The Dualistic Role of the Community College Ceramic Artist/Art Teacher

by

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ABSTRACT

The role of an art educator is characteristically dualistic and paradoxical. Not only are most art educators trained as artists, but they also receive instruction on theories and practices used in art education. The purpose of the study was to examine how community college ceramic instructors identify themselves within their dual roles as teacher-artists. I studied if and how the teacher-artist places emphasis on one position over the other, or how they successfully synthesized these positions. I also investigated the phenomenon by considering the why, how and which role they accentuated, as well as it affects and influences on their creative and teaching activities. By using a feminist theory, the research uncovered information on how gender may or may not affect their careers, as well as their identities.

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CHAPTER 1

INTRODUCTION

Background information

My career as an artist-student-teacher began rather late in my life. Art classes

offered through my K-12 years were rather slim. The only recollection I have was one art

class in junior high that left no lasting impression or glimpses into my later in life

enchantment with the world of art-making. I have always filled my life with some

creative endeavor; including the over twenty years as a self-taught floral designer. In my

later years, as personal time constraints, and raising children subsided, I found myself

pursuing other artistic passions. My early development in art making was shaped by an

instruction that emphasized technical skills, craftsmanship, aesthetic formalism, and some

pathways in self-expression. These foundation studio classes provided a sound basis for

my creative ventures, but they only offered a narrow perception of what it meant to be an

artist and to make art.

Artistic and Educator Development

Early on, I believed good art had to be realistic and beautiful. Naively, I frustrated

myself striving, unsuccessfully, to achieve perfect realism and beauty in my artworks. I

didn't understand nor had I received artistic enlightenment yet on the many complexities

in artworks. And I confined myself to this stage of development and aesthetic judgment

until I began my art education classes at the university. My early art developmental

outlook was aligned with Clover and Erickson's' (2003) developmental theories. In their

article, they outline five different viewpoints that describe and guide teachers towards

understanding differing perspectives people use while viewing and making artworks

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(Clover & Erickson, 2003). The viewpoints range from "Non-Reflective", or non-informed direct responses based on something that the viewer is reminded of, or associated with; to "Beauty, Realism, and Skill Viewpoint" where the viewer takes the stance that the "superior" painting is realistic and beautiful; and "Artworlds Viewpoint", the ability to apply some cultural standards or ideas in their response to the artwork; to the final, "Plural Artworlds Viewpoint" used by those displaying artistic erudition and culturally sophisticated beliefs (Clover & Erickson, 2003). Through many classes and maturity as an artist and observer of art, I have finally reached the Reflective and Pluralistic Stances in my own artistic views.

My skills and development as an artisan grew during my years at the university. I began to question my understanding of what it meant to make art and to be an artisan. To answer my questions, I decided I needed to learn everything I could about art, in all the contexts it is found, historically, contemporarily, and culturally, in all the frameworks it is seen, to become the very best artist I could. I obtained information on how to work with intention and meaning. My work has started to show new depth, a more significant maturity. Along the way, I also had a few opportunities to instruct others in creating art, and I realized a deep satisfaction in helping others on their creative pathways. The discovery led me to complete my current path, becoming an artist and an art teacher.

"We become what we behold. We shape our tools and then our tools shape us" Marshall McLuhan, (n.d.). Reflected in those words was my earliest approach and inspiration in teaching art to others. Most of my art instructors were people who not only inspire my artist-teacher pursuits, but also influenced my artmaking, teaching philosophies, as well as subject choice of this thesis. The first ceramic instructor I had,

styled her classes on the student's personal goals and objectives. The class contained both degree as well as non-degree seeking individuals. She developed criteria so she could evaluate and score the degree-seeking, as well as facilitate an environment of enrichment to the others. Her approach worked well, the classes were always full of fresh new faces and many, "repeat offenders" as the instructor liked to call the returning learners.

During my last year in community college, the instructor retired and replaced with a young, inexperienced recent Master of Fine Arts graduate from out of the area. She brought with her strategies and ideas from her training in a contemporary, urban art school, and she sought to implement them into our rural, conservative, laid-back classroom. It didn't go so well, and the numbers of complaints grew as the number of students in the classes dwindled. Having already set my sights on continuing my career as an art student-teacher, I welcomed the new critiques, competitions, and somewhat constricting projects, with their strict deadlines she implemented. I was, however, defiantly in the minority. As I witnessed her struggles, I realized her training was akin to an artistic apprenticeship than it was an educator. It seemed to emphasize skills, formal elements, and principles of art, but it didn't prepare her for the diverse contextual situations, individual concepts, thought processes, and the non-scholarly goals held by many of the students that attended the community college art classes. As Milbrandt and Klein (2008) stated in their study, "preparation of effective art teachers who are competent to plan and deliver meaningful art instruction" and who are also reflective of the ever-changing contextual and demography of art classrooms should be of the utmost importance. Following this theory, I, therefore, sought out instruction that would foster

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both my yearning for quality art educational methods, as well as add depth to my development as an artist.

My undergraduate, as well as my graduate art education, served to provide that wealth of pedagogical information on how, what, where, and why people learn to make art. It also provided reflective pathways to consider any significant contextual implications such as diversity and cultural considerations of those who I might instruct. As Milbrandt and Klein (2008) suggests, art teacher education should provide tactile concepts that will help the instructors to implement these societal concerns into the classroom environment. On the other side of the paradox, through numerous studio classes, I learned not only required skills and techniques, but also how to take risks, develop concepts, and how to make adaptations of ideas into a reality.

Through this study, I gained invaluable information on retaining my passion through my own identity as both an artist as well as a teacher. Thornton (2011) suggests that the pursuit of self-identity in the role as artist-teacher is crucial to being an effective artist or teacher. He goes on to say that if validated by the instructional institutes, a persons' outlook can make a positive impact on the instructors use of critical reflection in their practices (Thornton, 2011). I sought out information from my peers, the community college ceramic instructors, on how they successfully, or un-successfully combined the dualistic roles of artist-teacher, for use in my own career.

Cognizance of Role

The role of an art educator is characteristically dualistic and paradoxical. Not only are most art educators trained as artists, they also receive instruction on theories and practices used in art education. Zwirn (2006), in her article, makes the statement that

many art education programs in our country seek to implement a curriculum that promotes the "artist-teacher model" (Zwirn, pg. 167). Thornton (2011) defines the art educator, "An artist-teacher is an individual who practices making art and teaching art and who is dedicated to both activities as a practitioner." However, while employing these dualistic practices, many teacher-artists encounter challenges that not only question their instructional practices but their self-identities.

In consideration of the sometimes-differing aspects contained in the dualistic role of artist-teacher is understanding the objectives and qualities often associated with them. John A. Michael as quoted by Anderson (1981) says of an artist:

> The goal of the artist is to express oneself aesthetically at
> the highest human level…which means that we use our
> human functions of thinking, feeling and perceiving as
> best as we can at any one time to express ourselves
> aesthetically.

The intentions and merits associated with teachers are primarily concerned with the student's pedagogy (Huddleston-Anderson, 1981; Thornton, 2011). Huddleston-Anderson (2081) states that educators, "have an intellectual obligation to be knowledgeable and academically competent" (p. 45).

