor for learning were the findings from her study based on the responses from her interview participants. Similar to Ortiz's (2008) desire to learn content knowledge for her teaching, the participants in this study challenged themselves to continue to learn about the subject they love.

Teachers make art to learn, and this is central to understanding the phenomenon. The participants in this study accomplished learning through continuing a creative practice and through attending to art activities outside of and beyond the classroom, which indicated their disposition to continue to gain knowledge. They articulated and demonstrated an enthusiasm for making art, and learning from other professionals. The participants in this study visited museums, and attended art exhibitions, and over half of the participants maintained art studios, in which they practiced their creative process. These actions, occurring beyond the classroom, were identified by the participants as an important support for their teaching.

Ortiz (2008) concluded that art teachers need to pursue their own art making, an example of how artists work, for their students to witness, intending that "this kind of passion is a powerful element for a teacher to bring into the classroom" (Ortiz, 2008, p. 147). She observed in her research, "Like the authentic learning conditions that art educators present to their students, teachers would benefit from comparable learning experiences" (Ortiz, 2008, p. 139).

Personal and professional development, under the right circumstances, support art teachers through an experience of satisfaction and the feeling of being authentic when they experience making their own art. Heck (1991) believed that the experience of art making

empowers individuals to look inwardly to identify a personal meaning with the ideas, the material, and the process. She stated, “personal meaning making and dialogue with others are essential in art making” (Heck, 1991, p. 9). A conclusion from this study is to consider making art as personal and professional development for art teachers.

Professional development opportunities that involve art making are critical for personal and professional learning, and support the passion for continuing to teach. This study confirms through the associated and incidental learning, and the intentional learning that happen when art teachers continue a personal creative practice while teaching, that teachers develop their pedagogical capacities. Teachers are intentionally choosing to make art to learn. This is applicable for practitioners, research/scholarship, policy makers, leaders, and teacher pre-service or preparation programs.

Learning Relationships

When the participants shared their evolving knowledge about art they experience fulfillment and sharing in the learning with their students, and this was inspirational for the participants. Finding #3: Sharing knowledge about art in learning relationships, as a condition for learning, engaged and motivated students to learn skills and values while being supported in a nurturing and safe environment.

In the interpersonal exchanges between teachers, students, and others who value art, experiences of inspiration connected the process of learning to teaching and connected teachers to students. When teachers experience fulfillment, they were inspired to share the knowledge gained from their creative practices and from their additional art activities. The participants’ actions of sharing knowledge expressed their belief that inquiry and learning about art are

important.

According to Dewey (1938/1958), “to the ‘natural born’ teacher learning is incomplete unless it is shared” (p. 35). In his essay entitled, *To Those Who Aspire to the Profession of Teaching*, John Dewey (1944) wrote, “there are scholars who have [the knowledge] in a marked degree but who lack enthusiasm for imparting it” (p. 147). For Dewey, it was not enough for the teacher to be a lifelong learner of subject content and techniques. He was convinced that the aspiration to share knowledge with others is highly dependent on the disposition of teachers. A response that illustrates teachers’ nature to share with their students from the data was, “it allows me to bring passion and enthusiasm for viewing art to my students.” Art educators attended art exhibitions and have other art experiences outside of their classrooms as an expression of their desire to learn about art so they have more to share with their students. Teachers’ experiences of growth and learning from their creative practices was personally satisfying and developed their pedagogical abilities and capacities.

In many cases, experiences of a connection to a community that values art, and the support of this artistic community occurred in relationships and was experienced as collaborative. In this current study, the participants, as scholars, shared in the learning that happened in the classroom. Learning was mutual for students and teachers as researchers, and a motivation to learn was part of the experience in the environment. According to Dewey, (2015) “Acquiring is always secondary, and instrumental to the act of inquiring. It is seeking a quest for something that is not at hand” (p. 148).

Sharing the acquisition of knowledge in relationships fulfills teachers on both personal and professional levels. The implications of this that supporting art teachers to develop learning

relationships with their students sustains and encourages everyone's learning. This is applicable for practitioners, research/scholarship, policy makers, leaders, and teacher pre-service or preparation programs.

Creativity

Interwoven throughout the study, the participants understood creativity as a skill, and as a process, and they believed creativity to be important for their students to experience. Finding #4: According to the participants, collaborative experiences of creativity modeled and shared in learning relationships created an enthusiasm for learning in classrooms. Their understanding of creativity was captured in their reported experiences and questionnaire responses, which revealed their creative practices were fulfilling to them, affected their students, and supported their teaching. Creativity as a concept is at the heart of both teaching art and a creative practice. This current research affirms that art teachers have a desire to practice and to experience creativity. The participants perceived the relationship between their creative practice and teaching to be a valuable heuristic experience.

