

HAVE YOU SEEN
THIS ARTIST?



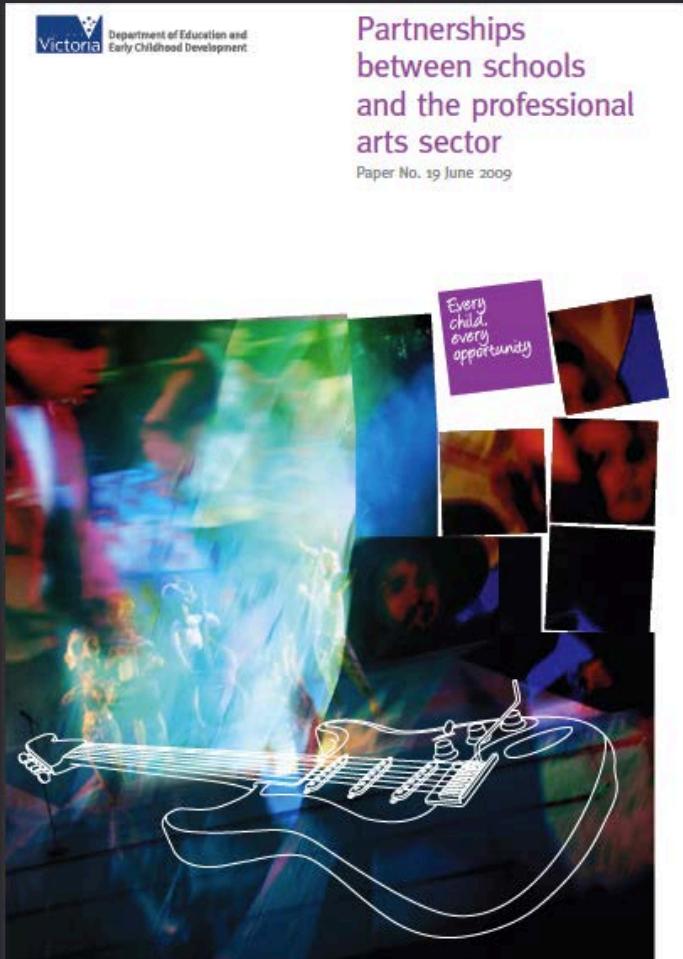
*Can teachers
be artists
as well?*

Purnima Ruanglertbutur
Co-authored with Dr. Wesley Imms

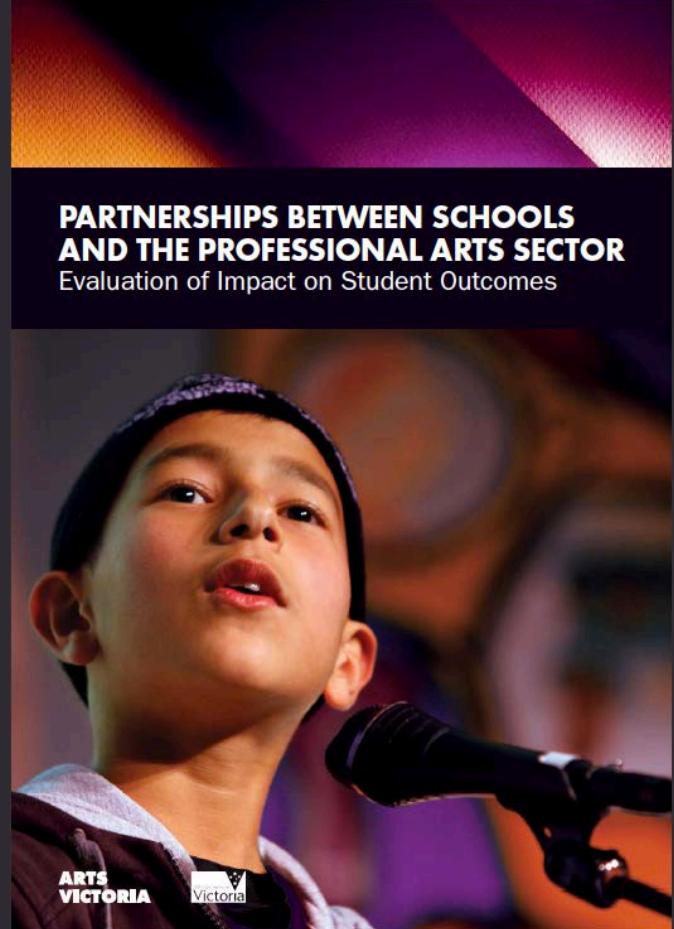
University of Melbourne

Evaluation of the impact of artist-in-residence programs (on student learning, engagement, and development of arts related skills and knowledge).