The polarity is also seen in the instruction of art students in higher education. Students usually begin their studies as an artist pursuing their craft in studio classes. For those wishing to teach, some form of training in art instruction usually follows, sometimes even in tandem with the art-making classes. Many others start out their careers pursuing professional artist goals, but for financial and stability reasons, turn to teaching

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as a career (Thornton, 2011; Orsini, 1973; Zwirn, 2006). These differing career approaches often come into conflict as they develop their professional identities. The other factor to take into consideration is the higher value our society places upon the role of professional artists over those in teaching positions (Thornton, 2011; Zwirn, 2006).

Statement of the Problem

Retaining quality art instructors is a pressing reality. Many quality instructors vacate their teaching positions when time constraints or outside obligations leave them little or no time to create their art. Others stay but get caught up in their teaching careers, or because of financial commitments, forgo their creative endeavors and concentrate on their instructional duties (Ball, 1990; Staub, 1990; Szekeley, 1978; Wright, 1990; Zwirn, 2005).

Many art education researchers believe training as a professional artist is imperative before the art teacher takes a position to teach art to others (Ball et al., 1990). However, many K-12 public school administrations require art educators to obtain instructional certification to teach in their schools. Certification usually includes formal instructional art training, which contains information on cognitive and pedagogical theories pertaining to teaching art to others. These same art education researchers, (Ball et al., 1990) state that to become competent art educators, instructors must synthesize their roles as active artists with those of art teachers. This dualistic approach to the profession leads many to forego one part for the other, often stating conflicts in identity or the very real time constraints of career and family.

In consideration of the growing importance of creativity to solve contemporary problems, there needs to be more studies on the efficiency of the teaching practices

provided in undergraduate studio classes. Studies in studio art instruction beyond K-12 are limited. Salazar (2013) says, "Research in the teaching and learning in college art classroom could identify and articulate the educational values provided by undergraduate studio art programs- and thereby allow studio art instruction to become accountable" (p. 67). College and university professors have different ideologies, goals, and concerns than do teachers of the young. Their teaching is usually modeled after the apprentice/master experiences they had in their undergraduate/graduate classes. Many researchers reveal today's complex and diverse population might be better served by instructors who implement deeper contextual meaning in their artmaking, as well as interdisciplinary and student generated inquiry practices (Anderson, 1981; Thornton, 2011; Salazar, 2013; Sweeney, 2013). Salazar (2013) also hinted that only a small percentage of art graduates make their living as professional artists.

A common misconception of many outside the art education field is that an art educator is often mistakenly seen as someone who wasn't "good enough" to be a professional artist. This stigma, along with the current mindset that often undervalues education, helps to promote an environment where being an art educator maybe seen as less prestigious than others (Orsini, 1973). However, if these same people looked at the time and efforts of effective art teachers, they would find people who are not only active within the art community, but also keep abreast of the latest trends and techniques so they may pass them onto their students. These outside influences, along with keeping up with academic and state-mandated teaching trends, can produce an environment of deep conflict of pressures and time for these art instructors (Ball et al., 1990).

Purpose of the Study

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The purpose of the study was to examine how community college ceramic instructors identify themselves within their dual roles as teacher-artists. I studied if and how the teacher-artist places emphasis on one position over the other, or how they successfully synthesized these positions. I also investigated the phenomenon by considering the why, how and which role is accentuated, as well as it affects and influences on their creative and teaching activities.

Zwirn (2005) defines role, "as a set of expectations applied to a person in a particular position in a social setting" (p.3). It carries with it, the influences of the individuals cultural and professional environment (Zwirn, 2005). In particular relevance is the emergence of identity along with its relationship within the artist-teacher's career choices (Zwirn, 2005). Differing societal values placed upon the artist and teacher roles, can present personal challenges to some seeking to find their sense of self. Especially when public orientations that favor the transcendence role of artists as special or talented, over the seemingly mundane role of teaching.

Many art education researchers, state that to be effective art instructors, teachers should be actively engaged in the creative process and experienced in art-making activities (Ball, et al. 1990). Others advocate that the act of teaching in itself is an art form, and should take precedence over the art making of the instructor (Anderson, 1981; Thornton, 2011). This can create conflict within the realm in which teacher-artists identifies self, and to resolve these issues, many choose to neglect either the artist within or devalue their role as an educator, (Thornton, 2011; Orsini, 1973; Zwirn, 2006). Zwirn, (2005) "A role conflict occurs when expectations of roles are incompatible, or when the actor perceives the expectations as incompatible" (p. 4). Revealing motives and strategies

of these art instructors could provide invaluable information in real-world application of instructional tactics and logistics that occur in ceramic labs at community colleges. Understanding and synthesizing these issues is crucial when contemplating recruitment, retention, and personal satisfaction of artist-teachers.

Data collection from semi-structured interviews with six participants, along with observational and field notes on environment, experience, background, and gender issues, will provide information on how the participants' define themselves. Emerging themes will be coded and analyzed to reveal evolving ideology in art educator roles, how the participants' identify themselves, and why they see themselves in that role.

This exercise on self- reflection may help the participants recognize traits that identify their position as teacher-artists, and possibly help them to synthesize their dual roles as teacher-artist. Many human resource specialists agree that self-satisfaction in the workers' careers is of upmost importance towards retaining quality workers (Alvy, 2005; Certo & Fox 2002; Perrachione, Petersen & Rosser, 2008).

Theoretical Framework

By studying past research on the artist-teacher paradigm, I was able to construct a theoretical framework from which to work. Freedman (2014) says, "To theorize from research means to broaden or extend our knowledge from the particular to the general" but does not always provide singular answers. Theoretical models and propositions provide us something to talk about"(p.5). New information revealed through the study's data could then, in turn, be used to extend our knowledge on the subject. There is however, no assumption that the evidence provides any absolute answers set forth in this, or any other studies, but rather to serve as augmentation for further discussion.

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Multifaceted issues that deal with a person's sense of self, should be studied and discussed in-depth by sociology majors, and those in managerial positions. As earlier discussed, employee's happiness or sense of value is key to recruitment and retention of quality employees. But factors that include continued marginalization of any of our populous must be a uncovered and used as a call to action for change.

According to Helgadottir (1991), there is lack of thematic gender-sensitive research projects that serve as a base upon which curriculum and art instruction can address the issue in the classrooms. Even today we still need to look at these issues through a feminist lens, to challenge the previous male-dominated hierarchical textbooks and curriculum. It is also imperative that art educators relate gender issues and their effects on art, historically as well as today's visual culture. Teachers also need to reflect how implications of gender issues have been addressed ethnically in society (Helgadottir, 1991; Collins, 1995).

The women's movement of the 1970's allowed females in increasing numbers to infiltrate previous male-dominated fields such as science and engineering. This growth towards equality also reached new heights in the field of art education. By 1990, the number of women enrolled in college art education classes, swelled to almost three to one (Collins, 1995). The increased numbers would suggest strides towards feminist equality, however, upon closer examination, the male to female ratios are not reflected in the higher salaried and prestigious university professors and administrative positions (Collins, 1995, Wright, 2006). Even though these statistics are somewhat dated, evidence still points to continuing disparity between female to male salaries amongst the personnel holding the highest paid positions in educational fields (Cook, 2012). Embodied

perspectives of value according to gender, along with cultural practices that use different

conditioning that favors the males is still very active and practiced in many patriarchal

societies around the globe.