Nicole Gnezda (publishing as Smith, 2001) identified creativity as a human reaction and a catharsis to experiences in life that are aesthetic responses and that these can be transformative. Knowledge regarding creativity as a reaction to life is a shared experience when teachers continue their creative practices, informing their teaching. In this study, collaborative experiences of creativity shared in learning relationships create an *enthusiasm for learning*. These transformative and aesthetic responses are outcomes from continuing a creative process and are captured in the participants' responses, such as, "I want to continue to evolve..." and, "I am personally fulfilled as a practicing artist." Other scholars have identified aspects of creativity from perspectives other than education; however, Robinson (2001), as an educator, defines

creativity as “the process of having original ideas that have value.” This definition was a foundational definition used to understand the participants’ notions of creativity for this study.

In Hetland, et al., (2007) “The Habits of Thinking that Artists Typically Use,” the authors list habits such as seeing relationships, developing abilities to observe, envisioning, expressing, reflecting, exploring, and developing a craft through understanding contemporary art practices. These are life skills and art skills that are indicative of being creative. Participants in this study supported these creative habits as part of the environment and affected student learning in their art rooms as a result. Teachers’ actions facilitated experiences of being creative based on their own creative endeavors.

When teachers know the creative process first hand, they can more easily support their students’ learning. The way that *artists come to know* is experienced during the creative process in the steps often described as creativity (Daichendt, 2010; Eisner, 1994; Greene, 1987; Gude, 2007; Gnezda, 2001; Hetland et al., 2007; Smith, 2001). Creativity is a foundational theme in this research as a skill, a process, knowledge, as a concept, and as an experience.

Gnezda’s (publishing as Smith, 2001) theory about creativity includes the action of paying attention to one’s experience in response to discordant or critical stimuli in one’s emotional, intellectual, physical, or spiritual life. The action of paying attention to one’s experience is similar to Karen Myers’ practice of *Living Inquiry* (2006). The process of *Living Inquiry* utilizes awareness in conjunction with creativity to make deeper meanings of everyday experiences. Margaret Macintyre Latta (in Diaz, 2004, p. 178) shared her experience of making art as inquiry thus, “I think my painting experience holds tremendous possibilities for teaching and learning of all kinds” (as cited in Diaz & McKenna, 2004, p. 178). She referred to curricula as a medium for sense making. These critical and reflective processes connect creativity,

artmaking, and awareness to making meaning from experiences. Gene Diaz (2004) suggested that through the connection to aesthetic experiences, it is possible to engage students in their own learning. Eisner (1994) proposed that students learn more than the information on the whiteboard and that the implicit learning that occurs, is in part, cultural and social and is part of the environment. The learning is cultural when teachers guide their students to learn “global thinking to develop a non-conventional way of viewing the world” as one questionnaire respondent stated.

The implications of the learning experiences occurring in a classroom culture designed for the experience and expression of creativity are transformational and support thinking like artists, which may develop creative capacities for students and teachers. The experience of creativity is an essential point that is important for practitioners, research/scholarship, policy makers, leaders, and teacher pre-service or preparation programs.

Teaching, Learning, and Research

The “classroom norms,” or the environment teachers create based on what they hold as valuable, supported the kind of thinking and behavior specific to their teaching. Finding #5: According to the participants, continuing a creative practice clarifies, intensifies, multiplies, and fortifies a sense of completeness and models’ integrity, which promotes authenticity in relationships. Finding #6: The relationship between their practices provokes an integration of their creative selves corresponding to the inherent creativity in and between their practices.

Eisner (2002) suggested “forces or complexities” that influence the experience that students have in art rooms affecting the development of their cognitive abilities. These include the choices art teachers make in lessons they choose to teach and “the constraints and

affordances provided by the art activities” (Eisner, 2002, p. 74). The prompts and scaffolding that enable students to succeed interact with the identified “forces” in art classrooms. Finally, Eisner suggested a “sense of a community of practice” establishes a “cognitive culture” (Eisner, 2002, pp. 70–74). I would add creativity as a force in art rooms that the participants in this study modeled in their teaching, which was grounded in and evolved from their own creative practices. In the analysis for this study, inspiration, creativity, and connection were also defined as forces, explaining how the participants experienced their own learning. The dynamic interaction between these forces that included creativity affected the learning conditions and the environment in classrooms according to the participants of this study.

Ten public school art teachers were interviewed for their perceptions of the phenomenon to understand how their creative practices informed pedagogy and how learning in their classroom environments was affected. The analysis in this study added to Eldridge’s (2012) conclusions. Teachers who function as artists in the discovery of knowledge understand how making art can transform and develop knowledge. In this current study, reflection when combined with praxis was identified as a support to teaching. The element of praxis was essential as exemplified in the response, “I learn when I make art and I learn from my students and then, I build that into lessons.” Reflection on how to use what is learned from a creative practice supports teaching, and the relationships between teachers and students gave teachers insight for understanding their students.

Many teachers supported the process of reflection for their students, and they developed creative capacities through modeling creative practices. In the mutual learning relationships with their students, they modeled learning through inquiry. Beyond teachers learning from information given to them from others about teaching, their personal experiences of intentional

inquiry in the classroom with their students provided opportunities to create knowledge for themselves. However, intentional and deliberative inquiry and their awareness of learning opportunities offered in the relationship between teaching and making art was on a continuum, with some learning more than others. Sullivan, (2010), described how art practice-as-research is a valuable perspective to construct new knowledge, and leading teachers to understand how to construct new knowledge through research is an implication and application of this study.