Literature review (2008/2009)



Evaluation (2009/2011)



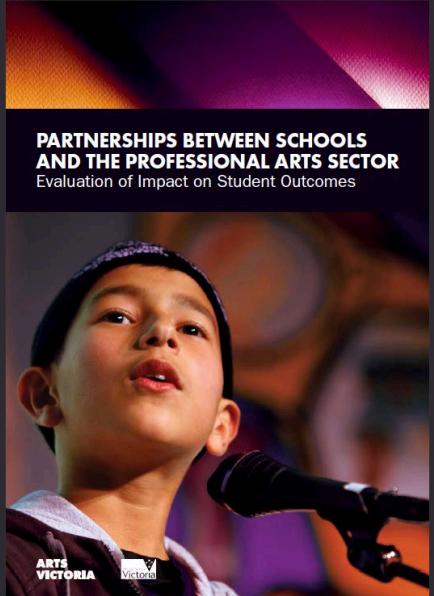
Many students were more engaged than usual



- Improved behaviour
- Greater attention span, persistence
- Improved response to challenges
- Increased confidence
- Increased active participation

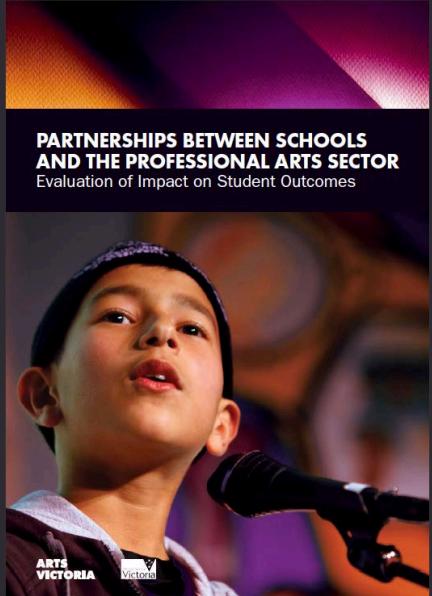
There was also a noted increase in family involvement

Many displayed signs of improved ‘student voice’



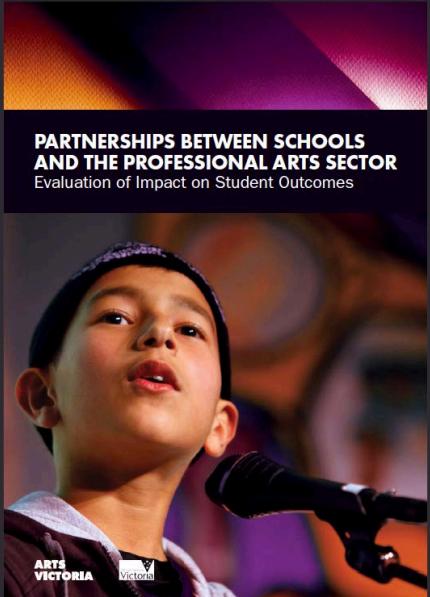
- Directed their own learning
- Displayed greater participation in discussions
- Were more likely to give opinions
- Took control of curriculum

Many displayed signs of improved ‘social learning’



- Teamwork
- Collective problem solving
- Undertook tasks outside their comfort zone
- Development of collaborative skills

Many displayed signs of improved ‘creativity’



- Used opportunities for original and divergent thinking
- Developing problem solving skills and the ability to find new solutions