We are products of engrained societal factors such as stereotyping, classification,

and perceptions of others. These character influences are often formed early on in our

childhood: they shape who we are, and how we see the world. Even with the tremendous

strides towards gender equality witnessed since the 1970's, many still cannot help but

rely on, consciously or unconsciously, ingrained practices such as male entitlement and

dominance. The power struggle between the genders still exists in many positions in

some hierarchical form between students and teachers, and amongst work place peers.

These relationships form a dynamic condition where gender can directly impact the

teacher-artist identity as well as the student's educational experience (Garber, 1992,

2003; Wright, 2006).

CHAPTER 2

LITERATURE REVIEW

Essential to the Artist-Teacher

Literature in art education, as well as guidelines set forth by FATE (Foundations in Art: Theory and Education, 2007), state that to be most effective, the artist-teacher should be a specialist in his/her role as an artist as well as knowledgeable in art educational pedagogies ("FATE Ad Hoc committee for Foundations Guidelines," 2007; Gibson & Murray, 2009; Levin, 2012; Milbrandt & Klein, 2008; Zwirn, 2005, 2006). Salazar (2014) articulates that today's college-level art students are seeking instruction that not only provides necessary fundamental skills such as drawing, painting, and construction methods to create art, but they seek an environment where they can develop inquiry techniques that promote, "personally significant artworks."

In contemplating proposed artistic pedagogy of college students, Salazar (2014) says the "Artistic development is neither a linear, universal, nor age-determined unfolding of intrinsic traits" (p. 72). She suggests that the construction of new knowledge occurs during, and through, the visual interactions with those with experience with the materials (Salazar, 2014). Effective art instruction not only facilitates an environment of artistic development but includes reflective teaching practices that connect meaning within the student's world (Salazar, 2014). Salazar (2014) also injects since these subjects exist in both K-12 settings as well as in secondary sceneries, studies in undergraduate teaching is both timely and relevant.

Conflicting Theories

Many art education articles and discussions among members of National Art Association (NAEA) and Foundation in Art: Theory and Education (FATE), suggest a rising concern on the importance of providing quality pedagogical practices that transfer to other classroom curriculum, especially for those learning the basics of artmaking (as cited in Milbrandt & Klein, 2008). According to Milbrandt & Klein (2008), these practices should be demonstrated not only in university art education classes but also implemented into studio instruction.

Some researchers in art education believe pre-service teachers are leaving their training with little or no instruction in contemporary art (Sweeny, 2013). Sweeny (2013) finds that these future art educators should have coursework that engages in the exploration and creating in the fine arts so they may impart these desirable traits to their students. Towards increasing the artistic development of students, Salazar (2014) suggests that those in positions of instructing others in art making should be well versed on the subject and active in the processes involved. Conversely, Thornton's (2011) view is; although the art teacher who still makes their own art reflects the value they place upon creativity, " There is no unequivocal evidence [as far as I am aware] to suggest that ability as an art teacher is dependent on also being a continuing artist" (p.35).

Still, others have written articles that theorize that the artist-teacher who first started as a trained, practicing artist is of the utmost importance to the art student (Gibson & Murray, 2009; Milbrandt & Klein, 2008; Ulvund, 2015). Ball (1990) says those who teach art to others should be proficient in a wide range of media and techniques. They should also be confident enough in their creating to be able to give real solutions in

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artmaking, as well as skilled in facilitating creative problems for students to solve (Ball, 1990). Others write that the practicing artist is fully immersed in the ever-changing, evolvable nature while creating art. To this Wright (1990) points out that the "art teacher should be consider being model versus advisor" (p. 56).

But not all researchers believe that being an artist is the only qualification indicative of a valid art teacher. Ulvund (2015) thinks that not every artist is capable or competent to teach, even if they have the desire to. Stereotypical personality traits of uniqueness, eccentricities often attributed to the artist, may not be as desirability in educators (Orsini, 1973). As suggested by Orsini, (1973) the demands of those in education such as; objectivity, generalization, unbiased judgments, may not concur with those of artmaking. So the "artist-teacher is forced to distort his concept of the artistic proves to such a degree that it is no longer real to him" (Orsini, 1973, p. 299).

These contradictory theoretical stances are not only confusing to non-art administrators, but to those in the field themselves. Many struggle to remain an active artist, others strain to include educational theories in their studio instruction. The dichotomy created by the very nature of the dualistic roles of artist-teacher is not only revealed in the data from prior studies but in the diversity of the student bodies that make up the contemporary college classroom (Gibson & Murray et al., 2009).

The Community College Student

For many, the two-year institution is a first step towards completing a four-year degree at a university (Cohen, 1988; Gradsky & Kalogrides, 2011). Community colleges are designed as open-admission institutions, where those fresh out of high school may accumulate less expensive transfer credits towards their journey to collegiate degrees

(Cohen, 1988; Grodsky & Kalogrides, 2011). However, not everybody enrolled are transfer students, community colleges often meet a variety of educational and service needs (Cohen, 1988). Along with general education courses needed for most four-year degrees, they sometimes offer vocational classes such as construction, and nursing, as well as personal enrichment classes. Ages of respondents documented in the study ranged from early adulthood to senior citizens (Cohen, 1988). This variety of student body is also reflected in the art programs. In a census taken in Cohen's (1988) study; a "sizable cohort of people seeking neither transfer or occupational studies" (p.254). In fact, twenty-two percent of the respondents stated their reasons for taking art classes was only for personal reasons (Cohen, 1988). With such a variety of individualistic representation of concerns and goals of the students, the environment of the community classroom in itself is rife in complexities.

The Community College Instructor

The artist-teachers we encounter in the community colleges are overwhelmingly non-tenured, or part-time, undervalued and underappreciated (Ward, 2014). Incongruous trends among personal in college art programs become most evident when looking at the workloads distribution in teaching assignments (Ward, 2014). In her article, Ward (2014) indicates that even though these teachers categorized as part-time, they often teach courses that are considered lower division classes with the highest enrollment numbers, and also have a significant amount of grading (Ward, 2014). Seeking to understand this phenomenon, Ward (2014) also included the climbing numbers of part-time faculty appointments, (38 percent) as they compare to non-tenured track but full-time faculty, (20 percent). With these increasing statistics, the instructor you encounter in the community

college may be questioning their career choices, as well as their roles in the institution they are employed.

Gender and Identity

One of the more interesting themes that arose from the literature review was the factor of gender, and how it affects artist-teacher identification, both among K-12 and college art instructors. The data from these studies indicated that most females classified themselves as educators first (Gibson & Murray, 2009; Milbrandt & Klein, 2008; Zwirn, 2005, 2006). In contrast, a majority of the males listed their role as an artist as their main identifying label (Gibson & Murray et al., 2009). In interviews in studies done by Zwirn (2006), as well as Milbrandt and Klein (2008), the women identified time constraints as their main reasons for not creating artworks. These interviews also revealed a recurring theme of motivations in career choice among the males. Most males sought out teaching as a way to satisfy financial stability (Zwirn, 2006). As to the time constraint to create their own artworks, the males conveyed spousal support was a significant decisive contributing factor, whereas the females in the study indicated a lack of support and not enough time, as their primary conflicting factors in creative endeavors (Zwirn 2006). Most of the women (Not so with the male interviewees) revealed they received great personal satisfaction through the creative efforts of their students and did not feel the desire to create (Milbrandt & Klein 2008; Zwirn, 2006).