Teachers engaged in critical inquiry when they intentionally practiced their creative processes to learn. While this notion was not global, a dynamic understanding was expressed by some art teachers. The missed opportunities for learning through inquiry in classrooms is an awareness that can lead teachers to the experience of learning about art that is transformational. Rolling (2013) stated, art practice-as-research provides a new paradigm for art education and provides a structure for understanding how practice and theory become interwoven and interdependent. Practitioner-centered research is based on inquiry from an insider's perspective and is an approach that is promising for creating new knowledge in art education. The implications of teachers as researchers is applicable for practitioners, research/scholarship, and teacher pre-service or preparation programs.

Identity

In this research, 70% of the participants self-identified professionally as teachers. Thirty percent self-identified as artists and other professional titles, which added their varied perspectives to the study. Other self-identified professional titles the participants offered were art teacher, artist and teacher, artist teacher, and teaching artist. Many participants reported from their perspectives that there were aspects of teaching art and making art that were similar, and some referred to their students and teaching *as* their art. A response that captured similarities

came from the interview with Linda: “There’s an art to teaching. It’s connected to a way of seeing in the world.”

In this current research, ten participants chose to introduce themselves professionally as teaching artists. Their responses, from this perspective, stated that they felt more credible as teachers and that teaching from the knowledge acquired from their creative practice allowed authentic connections with students, others, and the community. An example response was: “It allows me to bring real world experience into the classroom, involve my students in real world scenarios and has the added benefit of making students take me, as a teacher, a bit more seriously because they see that I don't just teach but that I do.”

Nine of the ten interviewees in this study stated they continue a personal creative practice. Ann stated that she is not “a producing artist and seldom makes art.” However, she stated that she makes art for demonstrations in her classroom and for gifts, and she identified several art media that she “loves.” She has been teaching art for thirty-five years and related that she will make art when she retires. Her daughter is an art teacher, and they both teach in the same school district. I see a possibility that her daughter and teaching may be her art.

Identity continues to include a tangle of meanings for some art teachers. The implications, as demonstrated in prior research regarding identity, is that there is an ongoing struggle for some art teachers regarding identity. This essential point is applicable for practitioners, research/scholarship, policy makers, leaders, and teacher pre-service or preparation programs

Integrity and Integration

Teachers experienced their own learning as a method for teaching as they modeled creativity in their pedagogy and in the environment in their classrooms. Finding #5: According

to the participants, continuing a creative practice clarifies, intensifies, multiplies, and fortifies a sense of completeness and models integrity, which promoted authenticity in relationships. Linda, an interview participant, recognized a relationship between making art and teaching when she stated that she “thinks artistically about her teaching.”

An outcome of continuing a creative practice while teaching was the experience of integrity expressed in the consistency between what they believe to be valuable and the actions they take. Participants believe creativity is important and therefore, they continue to practice their creative processes as an expression of the value of being creative in relation to their teaching. One participant stated, “being a good art teacher equals being creative.”

Similar to Anderson (2000), the participants in this study reported challenges in managing and balancing career and home, and they strive to be in the moment while teaching. Participants often expressed that they wanted more time and energy to make art. It was evident from many of their responses that they were aware of a need to resolve challenges between school, art making, and home. In this study, participants offered advice to art teachers who are new to teaching to continue a creative practice to “survive as and art teacher.” The experience of integrity when participants practiced their creative work while teaching was based on their belief that making art is valuable, and this action modeled integrity.

The participants perceived the relationship as an integration of who they are and what they do: an integrated force, which consolidates and gives rise to a potential for learning.

Finding #6: The relationship between their practices provokes an integration of their creative selves corresponding to the inherent creativity in and between both practices. According to Daichendt (2010), “the teacher of art is . . . a creative agent who adapts, reacts and creates environments to promote students to think through concepts and visual issues: artistic ingenuity

uniquely applied to the puzzle of teaching” (p. 65). A limitation for this finding, for some, was a missed opportunity, or promise of weaving back together these parts of their lives. Implications of the importance of integration for art teachers is an essential point that is applicable for practitioners, research/scholarship, and teacher pre-service or preparation programs.

Overview

The following statements identify aspects of this study's findings that have particular relevance for art teachers and for school leaders committed to the vitality of art education in their schools and to the professional learning of their art teacher colleagues:

- Teachers learn skills, practice processes, and gain knowledge about art content adding to their pedagogy when they continue a creative practice.
- When teachers continue a creative practice, they are intentionally learning.
- Teachers experience fulfillment that disseminates a love for learning about art, which supports their personal and professional growth.
- In learning relationships, teachers and students share, encourage, model, and support each other's learning.
- Experiences of creativity model artistic behaviors that develop creative capacities.
- Art teachers feel authentic and experience integrity when they continue a creative practice.
- Continuing a creative practice provokes an integration between their creative selves.