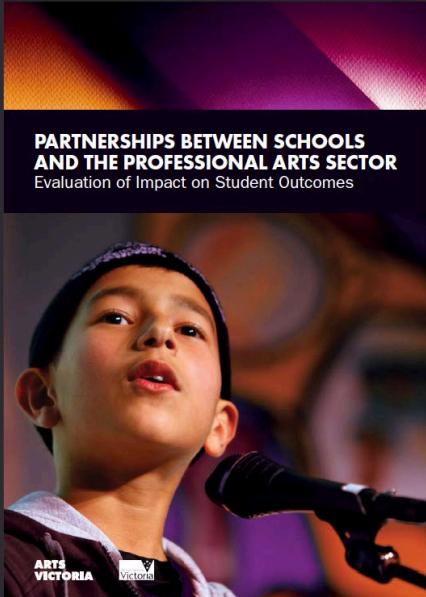
Many displayed signs of improved ‘arts-related knowledge and skills’



PARTNERSHIPS BETWEEN SCHOOLS
AND THE PROFESSIONAL ARTS SECTOR
Evaluation of Impact on Student Outcomes

- Acquisition of specialised art skills
- Ability to conceptualise ‘flow-on’ application of what was learned
- Some (limited) improvement in conceptual learning

Why?



- Authenticity
- ‘Rock-star’ status (role-modeling)
- A highly specialised activity
- Opportunity for a “special” atmosphere for learning

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The issue?

- How can we increase practicing (visual) art teachers' personal art practice?
- Would this improve their teaching and retention?

**WORRIED? WELL...
ABOUT WHAT? I GUESS ABOUT MY FUTURE
WHAT ABOUT IT? I DON'T KNOW
I WANTED TO BE... TO BE WHAT?**

THE GRADUATE

...DIFFERENT.



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- Longitudinal survey (repeated measures)
- Two participant groups, one with ‘support’
- Limitations?
 - Only Visual Art
 - Comparison of data limited at present

Do newly graduated teachers continue making art?

We looked at...

- Pre-teaching art output
- Compared it to art output once graduated
- Teachers' time commitment to art production
- Desire, frustration & enjoyment factors.



Do newly graduated teachers continue making art?

What have we found so far? Time commitment changed.

- Prior to teaching, 73% made art full-time.
- After graduation, 81% made art less than 5 hours per week.