In her article, Erickson (1979) talks about the popular consensus in our society that perceives the role of an artist as romantic, intuitive, and perhaps gifted. This outlook only serves to exacerbate the issue of dichotomy as it plays within the roles of the artist-teacher schema. She states that the less prestigious K-12 school setting has historically

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been one of the few areas were females have traditionally been accepted, leading to societal implications that often see these positions as, "women's work" (Erickson, 1979). Men as well as women, might distance themselves from their identity as K-12 educators, and align themselves in the "masculine" fields of artists and researchers in higher institutions (Erickson, 1979).

The Need for this Study

My review of literature for this study, indicated a shortage of information and studies done on community college teachers and their instructional practices. Salazar (2014) voiced not only her concern for the lack of enlightenment on teaching tactics in undergraduate programs, she also calls for further research that creates dialogue on what constitutes effective art instruction, and the value of art education.

Many art education researchers agree that the optimal art instructor is someone who synthesizes their roles as both artist and educator. The benefits the students receive from those who have attained a successful status as experts in their fields are substantial (Gibson & Murray, 2009; Milbrandt & Klein, 2008; Zwirn, 2005, 2006). Other art educational literature suggests a rising interest in pedagogical theories in art education, and the possible positive implications of implementing meaningful learning into higher education curricula, (FATE, n.d.; The College Board, n.d.; Salazar, 2014). Further studies could reveal positive skills such as critical thinking and inquiry-based learning so they can, in turn, be implemented into the studio classroom. However, this would take changing many existing mindsets on the desirable traits one should look for in an art educator, as well as eliminating detrimental labels imposed on current artist-teachers. Identifying and understanding how artist-teachers see themselves in their roles is

imperative towards implementing changes that can help them to synthesize these at times,

competing but very vital roles.

CHAPTER 3

METHODOLOGY

Methodology is the procedure and plan the researcher is outline for the collection, analyzing, and interpretation of data for research (Creswell, 2014). The specific perspective the researcher uses is dependent upon the material the researcher wishes to glean from the study. In this case, I sought to collect information that could be used in turn to answer the following research questions:

1. How do community college ceramic instructors manage their dualistic roles of artist/art teacher?

Sub Questions:

2. What motivates them to teach?

3. What motivates them to make art?

4. How does each role contribute to the other?

To do that I, as the researcher, framed the study using qualitative interpretive methods (Creswell, 2014). Creswell (2014) refers to qualitative research as the inductive building of themes evolving from data collected in participants' settings so, that the researcher gains a greater understanding of meaning as it pertains towards answering the research questions (p.3). So, in keeping with this goal, the data for this study was collected using qualitative case-study interviews, field notes, documents and observations of willing participants (Davenport & O'Conner, 2014). This approach in methodology is appropriate according to Davenport & O'Connor (2014) who say, "case studies main attributes is to understand unique circumstances and complexities of an individual case."

The use of case study methods allows significant insight into the particular nuances that exist in teaching art to others and is especially fitting in the community college realm.

The study

I received my IRB approval on January 18th, 2018, and is included as evidence in Appendix A. The review of literature had already begun upon receiving my level pass of the Qualifying Research Proposal on April 27nd, 2017. Recruitment of participants began in January 2018, by compiling a list of community college ceramic instructors in Arizona from the institution's websites. From this, I assembled a list of faculty with contact information and emailed IRB approved recruitment script to all of the ceramic instructors from my collected list. To try and obtain diversity in participant contextual considerations, I included community college ceramic instructors from also two rural Arizona counties; Navajo, and Yavapai. From the initial recruitment emails, I chose the contributors according to their affirmative responses, willingness, and ability to participate in the short window of time allowed for data gathering. I had initially sought to include an even number of males to females. However, only two of the six males I asked responded positively to my recruitment tactics. From the initial twelve recruitment emails sent, six were chosen, four females, and two males. I felt by including the two additional females, a significant depth of data would be added to the study.

After receiving the consent forms from each of my participants, I set one-hour appointments with each of them for the interviews, with additional time allocated for classroom observations. The interviews and classroom observations were conducted over a four week period starting January 24th, 2018 with the last concluding on February 14th,

2018. The compiling of field notes, pictures, and artist statements were completed on February 28th, 2018.

Data Collection

Data collection is the system of information the researcher uses to gather and measure material towards answering research questions. There are many ways the researcher may collect data in qualitative research. In this study I used field notes, participant biographies, observations, interviews, mapping of labs, and analysis of contributor artworks to provide a thick description and in-depth understanding of the research topics.

Observations and Field Notes

To obtain a sense of how the participants' synthesize or gravitate towards their roles as artists-teachers, I found it necessary to perform observations of the participants in their classroom settings. Davenport and O'Connor liken the role of research observation to that of an artist painting a portraiture, the illustrator to achieve a likeness of the subject, needs to make careful observations of physical and character traits of their subject, so in turn the researcher in order to create an adequate description of the person, situation, or phenomena in the case study (2014). In this study I served as a participant observer, I was able to watch how the study contributors interacted with their students, and how they presented themselves to the classes. Participant observation is the method used in a qualitative method based ethnographical research. It is the means that the researcher observes the participants' in their environment, to gain a hands-on understanding of the phenomena. Stokrocki, (1997) states that participant observation may take on some multiple faceted avenues of methods, and variables.

By using field notes, I was able to record my first impressions, informal conversations between teacher and students, teaching tactics, as well as remarking on the physical condition of individual ceramic labs. The notes also included data on the number, gender, and ages of the teacher's students. The use of observations and field notes provided one section towards a triangulation of data collected.

Interviews

Interviews are useful in obtaining a depth of information or gathering the participants' story which in turn can be coded and analyzed for emergent themes and then assimilated to address the research topics (Creswell, 2014). It is especially useful in uncovering personal meaning and particular insight on the study's issues. The interview in this study, included open-ended interactive questions. I, as the interviewer, implemented active listening tactics that allowed the discussion to become a dialogue between both parties. These methods allowed for a free flow of information to be exchanged between interviewer and interviewee. I conceived questions that not only address target data towards answering the research questions but provided avenues to explore participants' ideology and allowed contribution of their voices into the conversation (see Appendix B). The interviews lasted from forty to over sixty minutes. Allowing enough time for the participants to answer each question openly and thoughtfully, and was key to providing personal augmentation to the experience. Five of the six interviews were conducted one-on-one, in between classes in the campus offices the participants' work. The sixth participant invited me into her home two hours before her scheduled class. It was located within ten miles of the campus she was employed at, and the interview conducted two hours before class observation. I began each of the

sessions by asking the interviewees' permission to record the conversation. I reminded them that the transcribed recordings would then be sent to them via email for member checking. Additionally, I revealed my intentions to change their names, and they also had the right to refuse any questions.

I began the process by asking them personal contextual information such as; what university did they graduate from, and what they did after graduation. I felt by asking these background questions; I would familiarize myself with the participants and begin to develop a flow of conversation. I followed this line of interview methods, with an open-ended series of questions regarding their future aspirations, theoretical educational stances, and teaching practices. When required for clarification, I would interject prompts such as, "Could you give me an example of what gender the realm females have trouble breaking into," and "Could you explain a little more." My goal as the interviewer was not only to establish an open dialogue, but provide a platform where the interviewee's voice would be used in a vibrant exchange of information with which I could address the research topics. Upon completion of this process, I asked each contributor if they had any questions for me, which, I in turn, answered, and thanked them for their time.