Future Research

Further research inquiring how art teachers understand the relationship between teaching

and an artistic creative practice would extend this study. Aspects of new research identifying the relationship will enable teachers to create environments for student learning that offer satisfaction and motivation. Defining more elaborate research serves many purposes with immediate, indirect and direct implications.

Further research regarding how personal practice builds collaboration through identifying common issues, concerns, advantages, or disadvantages of continuing an art practice gathered from collective voices in research from an insider's perspective is essential. Investigating how art teachers incorporate their art and their art making in classrooms will identify conditions that are necessary for identifying the challenges, and support continuing a creative practice.

Additionally, new research that studied similarities and differences across discipline about the relationship between teachers' teaching and their own practice in other disciplines, such as music, writing, science, and math, would be valuable to those who support professional growth in teachers in general. Future studies involving teachers in other states or nations, or other teaching situations such as private schools or museums would expand meaning based on this study. New research that inquired how art making as professional development adds to knowledge using practitioner-centered approaches would add an insider's perspective.

Professional development for art teachers often does not include art making as a support to learning content knowledge, and future studies about the importance of heuristically learned knowledge is essential. Participants in this study identified that they learned pedagogical content knowledge from continuing a creative practice, and developing this finding into future research for teachers of other subjects is a logical conclusion for future research. Additionally, further research that makes connections between the arts in support of all the arts, in all classrooms, is

necessary to better understand a relationship.

On the questionnaire for this study, a personal creative practice was broadly defined as any practice that is personal and creative. In the analysis, the participants regarded creativity as a skill, a process concerned with personal satisfaction, a value, an experience, and as a concept. Creativity was discussed in personal, interpersonal, and intrapersonal terms, and a form of the word occurred on most pages within this study. The broad understanding of creativity was a limit in this and in previous research. Further research examining creativity is critical to art education, and both theoretical and practical aspects are required to meet educational aspirations. Knowledge regarding creativity was a shared experience when teachers continued their creative practices, sometimes in their classrooms.

The learning relationships that teachers fostered with their students were a vehicle for inquiry. In this connection, the participants modeled a love for learning about art. They aspired to learn and modeled how to become more “evolved” and genuine through continuing their own creative practices, and they personally knew the rewards of their efforts. Creativity was integral in their pedagogy and central to the learning that occurred in art rooms. Theoretical implications regarding creativity are complex and indefinite. Further research about creativity is a worthy goal in education, and a clear understanding of assessment depends on knowing boundaries as measurements in how being creative is experienced.

In this study, some teachers experienced learning *as if* they were students when they were intentional with their learning. Examples of this nuance from participants’ responses are, “it reminds me that I am always a student.” Additionally, “it’s always good to be a student so as I continue to explore and develop I don’t forget what it means to work to discover.” Teachers

modeled motivation and passion for learning about art in their relationships with their students and others who care about art. A love for learning defined their nature. This created motivation where student learning was affected because of the passion and fulfillment that teachers experienced and shared with their students. Further research regarding learning relationships will deepen an understanding of the motivational function.

In many instances, the participants in this study considered reflecting on their practice as a support to their teaching. Continuing to research the connections between the process of reflection and the relationship to pedagogy would add to an understanding of the implications of reflection from this research. Developing practical applications from new discoveries regarding an application of reflection could add to current knowledge about the value of reflection in practice and research.

In this study, there were more than 100 responses regarding personal growth and cultural values that stressed a belief in the potential goodness of human beings that emphasized common human desires. Based on the participants' responses regarding their personal growth or human development and the common cultural qualities they stated they learned from their creative practice, future research could identify further learning as growth and development that supports pedagogy. An example response, "when I make art I learn who I am," contained the notion of personal development as self-awareness. When teachers spoke of growth for themselves and the values that described a human goodness or cultural values, an outstanding model for practice arises.

The values that participants stated were important for their students to learn from them as teachers could be interpreted through the perspective of Drago-Seversons' (2009) theoretical and

practical notions regarding adult learning and stage development “in schools where everyone learns” (p. 10). New research could inquire about the values identified in this study in conjunction with Drago-Seversons’ work in support of adult development. Adults continue to make meaning by constructing ways of knowing through the experiences they encounter in life, and many responses identified in this study as personal growth could be understood as adult development (Drago-Severson (2009). Drago-Severson (2009) adds to Kegan’s theory of adult stage development with her passion for understanding adult learning in schools when she applies her “pillars of practice” to assist in supporting growth (pp. 13-14). Drago-Severson’s work can be used to identify the developmental stages from the participants’ responses in this study and, using her “pillars of practice” as a practical method, identify and support teachers in their growth. This would be a generative use of the data from this study.