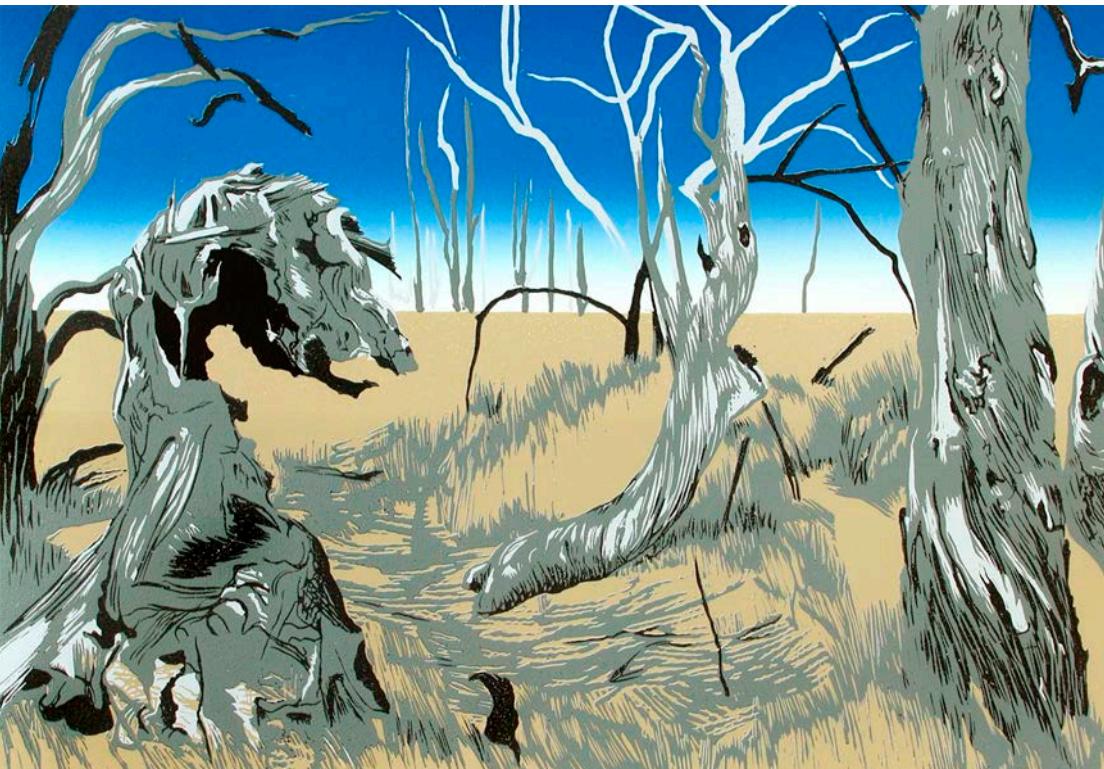


- 50% of participants now spend between 45 and 60 hours per week on teaching.

Do newly graduated teachers continue making art?

What have we found so far? Identity as an artist changed.

- After graduation, participants identify themselves as artists (16%), an artist who teaches, (40%), a teacher who makes art (30%), a teacher (14%).

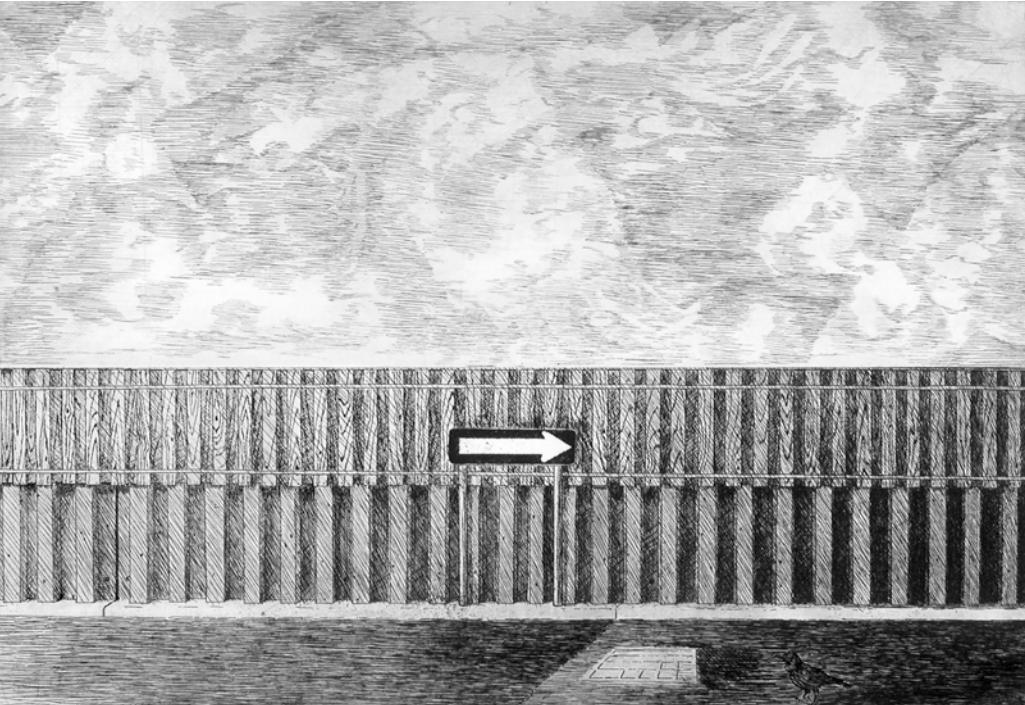


- When asked to realistically assess their identity over the past year, participants feel they have actually been an artist (22%), an artist who teaches, (6%), a teacher who does art (22%), a teacher (50%).

Do newly graduated teachers continue making art?

What have we found so far? Some common influencing factors.

- 73% believe to some degree that **their school does not support** their art practice.
 - 74% believe **that teaching has impeded** their art production.
 - Only 24% believe they currently have a **good art making routine**.
-
- But, 84% **expect to get satisfaction** from their art making.
 - 60% have a **desire to pursue an art career**.
 - 72% feel that **teaching inspires them** to make art.



Does making art improve quality of teaching?