Documents and Artworks

The third stage of data collection was provided by the gathering and analysis of participants' artworks, artist statements, artist websites, exhibition information, and field notes. By using various methods of data collection, I sought to cross reference the evidence gathered, to obtain a greater understanding of the research topics from differing perspectives.

During the interview process, I asked each participant to provide me an image and or link to an artwork of their choice for me to include in the study. Three of the participants emailed me images, and the remaining three I took pictures of work during the interview process. Five of the six participants also included artist statements, either by sending me website links or by emailing the documents directly. By seeking information from multiple perspectives using differing data collection techniques, I sought out data triangulation from which to analyze the data from several angles (Davenport & O'Connor, 2014).

Upon completion of the data collection phase of the study, I transcribed interviews and field notes, which I then sent back to the participants for member checking. The interviews, space-mapping of participants' ceramic labs, analysis of members' artworks, observations, along with interviews and notes, all served in providing information and a thick description from which to conclude.

Coding and Analysis

The content analysis used in this study consists of the comparative analysis of data from information obtained from participants' interviews, field notes, observations, and documents. According to Stokrocki (2014), content analysis is when the researcher is discovering concepts and themes from within the data. The material revealed several themes that where then compared with the review of literature which in turn served to validate the findings.

Comparative Analysis

Comparative analysis is the process of comparing two or more items, processes, sets of data, to discover patterns or to validate the information uncovered during the

research process (Marzilli-Miraglia & Smilan, 2014). The procedure was used to winnow and compare participant answers to the interview questions. Upon completion of the interviews, data was condensed and color-coded according to like answers to the interview questions (See example in Appendix D, Table 1). The responses were then compared and summarized into themes (See example in Appendix D, Table 1). This information was then used to relate my findings into categories such as motivations, perceived values of role, and conflict within roles, which is discussed in the following chapters.

The constant comparative method was used to analyze the data, along with member checking for accuracy. I first condensed or winnowed the information from the interviews, placing the data into boxes, as they correlated with the interview questions. Using open coding techniques, I highlighted in color similar answers, words, meanings or phrases (Davenport & O'Connor, 2014). This process is commonly used in qualitative research when cataloging or looking for patterns from which themes for discussion are developed from (Creswell, 2014; Davenport & O'Connor, 2014).

Role of Researcher

As the researcher in qualitative research, my role as the sole instrument for data collection obliges me to reveal any personal bias, values and postulations I bring to this study (Creswell, 2014). My experiences have shaped my opinions, so my interpretations have naturally been influenced by my bias. Even though every effort has been made to remain diligent and objective, my understandings are based on my years as an female undergraduate, and graduate student in Art Education.

In the role as researcher, I conducted audio recorded, open-ended, semi-structured interviews, and took copious field notes. In doing, personal information was revealed, and it is my responsibility as the researcher to make sure all the participants not only understood the procedures, and it's my obligation to protect their confidentiality.

Analysis of Participants Artworks and Documents

Analyzing participants' artworks, along with any artist statements made available, provided rich insight into their inspirations, aspirations, even how they identify themselves through their artworks. Art is a form of communication, and as such, including artworks of the artist-teachers contributors, added a greater depth of information towards analyzation of research data. By allowing the subjects to choose which artworks included, not only provided their voice in the conversation but helped to reduce bias on my part as the researcher.

Reviewing other documents such as participant artworks can provide unique richness to qualitative research's ultimate goal of deep understanding of the study's topics. Interpreting visual imagery should not be used solely as the bases from which data is used as a conclusion because it is subjective to the interpretation and bias of the researcher (Torres-Eca, 2014). But if used in conjunction with other data collection methods, it adds a unique richness towards understanding participants' positions and uncovering explicit and implicit messages (Torres-Eca, 2014).

I started this process by writing a short description of the image. I then looked for a subject matter, stylization, representation of symbols, themes, as well as any metaphors or contextual, cultural considerations. By comparing these traits to information obtained

from the provided artist statements, allowed me to form a short narrative interpretation of the participants' artworks.

Limitations

Limitations are the findings that are out of the control of the researcher. In the case of this study, time constraints on both the researcher's and participants' parts during the interview phase may have influenced how deep the interviewee's answered some of the open-ended questions. Given more time, some of the interviewee's answers might have provided greater detail with which to answer the research questions. Real-time constraints placed upon the study by the deadlines set forth for the completion of the paper also influenced the depth and scope of which data could be compiled and reported.

The study's participants included four female and two male subjects. This lopsided number of gender was bound by the positive responses received from two of the six male's I tried to recruit. Inherently we all bring a particular bias to any experience we partake in. Even as I tried as much as possible to remain impartial while conducting this study, my own bias especially so as a feminist must be revealed and taken into account.

Delimitation

Delimitation are the boundaries placed upon the study that could of had an impact on the outcome. For instance, because of time limitations, I chose not to interview the students of the participant instructors. Including them may have served to enrich the data on how well the teacher employs their instruction within their dualistic roles of artist-teacher. However, since my study focuses on how the participant identified themselves from their perspectives and given the time limits to perform this study, I chose to exclude them.

Also for the same reason of time to complete the research, I also chose not to make a comparison between university and community college professors. In doing so, I realize informational shortcomings in my study from the perspectives of a more significant cross-section of the artist-teachers identities in post-secondary education.

After reading literature on the unbalanced ratio of females to males in art education classes, (Nearly 3 to 1 according to Collins, 1995) and the continued disparity in gender representation in hierarchical professorship positions, I performed my quasi-experimental method survey on the gender of professors in collegiate ceramics (Cook, 2012; Collins,1995; Wright, 2006). Holosko and Thyer (2013) define quasi-experimental as a research tool in which the comparison group is not created randomly, but its purpose is to control a variable, (in this case gender) to test a postulation (p. 60). To test the hypothesis presented in these articles, I searched for correlations between the information from the review of the literature and contemporary data sets, using surveys to record both the number and gender of ceramic professors according to their full or part-time positions. To obtain a casual comparative[1] quasi-grouping, I researched the websites of 12 of the *U.S. News & Reports* 2016 top Graduate Ceramic programs (see Table A1) (Brewer, 2014). I then compiled statistics from a survey of community college ceramic instructors in Arizona, acquiring faculty information from their respective websites (see Table A2). Brewer (2014) states using the facts provided by surveys in a comparison group is not only acceptable but recommended as a practical method when searching for relationships within the data collected.

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[1] According to Brewer (2014), casual comparative is used to review post occurring elements to uncover the cause.

Research Participants and Context

I initiated collecting data using qualitative methods of interviews, observations and taking copious field notes by visiting the classrooms of the artists-teachers. The interviews were conducted face to face, privately, either in participant offices on campus or in the case of two of my participants, in their homes. Going out into the field not only made it convenient for the contributors, but it also provided additional data on the environment in which they live and work. The researcher asked and received verbal permission to audio record the interviews before the action commenced.