During an interview with a self-identified artist in this study, the statement “my art’s always going to be there” caught this researcher’s attention. This was my notion when I began a teaching career. Sue described her next body of work that would include her “artistic voice,” which, she explained, was missing in her previous artwork made during her college experience. I found her insight striking. She is responsible for teaching her students how to discover their artistic voices, and supporting this growth in her development is essential for this work to be possible. Eleanor Drago-Severson (2009) has championed the idea that schools should be places where everyone learns. She recommends supporting the growth of reflective people through the actions of encouraging them to consider conflicting or discordant ideas. In this support, facilitating dialogue regarding opposing perspectives can open diverse feelings. In personal growth at this stage, Drago-Severson promotes learning an appreciation of the time it takes to find clarity while exploring the complexity. Including others’ perspectives in their awareness

facilitates growth at this stage of adult development. More research is necessary to understand how to assist and enable the growth and development for artists who are teachers to address their specific developmental needs.

The implication of teachers' personal growth from a creative practice allows teachers to express compassion and perseverance, and to model these values for their students to experience. An example response: "They [students] learn to reflect on the world around them both in their artwork and through their art voices, and finally they learn to ask questions and be vulnerable through their works of art." A concise response that exemplifies this notion was, "I want my students to be good human beings." Future research that inquired about teachers' cultural values and the relationship to teaching would extend this study. Useful example responses for understanding this position are, "art provides a different vantage point from which one can experience life" "the world wants what you have to offer." Additionally, "I love the chance to share with my students how to be better people through my class."

Elliot Eisner (2002) stated, "the arts, I argue, can serve as models of what educational aspiration and practice might be at its very best" (p.12). A focus on cultural values and personal growth can serve as a model for praxis art education. Example responses regarding learning about art affirm growth from a cultural potential: "Art encourages you to take more risks and gives you new perspectives on how things in the world are viewed." Additionally, "I stress how art compliments humanity and acts as a measure on how we are doing as a society." Future research investigating the relationship between teachers' personal growth and cultural values through art making processes would add to an understanding of the connections between personal values and growth.

According to Sullivan (2010), artists are found, not made. The implications of this statement could be researched for an understanding of how to support the abilities and capacities of artists as teachers and other educational consequences for artists as individuals. Continued research is needed to explore how the artist identity for art teachers is understood and perceived.

There is evidence from this study that art teachers believe they create unique places for themselves and their students in art classrooms. For example, Melissa stated she wanted to give her students a place where they felt safety and the acceptance that she had felt when she was a student in school. As a teacher, she intentionally created such an environment and stated that she feels “centered” when she is in her room teaching. Given the accounts participants had about the qualities of the classroom as an interactive environment, it would be worthwhile to research in more specific methods those environmental qualities. Implications of the distinct environment in art classroom and how they differ from other classrooms could be compared in future research.

The relatively few male participants in the study hold a perspective that is different from the female experience of the phenomenon. As a gender difference, men in this study have a greater number of years in their teaching experience, have more teaching experience at a single grade level, and have more hours of practice at a creative process. For example, male teachers have been teaching more than 25 years at the High School and Post-Secondary levels and hold more B.F.A. and M.F.A. degrees. Nearly half of the male participants professionally self-identify as artists, teaching artists, or artist teachers. These differences were important for understanding multiple perceptions of the phenomenon. Studying different populations to include how gender differences affect perceptions would extend this research.

Continued research through arts-based research is recommended for a deeper understanding of the learning that happens from continuing a creative practice as research to understand how their pedagogy is affected. Teachers as researchers encourage teachers and artists to function as scholars to learn about artistic growth and the creation of new knowledge through art production and to understand how artistic thought is processed in the studio.

Expanding the limitations of this study for a deeper understanding of the phenomenon will add meaning. There were no options for negative responses to questions, and this was a limitation in the design of this study. The participants who stated negative feelings about their profession needed to take the space to state negative responses. Adding questions regarding the full range of perspectives would extend the opportunity to understand the phenomenon more fully. Any negative aspects were not included in the analysis for this study and, therefore, limited the inquiry.

A comparative study using data from this study to investigate aspects of the demographics collected here would add other new information not analyzed in this study. Responses from specific groupings of participants could be analyzed, such as those who have more years of teaching experience compared with teachers who are new to the profession, and then related to other demographic data. This new quantitative information could reveal how to support the specific differences in their needs as art educators based on their experiences. Not applying qualitative data was a limitation.

There were 25 participants in this study that stated they seldom or very seldom practice a creative process. These participants were more likely to disagree that a creative practice was important to them or to their teaching. While some of the responses were used opportunistically

to say that time for their practice was the issue, understanding other perspectives could only be inferred. Designing an instrument to capture data from this group of participants was a limitation in this study. Future research could study the population who does not continue a creative practice for their perspective for relevant information.

Final Reflections

I came to my teaching career after acquiring an M.F.A. and working as an artist for many years. Indeed, teaching was my second career, and I already knew the personal and professional value of my own art making. I know the function of art making in my own meaning making and for my learning. My creative practice contributes considerably to my research and is valuable to my teaching efforts. I encourage everyone to make art to understand more deeply the experience of learning and of being human. I experience fulfillment when I make art and my experience is represented in figure 7.