We looked at...*

- Ownership of teaching goals
- Creating a supportive environment
- Fostering student independence
- Catering to individual student needs
- Facilitating deeper levels of thinking
- Bringing the ‘wider world’ into learning



* Adapted from ‘Principles of Teaching and Learning’ (PoLT), Department of Education and Early Childhood Development, Victorian State Government, Australia
<http://www.education.vic.gov.au/studentlearning/teachingprinciples/>

Does making art improve quality of teaching?

What we have found so far...*

- Common perceptions of 'Ownership of teaching goals – generally positive responses, identical from both groups.



Creating a supportive environment – similar between groups. The ‘artist’ group rated higher on ‘promoting collaboration’. The ‘teacher’ group rated higher on ‘intellectual; discussion’ and ‘facilitating positive relationships’

* Comparison between two groups: ‘artists’ & ‘artists who teach’ / ‘teachers who do art’ & ‘teachers’

Does making art improve quality of teaching?

What we have found so far...*

- Fostering independence – the ‘artist’ group was slightly more positive than the ‘teachers’ group in terms of facilitating students’ sense of responsibility, and encouraging risk-taking.



- Student needs – the ‘artist’ group was significantly more positive than the ‘teachers’ group in terms of giving students choice, and embedding students’ topics of personal interest into programs.

* Comparison between two groups: ‘artists’ & ‘artists who teach’ / ‘teachers who do art’ & ‘teachers’

Does making art improve quality of teaching?

What we have found so far...*

- Facilitating deeper levels of thinking – the ‘artist’ group was more positive than the ‘teacher’ group in terms of encouraging different ways of thinking in students.



- Wider world – Little difference, with the ‘teacher’ group slightly more positive

* Comparison between two groups: ‘artists’ & ‘artists who teach’ ('artist' group); ‘teachers who do art’ & ‘teachers’ ('teaching' group)



Key points.

Teaching does hinder art production

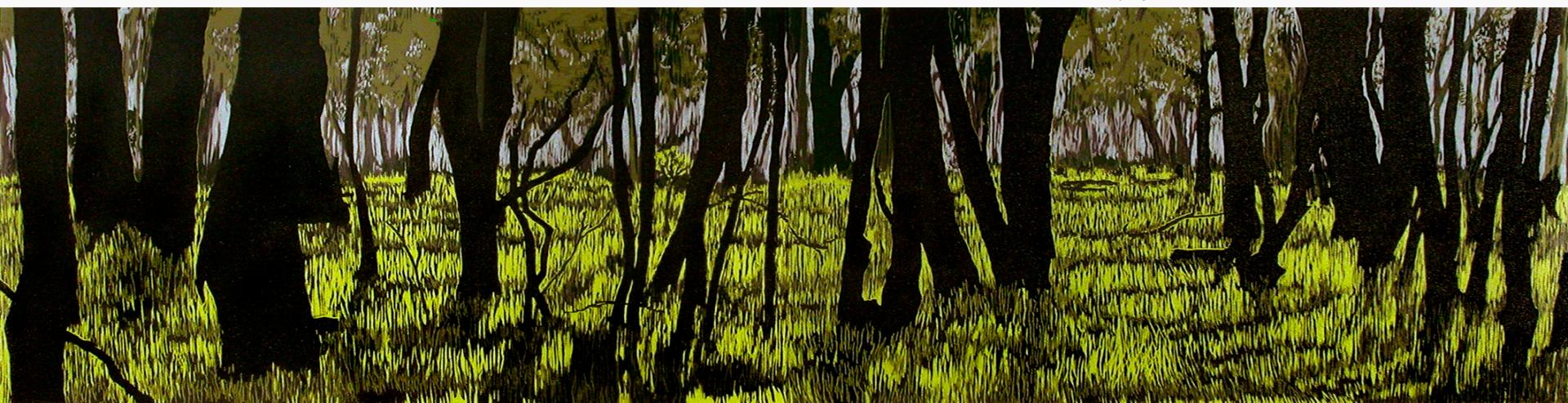
- Reasons (motivations) for making art change quite dramatically once teaching.
- Rates (participation) of art-making decreases dramatically once teaching.
- Sense of ‘art identity’ changes quite dramatically once teaching.
- New teachers’ art-making is impeded by lack of time, the desire to be a good teacher, lack of support from the school, lack of access to appropriate materials and facilities.