For this study, I focused on six ceramic professors from four community colleges in Arizona. They were all active professional artists who also taught ceramic classes on either full or part-time bases. Three of the contributors teach at the same community college, two other members are located at other institutions in the same metropolitan area, and the sixth participant teaches at a college in a rural setting. Except for the rural artist-teacher, the participants' work in departments that have more than one ceramic instructor. Three of the participants are classified as adjunct, or non-tenured members of the faculty, while three hold full professorship positions. Two of the full-time instructors are also head of their departments, and the rural artist-teacher is the only member of the ceramic's faculty at the facility.

CHAPTER 4

FINDINGS

The collection and analysis of data suggest that the level of support, satisfaction, the perception of value and conflict within the dualistic roles of artist-teachers was contingent upon many factors. Among the considerations was the way artist-teachers prepared for their careers they now hold, and what professional development they have attended, as well as the individual perception of value the contributor held on their teaching roles. Overriding hindrances of time and money, as well as societal implications of gender, were also indicated. Arising from the data was the realization that to successfully synthesize their dualistic schema as artist-educators, is dependent on a re-evaluation of worth the individual places upon each role. To complete that transformation includes the rebalancing of career goals that include both artistic as well as instructional professional development activities.

I offer as evidence here in my findings: contextual and pertinent background information on participants, synopsis of field observations, summarizations of information from the interviews, as well as photographs, and data tables located in the appendix section. I have also included information that confirms the continuing gender disparity among full and part-time professorship positions in the United States. Contextual information on the participants along with demographical information on the colleges they work at also provided in the following sections.

Context of Colleges and Participants

First College

Figure 1. Photograph of First College (Keele, 2018).

The first institute I visited was the location where three of the six participants in this study taught at. It is located in a suburb of a large metropolitan area in Arizona. The ethnicity of the student body consists of 47 percent Caucasian, 28 percent Hispanic, seven percent other/not specified, six percent black, five percent Asian/Pacific Islander, four percent American/Alaskan Native, and three percent listed two or more races (Mesa Community College, 2017). As of fall 2017, the college reported that the average age of the populous of 20,424 students was 25 (Mesa Community College, 2017). According to the enrollment statistics, 52 percent of the student body was female, while 47 percent were male, which out of 69 percent took classes part-time, and the remaining 31 percent were full-time (Mesa Community College, 2017). They offer several Associates of Arts degrees, including one in Fine Arts, which they state, will transfer to four-year institutions.

The school's Fine Arts department is comprised of several large buildings that are devoted to the fields of visual, musical, and performing arts. In addition to academic classes, the institution offers community workshops, musical productions, as well as visual art shows, and a new art gallery.

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The ceramics lab was in a stand-alone building adjacent to the more substantial two-dimensional arts and performing arts buildings. It included two fenced kiln yards on either side of the main ceramic room. The lab itself was crowded and busy with students, instructors and equipment. It contained a slab roller, ten electric wheels, glazing mixing/application areas, student shelves, and enough work tables with stools to accommodate full ceramic classes. The firing of ceramic works is done in either several electric kilns or in the new gas kilns. The students and instructors seemed to adjust to these tight quarters, performing a type of rhythmic movement within its space. The lab, though nothing fancy, was sufficiently equipped to provide the students with everything students may need in a ceramic education.

Participants

Jessica

The first interview was held in a private office that was communally used by all the adjunct instructors in the building. Jessica, classified as an adjunct professor, teaches two classes at the college; one during the day and the other in the evening. Each of the sessions lasting approximately two hours and forty-five minutes, and meet twice a week. Before becoming an artist-teacher, Jessica spent her early adult life as a professional ceramic artist. She realized that she was a "frustrated teacher at heart" who because of financial reasons, returned to a university to obtain her Master in Fine Arts degree in 2004. After graduation she was hired in her current position, where she has been for the past thirteen years. Jessica in her off time is constructing a new art studio in her home, so she may continue her pursuits in making and exhibiting her artwork.

Leslie

The second interview was with Leslie, the head of the ceramics department. She is a veteran artist-teacher with thirty-four years in the same position she now holds. She has witnessed growth and many changes. Leslie was instrumental in obtaining the funding to build the department to what it is today. She oversees three other ceramic instructors, two lab technicians and between one hundred to one hundred and thirty students come through her department every semester. Leslie teaches three of the ceramic classes, two during the day, and one in the evening. She also revealed that she had just come off of a semester-long sabbatical where she worked on a creative project to help guide community college art instructors in their future pedagogy. Leslie obtained her Master in Fine Arts in 1983.

Justin

The third and last contributor from this college received his Master in Fine Arts degree in 1996. Upon completing his education, he began working in various positions with many potters, most of them colleagues or "buddies of my Dad's" (according to Justin, his father was well-known ceramist in the late twentieth-century). Also, like his father, he said he, "kind of fell into teaching". He began this career by instructing grade school children in English as a second language. He soon realized teaching English was not for him; he left, and obtained a position teaching art in a K-8 grade school. Justin was not entirely happy with that age group, so he continued to look for a new position and finally received an offer from the community college where he is now located. He instructs two ceramic classes Mondays and Wednesdays and supplements his income by teaching other ceramic courses at another institute, two more days a week.

Second College

Figure 2. Photograph of Second College (Keele, 2018).

The second campus I visited was located in a different region within the same metropolitan area in Arizona as the first campus. Under the same umbrella as the first community college, it also offers a variety of Fine Arts classes as well as an transferable Associate of Fine Arts degree (Paradise Valley Community College, n.d.). The college's student body, with a little over half of the population of the first college, 9,477. From which, 53 percent are Caucasian, one percent American Indian, three percent Asian/Pacific Islander, four percent African American, 16 percent Hispanic, and 23 percent undisclosed (Paradise Valley Community College, 2018). Of these students, 30 percent enrolled full-time, 70 percent part-time, while 43 percent are male and 56 percent are female (Paradise Valley Community College, 2018).

The newly constructed ceramics lab, located in a stand-alone building, which happens to be next door to the campus performing and theatre arts buildings. Large and airy, the work area houses eight work tables and ten electric throwing wheels. Bright natural light enters the work area by a wall of windows along one wall. There is also an office, photography room, restrooms, storage areas, glaze mixing, and clay drying rooms. Each room outfitted with new, state of the art equipment. Two glass doors open up into a

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large kiln yard, where rows of lockers, work/glaze tables, wedging tables, slab rollers, electric, and gas kilns are kept. Along the back quarter of the space contains equipment and glass kilns for the newly added glass blowing classes.

Dennis

My interview with Dennis was conducted in his office in the performing arts center on campus. Dennis indicated that he graduated with a Bachelor of Fine Arts degree in painting in 1976. He had also taken a few elective credits in ceramics, and realized he liked working in the ceramic medium; he went to work for a small production pottery back east. Dennis stated that he soon grew tired of making just "dog bowls" and pushed himself and started making more extensively sized vessels. Concerned that he would end up as a production pottery the rest of his life, he applied and accepted into a university graduate ceramics program. Upon receiving his degree, Dennis went to work teaching middle school and high school art classes. He indicated his lack of patience with the younger children along with a desire for greater opportunities as his motivation to change the ages he taught. He obtained a part-time position at another community college before receiving his current position as full-time department head in 2013.

Dennis designed the ceramics lab he currently teaches in with bond money made available through the community college. He teaches four ceramic classes Monday through Thursday, each lasting around two hours and forty-five minutes. As department head, he oversees two other adjunct instructors and two lab technicians. Dennis also revealed that he had recently traveled for professional development to Bosnia, and he hoped to add artist exchanges between the Balkans and the college.