The number of returned questionnaires for this study represents a high degree of interest in understanding how continuing a creative practice relates to pedagogy. Art teachers reported that creativity is important to teaching and knowing more about creativity improves teaching. I felt connected to other art teachers when I heard that we are fulfilled as teachers when we practice our creative

Fig 7

process, and share what we know. From our creative practices, we learn how to model being creative for students to witness, to experience, and to learn from in their own experiences of making art. Teachers as students, or as researchers, learn from within the relationships we cultivate. The desire to evolve motivated the participants in this study, which supports the notion that we teach to learn and love sharing in the learning with our students and others. An example from a participant who experienced value from her creative practice stated, “I just need to make more art.” I resonate with this truth.

During this research, I became more aware of my bias about being an artist. I discovered from others’ responses that they qualified an artist as a “type.” I initially identified with the participants when they described instances in which they referred to themselves as being “like an artist,” which also affected their perceptions of the phenomenon. I came to understand this as pervasive and limiting as a reference point in perspective taking.

The specific qualities self-identified by the respondents that separated them as a unique type discredited artists as a “type.” Examples from interviews that exemplifies this are: “I try to keep it together, but I’m like that artist who can’t remember from one point to the next” and “I don’t think other teachers would understand what I mean because as an artist my experiences are so different from theirs.” These examples report how these participants identify as artists with the qualities of making messes, a sense of chaos lived with, and an impermanence, as this response from Sue suggests: “I’m like a fart in a mitten!” This participant as a self-identified artist, stated that her father had labeled her an artist and used qualities that he continues to tease her about. He associated being an artist with specific qualities as in his example, “you know those art teacher types.” Cathy stated that her grandfather was an artist, and because she was

“like him,” her parents pushed her toward art as a career. Becky described an artists’ “secret society” outside of which she could not communicate to others about her art.

The discovery of this subtext from the transcripts was valuable because it leads me to personal insight. In my summary notes, I coded a first impression of a participant as, “like putting puppies in a wheel barrow,” which again expressed the artist as a “type.” The pervasiveness of the qualities of artists as different, or as a “type,” limits perspective taking and initially included this researcher. As I became aware of the collusion, the power of recognition and the possibility of new knowledge came into focus. I hear clearly that many who include themselves in our “secret society” hold a view of artists that can limit our thinking and therefore, our capacities.

When I was learning to do research, I read van Manen’s (1990) approach to research, which supports extracting information about themes through a reflective examination of artistic sources. Van Manen states that a phenomenologist’s interpretative sensibilities are challenged in the process of gleaning data for meaning elicited from artistic sources and that the insights increase in this process. This idea resonated with me because my learning relies on my personal creative practice. This was also driven by my desire to make art, which was limited while I was teaching, and was a passion and a reason for this research. My understanding of a personal artistic practice is a process of conceptual and experimental inquiry that results in building meaning through creating art. The painting in figure 8 represents a time during my meaning making. This was my first research study, and I had many questions about how to do research. I knew that an outcome of inquiry is the creation of new knowledge, or the capacity to use our understanding in new ways. How to accomplish research was unknown to me. As an artist, the unknown is familiar, and I recognized the opportunity to understand something new through arts-

based research. My creative practice has always supported my capacity to understand and at these junctures of not knowing in this research project, I made paintings as an arts-based method to learn how to do research.

I captured the presence of this researcher in the investigation in the paintings figure 8 created for my personal meaning making. I saw what I did not know reflected to me from the paintings. The paintings are abstract and nonobjective, which for me, allows a deeper experience



during reflection. They captured a moment in time when I did not know and revealed something new to me from their creation. Figure 8 captures a personal moment in my learning.

I know new things about the research process from making these 34” by 36” oil paintings. According to Graeme Sullivan (2010), “the nature of art practice as research is
Fig 8

that it is a creative and critical process that accepts that knowledge and understanding continually change, methods are flexible, and outcomes are often unanticipated, yet possibilities are opened up for revealing what we don’t know as a means to challenge what we do know” (p. 99). “The process of making and interpreting art adds to our understanding as new ideas are presented that help us see in new ways” (Sullivan, 2010, p. 97).

Eldridge (2012), in her work, *A Collaged Reflection on My Art Teaching: A Visual Auto-ethnography*, hoped to inspire other art teachers to examine their experiences of teaching through reflecting on art they create. As a teacher, I learned what I did not know using an arts-based method for understanding.

Eldridge (2012), used self-reflection in her process to understand the complexity of her teaching practice and to transform her teaching experience into a learning experience. According to Sullivan (2010), “artistic thinking and making are cognitive processes” (p. 97). Examples of my thinking and cognitive processes are “reflected back” to me in artwork as represented in



figure 9.

Sullivan (2010) states, “The world we see is given meaning by the world we know” and he explains that new research in “neuroesthetics” is a composite of sensory experiences (p. 19). Eldridge (2012) refers to spaces between thoughts as she reflected, and these spaces allowed pathways for more meaning as she made sense of her teaching through her art making. The paintings have meaning for

Fig 9

me, but may not have the same meaning for others. The painting represented in figure 9 will have a distinctive meaning for others who view it.