Key points.

(However, teachers maintain a desire to produce art.)

- Believe that teaching actually inspires them to make art.
- Believe that they expect to gain future satisfaction from their art making.
- They want to make art, and see art production as integral to the quality of their teaching and their own sense of well-being.

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Key points.

Art-making (or not) did not alter perceptions of teaching well.

- Some evidence of minor differences along artist/teacher stereotypes
 - ‘artists’ better at facilitating risk-taking and collaboration
 - ‘teachers’ better at building student relationships
- Some evidence of a trend towards the mean scores widening over time, with ‘teachers’ self-evaluating themselves as better teachers

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Does making art impact teachers' expectation of retention in teaching?

57% indicate they are confident they will still be teaching in three years time

3% believe they will have left

39% remain 'unsure'.

Teaching takes too much of my personal time. At this stage, I am open to other creative careers. However, I am aware that I am still quite new to the profession and believe I will become more efficient at preparing. ('S', 2010)

I am in my second year of teaching at a big private school. I'd rather spend my time making art than teaching at school. I don't know what's the right thing for me but I believe that the more I learn the more I realize. ("L", 2011)

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Implications?

- Some early evidence that the two identities (teacher and artist) are not compatible.
- However, some evidence of an emerging ‘professional’ aspect. Desire to make art and desire to teach well are not mutually exclusive, in fact, they possibly feed off each other.
- What happens over time? Some evidence that significant changes in these results will occur once the ‘teaching’ identity is embedded.

What strategies can support a teacher's private art practice?

- Research evidences the need to support art teacher's practices and can help decide what can be implemented
- E.g. *Tasmanian Art Teacher Association* (TATA) has an annual art exhibition for teachers. Having a commitment to produce one artwork per year is enough momentum to continue art practice
- Not all teachers want to continue a private artistic practice – priority lies in teaching

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Strategies?

- Embed in art teacher training programs ample opportunity to study the concept of artist-as-teacher. Encourage an early-career focus on realistic career pathways to suit individual needs and aspirations.
- Seek strategies that will commit schools to support ongoing artistic practice in their art teaching staff.
- Seek ways to provide ongoing professional development for art teachers. Perhaps best provided by state/national professional support organisations.

Crossing Boundaries: The Journey from Teacher to Teaching Artist
George Paton Gallery, Union House, The University of Melbourne
6-16 November 2012



Curatorial rationale

- Develop professional artistic practice by producing *new* works of art for *Crossing Boundaries*, and/or to display works of art created since completion from Postgraduate Diploma of Teaching (Secondary) degree.
- Express issues relevant to theme of '*Crossing Boundaries*' – transition from artist to teacher, and then to teaching artist.
- Explorations of self-perceptions of identity – an artist, a teacher or a teaching artist; the joys and frustrations that accompany teaching and art-making, journey in the teaching profession so far, similarities and differences between the professional identities of an artist and a teacher, and the co-existence or conflict of their artist and teacher identities.
- "Reflective practitioners" who confront the problematic nature of teaching and art-making to improve their practice





Danny Diaz
Japanese Kimono (2010)



Linda Naggar
Uncle Tom
2008



Linda Naggar
Uncle Tom
2008



Linda Naggar
Uncle Tom
2008





Loren MacIver
The Art of War



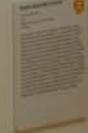
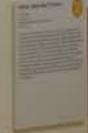
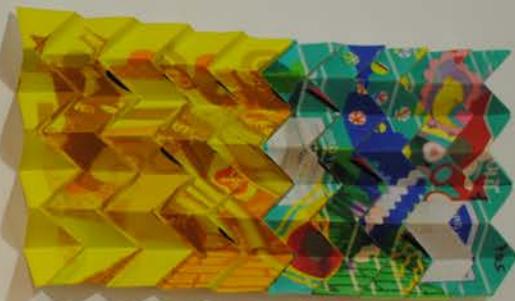
Loren MacIver
The Art of War



Loren MacIver
The Art of War



Anne Berlin
Dissertation
University of Bayreuth
1997





Big Brain
Mixed media
2013



Big Brain
Mixed media
2013





Purnima Ruanglertbutr



Series I
2012
Digital printmaking, digital printmaking on canvas, Acrylic painting, Paper print
2 Digital printmaking, Photography, Installation

This series consists of three parts. The first part is a series of three photographs. The second part is a digital printmaking on canvas. The third part is an acrylic painting. The series consists of three parts. The first part is a series of three photographs. The second part is a digital printmaking on canvas. The third part is an acrylic painting. The series consists of three parts. The first part is a series of three photographs. The second part is a digital printmaking on canvas. The third part is an acrylic painting.