Third College

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Figure 3. Photograph of the Third College (Keele, 2018).

The third campus is located in a mountainous community in rural Arizona. Information listed on the college's website state they offer seven Associate of Arts degrees; however, none of them in the area of Fine Arts (Northland Pioneer Community College, 2016). They claim to have a student body of 8,000, which is spread over four campuses and five centers, covering two counties (Northland Pioneer Community College, 2016). Their student body comprises of 24 percent full-time students and 76 percent part-time learners. They represent cultural diversity from which 45 percent are Caucasian, 36 percent American/Alaskan Indian, 12 percent Hispanic, one percent African American, two percent are two or more races, one percent Asian, and three percent unspecified (Northland Pioneer Community College, 2016). Of these students, 58 percent are female, and 42 percent are male (Northland Pioneer Community College, 2016).

Even though there are no fine arts degrees, the institute offers several classes in painting, drawing, ceramics, photography, and metal art (Northland Pioneer Community College, 2016). The art classes are offered at three of their campuses, and the Ceramics lab located in the districts largest town (Northland Pioneer Community College, 2016).

The extremely clean and organized, especially for a ceramics lab is contained within a building that also houses other offices and general education classes. From the entrance in the hallway, you enter a large workroom that contains seven work tables, two slab rollers, a wedging table, one foot powered and ten electric pottery throwing wheels. Spacious cupboards line the outside walls, where faculty and students store their tools, supplies and art work. There are numerous sinks and storage cabinets, as well as rooms for glazing and storage of clay and ingredients to make glazes. A door leads out into the kiln yard, which houses several electric kilns, as well as one large gas kiln. Even though it was the smallest of the institutions I visited, the ceramic lab itself is well equipped and maintained.

Marci

I interviewed Marci in her office, which neighbors the ceramics lab. She stated that after receiving her Master in Fine Arts degree in 2008, she initially pursued a career as a ceramics artist. After obtaining a year's residency as Marci describes, "In a poor, rural of Tennessee," she soon realized that the economy at the time, especially for artists, "was not at a great point" and she sought out teaching positions. She stayed in the area teaching in various locations, mostly to younger children. She received an offer in Florida to teach part-time at a community college. It was from here that Marci applied and got her current position teaching ceramics full-time, and is the only ceramic instructor for the college in 2011. She currently teaches only one ceramic class that meets twice a week for two and a half hours. In addition, Marci instructs classes in arts history and art appreciation. She has also filled her schedule with drawing and photography classes.

Marci actively produces and exhibits her artwork; she also leads workshops in her off time during the summers.

Fourth College

Figure 4. Photograph of the Fourth College (Keele, 2018).

The last school I visited during this study, also happened to be the largest, both in physical size, (52 acres) and by population (28,000). Located within a large metropolitan area in Arizona, the majority of the student body is enrolled part-time (76 percent), while 24 percent are registered full-time (Phoenix College, 2017) attendees. Females make up 64 percent of the students, while 35 percent are male, and one percent undeclared (Phoenix College, 2017). The cultural diversity of this institute represented by 48 percent Hispanic, 26 percent Caucasian, 10 percent African American, nine percent non-specified, four percent Asian, and three percent American Indian (Phoenix College, 2017) populace. The school's fact sheet indicates over 150 degrees and certificates are offered, which include three within the Fine Arts area (Phoenix College, 2017).

The ceramic lab is located downstairs in the wing of a very large two-story building complex. The building also houses classrooms for the instruction of painting, drawing, design, lost wax casting, sculpture, welding, and printmaking (Phoenix College,

2017). You may enter the ceramic lab from one of two entrances located at opposite ends of the facility. Seven work tables are centered within the large open workspace. There is significant floor to ceiling wooden cubbies and shelves all along one wall. Facing north of the workspace is twenty throwing pottery wheels, (Including left handed, standing, and handicap equipped pottery wheels) more work tables, a slab roller, and a cement wedging table. A separate state of the art ventilated glaze mixing room was adjacent to the lab, and a separated area for both cone 10 and cone six glaze applications. Connected to this was an enclosed room that housed several various sized electric kilns each with their ventilation hoods and a central exhaust system. Through large roll-up doors was a fenced, spacious gas kiln yard which contains three large gas kilns, as well as a separate raku kiln and reduction area. Rivaling any large universities ceramic department I have witnessed, this facility is extremely well equipped, and maintained. Thus, demonstrating active support from both the administration and the community of this sizable and vibrant arts department.

Penny

Penny graduated with her Master in Fine Arts in 1987 from a western university. She began her career as an artist, but stating the need to supplement her income; she started teaching classes at a community arts center. Penny stayed in that position, instructing ceramic students for the next ten years, augmenting it with a few courses at a local community college. Eight years ago, Penny and her family moved to the area she now lives in, and was immediately hired in her current part-time position at the college. She has always maintained an active studio practice, stating that the market for her work

has always been pretty good, both locally as well as in her previous places of residence. Penny says that she keeps busy with her art sales, private and public commission work.

Class Observation and First Impressions

Using qualitative processes of observation and field notes, allowed me as the observer, to witness the intricate exchanges that often occurs between a teacher and their students in the familiarity of their classroom. Emerging concepts from the analysis of the data content include: participant teaching approaches, instructional techniques, student engagement, and classroom environment.

Teaching Approaches

In-process appraisal and guidance procedures were the dominant forms of instruction used in the classes I observed. For three of the six participants, this informal evaluation process took up nearly sixty percent of the class time. Jessica's method of instruction was split evenly between the in-process appraisal and lecture/demonstration time. The remaining participants' Marci and Justin, spent thirty percent of their time with their informal evaluations.

The attitudes the participants used during this process differed by both their personality as well as their conceptualization of role as instructors. Leslie and Penny both used an informal approach in their interactions with their students. They were friendly and patient carefully listening to their students, after which they offered advisement on ways to improve students' work, or identifying particular problem areas. They also offered many suggestions for research and ideas that could enhance their students' projects.

Even though half of Jessica's time in class included in-process appraisal and lecture techniques, her instructional approach was somewhat formal in style. Her students presented her with drawings of projects for evaluations and approval from which Jessica offered suggestions for improvement on design elements, and encouraged others to dig deeper for inspiration. Throughout the course of the class, she would stop and address each student formally, "What is your procedure?" and "Demonstrate your ideology," she modeled her in-process assessments in a format usually found during studio class critiques. The majority of Marci's class time was spent in a lecture and demonstration format. The observation conducted over only one class, the timing of the activity may or may not change if witnessed over several class periods. During the in-process appraisal, several students did approach her for advice. However, most sought verbal approval such as, "Is this right?" or "Is this o.k.?". Marci did interject concerns for problem areas and offered advice for a few of her students.

Dennis did spend quite a bit of time conducting his in-process evaluations. His approach was business-like, devoid of the informal exchanges witnessed in the other participants' interactions with students. For example, when one of his students didn't seem to understand his direction, he would become impatient, even firm, "You make me tired, look, lean over it, look down into it," or he would also demonstrate directly on the student's work what he meant. Justin also used the in-process appraisals, however, he conversed the entirety of his class time with his students informally, only occasionally addressing their work. His students would approach him, either with a question, or a discussion topic, from which he would offer technical advice while he was working on his artwork.