Eisner (2002) stated, “The works we create speak back to us, and we become in their presence part of a conversation that enables us to see what we have said” (p. 11). Figure 10 represents a conversation about getting to the point, or learning to write for clarity.



Making art as research is an approach I find gratifying in my quest to know more. Making art allows me to follow an individual path and to share what I learn from my personal creative process with others. My sense of making meaning during the process of creating these paintings continues to be affected by a “composite” of all my experiences.

Fig10

The relationship between my creative practice and my learning are captured in these paintings, and I encourage everyone to make art to understand more deeply the experience of learning and of being human.

The final painting, figure 11, represents my integration. When I make art, I learn.



Fig 11

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Appendices

Appendix A: Cover letter and Invitation

Hello fellow Art teacher,

I am a doctoral student at Lesley University in Cambridge, MA researching the phenomenon of teaching art while continuing personal creative practice. If you are currently teaching art in K-12 public education, I truly welcome your participation.

What you will do in this research: If you choose to participate, you will complete an online questionnaire. The link to the questionnaire is at the bottom of this email. This questionnaire will collect data about your creative practice and your teaching practices. Those who participate in the questionnaire will also be able to volunteer for a face-to-face interview by leaving your name, email and phone number at the end of the questionnaire. Eight to twelve art teachers will be chosen for the interview. Please note: A \$20 Amazon gift card will be presented to those participants who volunteer and are chosen for the interview.

Time required: Online questionnaire: 15 minutes. If you volunteer and are chosen for an interview, it will take approximately 45 – 90 minutes. There may be clarification questions asked of you, after the interview, over the phone. All information is anonymous and no risks are anticipated.

Benefits: This is an opportunity to tell your story, to clarify your thoughts and beliefs about your work, and to contribute to the knowledge about making art and how this affects teaching art.

Confidentiality: Your actual identity will not be revealed. A random numerical code will be assigned to the questionnaire that you submit. Your responses to interview questions will be kept confidential. The information you give will be used for the purpose of collecting perceptions about teaching art and creating art. I will not use your name or information that would identify you in any publications or presentations.

Participation and withdrawal: Participation in this study is voluntary, and you may refuse to participate or withdraw from the study without penalty or loss. You may skip any question in the questionnaire.

<p>To Contact the Researcher: If you have questions or concerns about this research, please contact: Dianne Lynn, M.F.A. at Lesley University dlynn@lesley.edu. You may also contact the faculty member supervising this work: Dr. Paul Naso pnaso@lesley.edu.</p>

Who to contact about your rights in this research, for questions, concerns, suggestions, or complaints that are not being addressed by the researcher, or research-related harm: Committee on the Use of Human Subjects in Research at Lesley University irb@lesley.edu either Robyn Cruz (rcruz@lesley.edu) or Terry Keeney (tkeeney@lesley.edu).

Agreement: A statement of agreement and consent appears on the questionnaire.

Link to questionnaire: (Survey Monkey link)

Appendix B: Questionnaire

Art Teacher Questionnaire

You as an art teacher and your personal creative practice

Dear friends and colleagues,
I am interested in your perceptions of the relationship between personal artistic work and the practice of teaching. Thank you, in advance, for your participation in this research. If you have questions or concerns, please contact: Dianne Lynn, M.F.A. at Lesley University dlynn@lesley.edu. You may also contact the faculty member supervising this work: Dr. Paul Naso pnaso@lesley.edu. Who to contact about your rights in this research, for questions, concerns, suggestions, or complaints that are not being addressed by the researcher, or research-related harm: Committee on the Use of Human Subjects in Research at Lesley University irb@lesley.edu. Either Robyn Cruz (rcruz@lesley.edu) or Terry Keeney (tkeeney@lesley.edu)

1. I agree to answer this questionnaire and give my consent to my answers being used anonymously.

Yes

No

2. Do you currently teach art in public education?

Yes

No

3. How many years have you been teaching art in public education?

3 years or less

4-9 years

10-15 years

16-24 years

more than 25 years

Other (please specify)

4. What is your gender?

Female

Male

5. Grade levels taught over your career? Check all that apply

- Elementary
 Middle School
 High School
 Post Secondary

6. What degrees do you hold? Check all that apply

- B.A.
 B.S.
 B.F.A.
 M.A.
 M.S.
 M.F.A.
 M.Ed.
 Other (please specify)

7. In response to inquiries to introduce yourself professionally, you most often identify yourself as

- A teacher
 An artist
 Other (please specify)

8. How often do you practice your own personal creative process? (This is any activity you define as personal and creative)

- seldom or very seldom
 1-4 hours a week
 5-8 hours a week
 9-12 hours a week
 13-16 hours a week
 17-20 hours a week
 More than 20 hours a week

9. Please evaluate the following statements.

	Strongly Disagree	Disagree	Agree	Strongly Agree
A. A personal creative practice is important to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
B. A personal creative practice is important to my teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
C. My personal creative practice improves my teaching.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
D. My creative practice helps me in planning lessons and assessing student work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
E. My creative practice helps me in giving instructions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
F. My teaching affects my creative practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
G. My interactions with my students are more effective because of my creative practice.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. What do you learn from your own creative practice that supports your teaching?