According to the artist, the series consists of three parts. The first part is a series of three photographs. The second part is a digital printmaking on canvas. The third part is an acrylic painting. The series consists of three parts. The first part is a series of three photographs. The second part is a digital printmaking on canvas. The third part is an acrylic painting.



What do the artists tell us about their experiences of participating in the TAP exhibition?

- Greater impact on student learning outcomes and upon their own contentment as an art teacher if art teacher's professional identity fuses conflicting roles of artist *and* teacher
- Varying motivations – enjoyment, personal development and improving teaching skills; strong commitment to further their artistic practice, perceiving art-making as integral to quality teaching.
- Making art and teaching art are mutually supportive commitments - acknowledge that teaching inspires them to make art. Being a teacher revitalises an artists' creativity by forcing artists to remain active in a range of mediums.
- Use exhibition opportunity to develop expertise in particular practical studio art skills, gain confidence working with new techniques, materials
- Diverge from usual art-making practices/manipulate works to suit time available to produce art.

- Often make art alongside their students, using the classroom as a studio space to promote their ‘artist’ identity and to inspire students’ art-making.

“Not only does my artmaking endow me with more credibility as an artist within the school, but I also act as a source of first-hand inspiration for my students.” – Lillian Josevska

- Artist teachers are more able to share the difficulty of producing their own art and encourage mistakes in the artistic process.

“As a practicing artist, I feel I am in a better position to assist my students in their creative processes.” – Linda Hogan

- Artist teachers devote time to art production, largely influenced by the degree they view themselves as artists, teachers or both.
- Detachment from one’s art practice can threaten the professional identity of teachers – a content artist with a stable personal identity is more likely a content teacher with a stable professional identity.
- Express a conflict within the schooling environment and *workforce* itself - how can teachers pursuing artistic practice overcome challenges embedded in schools?

Quotes from teaching artists

“The importance of experimentation and re-familiarising oneself with a range of techniques not only contributes to a teacher’s professional development, but also widens a teacher’s artistic scope.” – **Meg Andrew**

“Art-making affords me the time to separate from my teaching duties, but also enables me to conjoin both passions in ways that benefit one another. This exhibition has forced me to devote time for art-making, developed my technical skills and has heightened my co-existing artist and teacher identities.” – **Annie Barton**

My own art teachers in school were largely uninspiring, did not provide me with adequate direction, nor catered to my interests in the classroom. I never witnessed my teachers applying the skills that they taught. This exhibition has propelled me to set a new standard for my teaching practice in order to become a role model” – **Matthew Butcher**

“My participation in this exhibition is motivated my desire to raise awareness of the fact that Visual Art students are being taught by practicing artists. I believe that when art teachers showcase their original works to students, their students believe that their teacher is genuinely committed to their subject” – **Danny Diaz**

The role of Art Education Victoria and Art Education Australia

- AEV Annual art teacher exhibition
- Model type of professional development used to maintain quality of teaching during the early years of a career.
- Foster teacher's ongoing passion for their subject disciplines
- Keenly concerned for the retention of quality graduates in the teaching profession - TAP's research mirrors important goals of AEA and AEV
- **AEV** helps trial what should occur – supporting Visual Art teachers' professional practices in Victorian state and private schools. Keen to utilise evidence to improve professional support to practicing teachers. Data from TAP enables AEV to design and implement programs aimed at allowing newly-graduated teachers to settle into a life-long and positive career.



- **AEA** - mandate to facilitate quality research into all issues relevant to their subject area. TAP is an international first for Visual Art Education, providing for the first time longitudinal data on teachers' participation in art production, perceptions of quality of teaching, and expectations of retention in the profession. Will inform better teacher training and PD for future generations of art educators.