11. In addition to teaching in public school, do you? Check all that apply

- Exhibit your art work
- Visit museums
- Attend art exhibitions
- Have additional income from your art talents
- Volunteer your art talents or contribute your art work
- Have or share a studio
- Have private art students
- Other (please specify)

12. Do your additional art activities strengthen your teaching? Why or why not?

13. What are the most important things that students learn from you as an art teacher?

14. You are invited to volunteer for a face-to-face interview so that I can inquire more deeply into this topic with you. A small number of participants will be selected for this interview and we will meet at a mutually convenient location. To volunteer for this interview, please leave your name, phone number, email, and your location.

If you would like to receive a summary of the responses to this questionnaire, please email the researcher: dlynn@lesley.edu

Appendix C: Interview protocol

Thank you for agreeing to this interview. I am very interested in your ideas and experiences about the relationship you perceive between your teaching and your creative practice. Do you have any questions or concerns before we begin?

Interviewee _____ Date _____

Phone number: _____ email _____

Time: _____ Place: _____

Introduction

1. What are the reasons you became an art teacher? * What came first, teaching or art? (degrees held).

2. Please describe your current teaching assignment *what has it been like being an art teacher over your career? *rewards and struggles *roles and responsibilities, title (years teaching, grade levels taught over your career).

3. You refer to yourself as (a teacher, artist, artist teacher, art teacher, other). Have you always referred to yourself as _____? *Has this changed over time? *How do your friends and family refer to you professionally?

Connections between teaching and a creative practice

4. You continue a creative practice _____ hours a week. *What do you make?

*Where? *When?

5. On the questionnaire, you said you learn _____ from your creative practice that supports your teaching. *Do you have an example of this? *We sometimes make examples for teaching, beyond this, how do you use your creativity in teaching?

6. What do you learn (from your creative practice) that you find useful to you as teacher? *Can you remember a time you were aware of a connection between your creative practice and teaching? *What is similar between your creative practice and teaching? Different?

7. Over the time that you have been a teacher, how has your creative practice changed? *How has your teaching changed over time?

Expressions of Reflections on Identity & Perceptions of the Relationship between a Creative Practice and Teaching Art

8. Do you mention your art to your students? *How does this come up?

9. Do you talk with other art teachers about how your art and your teaching are related? *What do you talk about? *Do you know other art teachers whose experiences are consistent with yours? *Other stories that are different?

10. Have you ever written about your creative practice or your teaching? Would you be willing to share and discuss? If no, *...are there any episodes or insights you would be interested in writing down and sending to me?

11. Have you created artwork that addresses this relationship? *Can you tell me about it? *Would you be willing to share and discuss?

12. Question 9. (Evaluate the following statements) Record answers from questionnaire here for discussion. *Say more about...

A personal creative practice is important to me

A personal creative practice is important to my teaching

My personal creative practice improves my teaching

My creative practice helps me in planning lessons and assessing student work

My creative practice helps me in giving instructions

My teaching affects my creative practice

My interactions with my students are more effective because of my creative practice

12. Other art activities you participate in are (_____ & _____). You said these strengthen your teaching by _____. *...is there more you want to say?

Exhibit your work

Visit museums

Attend exhibitions

Have additional income

Volunteer your talents

Have or share a studio

Have private students

Other (record specific responses)

*Are there other ways you learn about being an art teacher or develop your creative practice?

13. What advice would you give a beginning art teacher about how to understand the relationship between making art and teaching art?

14. The last survey question asked you about important things your students learn from you as an art teacher. You said: _____. *Is there anything else you want to say or explain further?

15. In summary, reflecting on your answers and in your words, how are making art and teaching art related? Thank you.

Table 12 presents a summary of the three research questions correlated to categories and overarching themes from the analysis.

Table 12

Composite of Analysis

Research Question	Categories	Themes
RQ 1. What skills, knowledge, beliefs, and dispositions do art teachers draw from their artistic creative practice that then informs their teaching?	Skills, processes, and knowledge Personal growth, satisfaction, Inspiration	Pedagogical content knowledge Fulfillment Creativity Connection
RQ2. According to art teachers, what impact does their personal artistic practice have on classroom environment? What do art teachers identify as results of their personal creative practice on the learning conditions in the classroom?	Creativity Connection Art skills Life skills Cultural values	Pedagogical content knowledge Fulfillment Creativity Relationship
RQ3. How do art teachers understand the relationship between their own artistic creative process and teaching art?	Clarification and Visioning Authenticity Unification Provocation Renewal Integration	Pedagogical content knowledge Fulfillment Connection Relationship Reflection Creativity Integrity