While most of the artist-teachers engaged in technical skill demonstrations, some also spend quite a bit of time lecturing. Leslie and Penny's demonstrations were an interactive inquiry- based style of presentation. They often prompted the students by asking questions like, "What comes next? "or "What three things make up a glaze?" and "What is the purpose of keeping my body over the wheel?". By actively engaging the students using this method, the sessions took on a more conversational style, where the learner was an essential active contributor in the exchanges of information. Dennis, Marci, and Jessica spent a considerable amount of their demonstration time in the traditional lecture and listener method of instruction. Dennis insisted his students wait until the end of his presentation to ask questions, wishing to impart his information without interruption. Jessica's class did ask questions during the presentation, but seemed overwhelmed by the amount of data presented to them. Marci asked for questions at the end of her presentation, but the students just all stood there unengaged, even bored.

Instructional Techniques

The participants' in this study all used material and skill acquisition substantive teaching strategies and methods used in the ceramic medium. Conversely, their teaching techniques differed by the individualized posturing role from which they chose to conduct their classes. Leslie, Penny, and Jessica all employed studio instructional methods. They facilitated environments based on the apprentice-teacher model where the learner and instructor are engaged in a mutual discovery and inquiry method of transfer of information and learning. Leslie encouraged her students to delve into research while creating their designs. She asked them to explore contextual historical and cultural elements relevant to their project, as well as consider the functionality and contemporary

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use of the object. Leslie would often present her ideas on their level, as a model from which they connect and understand. By saying, "Even though I don't like every piece I make, I am happiest when I have done everything I can in designing it," she demonstrates for her students some of the thought processes artist use when creating their works.

Penny and Jessica both pushed their students beyond the familiar and ordinary examples often seen in beginning ceramic students. They would present their learners with complex artist thought processes and design principles. Jessica, while conducting an informal appraisal on student's slab constructed sphere projects, asked her students to start "Thinking outside the sphere," and "How can I change the shape of the sphere," or "How can I interact with this sphere?" Penny not only demonstrated skill and techniques traits needed to create a slab constructed chair, but she also discussed conceptual traits artist used when designing. She asked them to contemplate the form, to push the boundaries, explore and change the space it creates. Penny asked her pupils to observe, "This chair, how it transforms the human body from standing to sitting," and to contemplate form, "The chair sitting on the floor is one shape when flipped over it's another."

Dennis used more traditional studio instructional methods when presenting his lecture and technique based lessons. His stance highlighted the teacher as master, student as apprentice models were the experienced imparted his knowledge onto the learner. While he was well prepared and thick with skill and techniques, Dennis's demonstration was rigid and formal in style. When a student tried to ask a question during the demonstration, Dennis quickly stopped, looked directly at him and said, "Hold all questions until the end." After another pupil again tried to ask for clarification, he

repeated, "Hold your questions until the end o.k. ?" After the demonstrating concluded, a few students did ask questions, but those who had tried earlier refrained from repeating theirs. Dennis although extremely capable as well as knowledgeable on procedures and skills in the ceramic medium, he seemed at times unapproachable and rigid.

Marci also relied on the traditional I am the master; you are the apprentice model of studio instruction. As she entered the room, she announced what the students should all be working on their projects, adding, "They need to be finished, glazed, fired, everything to receive a good grade," even though the class syllabus is highlighted, and posted on a bulletin board in class. She then asked, "Does anybody need my help" which only one student raised his or her hand. These remarks immediately upon entering the room seemed to put the students on edge, and the environment in the classroom was stressful.

Marci's demonstration was strictly lecture based. She went into complete in-depth description of glazes and their techniques, but without any interaction between teacher and learner, the session was long and tedious. Upon conclusion, Marci asked, "Are there any questions," this was met with dead silence. Afterward, Marci visited with her students individually, performing in-process evaluations, offering positive advice and suggestions. The exchange between Marci and her pupils conducted in a professional business-like manner lacked any genuine personal connections.

In stark contrast was the approach Justin adopted to classroom instruction. He used an informal laissez-faire style of teaching attitude. Miller (2011) describes this laissez-faire educating style as instruction free from evaluation and coercion, where learners acquire information outside the confines of curricula and power exemplars. Through this philosophy, Justin creates a community where students and instructor

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interact like friends, and the work is presented as a form of play where everyone has equal value and input. In fact, when I arrived, Justin was out, getting lunch for himself, as well as a few of his students. There was no real beginning to the class; people just informally approached Justin with a question, or just to converse with him.

Justin stated that for him instructional approach was about "Having fun" and his students should remember "The clay will respond to what you want, so stay happy, and sometimes that means lowering your standards to stay happy". During his informal in-process evaluations, he often encouraged his students to just " keep at it" and adding philosophical phrases such as, "Don't be afraid. Clay listens to your energy if you have bad energy you'll probably not make anything good that day". His students seemed to enjoy their sessions with him, but, without any apparent objectives, the class seemed disorganized, and some students may not receive the direction they wanted upon which they could improve their skills as artists.

Participant Artworks

As previously mentioned, interpretations of visual imagery are highly subjective by the opinions and bias of the researcher. Stokrocki (1997) defines interpretations as the acknowledgment of tangible perceptions, and the rebuilding of meaning through language. Through this lens, I sought to provide additional data that would inform the study on how the participants' referenced their role identification through traits revealed in their artworks. Eisner (2001) suggests that artists create from two sources, *sense* and *reference*, he explains that "Sense refers to the feel a form evokes, the emotional state or quality of experience the work engenders" and "Reference refers to something the work refers to" (p.139). Highly suggestive inferences from visual analysis of artworks should

not be used solely as a basis from which to conclude, but rather as an additional strand of data collection (Torres-Eca, 2014). It is a unique tool through which participant intricacies may be revealed, and it also lends a unique voice to the story (Torres-Eca, 2014).

Jessica

Ground Work, 4 x 7 x 13

Figure 5: Photograph of Jessica's Artwork (Personal communication, 2018).

Jessica's ceramic, hand built, glazed sculpture realistically depicts the hands of its creator in a narrative display of philosophical scholarship. She states in her biography that she often uses hands in a metamorphic representation that symbolizes herself as the creator, the importer of information, and seeds as the representation of knowledge (Jessica, personal communications, January 18, 2018). By studying the artwork using these metaphors, Jessica identifies with her current teaching environment from her hand she spills forth acquired information, in the hope of transferring her love of learning onto her students.

Leslie

Figure 6: Photograph of Leslie's Artwork. (Keele, 2018).

Leslie's explains ceramics as, "It's all about the glaze and the material." Quite an appropriate statement when I considered the attributes of Leslie's artwork. The asymmetrical large, wheel thrown, altered, non-representational vessel showcases the materials and process used to create it. The brush strokes created in the glaze application are still very evident, thus highlighting the artists' touch upon the surface. By continuing the application of glaze inside the bowl, the artist invites the viewer to look inside, perhaps even metaphorically welcoming the viewer into her world. The work's loose, unceremonious form, evokes comfort, a sense of someone who is both confident and at ease within their place in her world.

Justin

Image 7: Photograph of Justin's Artwork. (Keele, 2018).

The value Justin places in his pursuit of fun and play are quite evident in his artwork. This unfinished ceramic human bust is a caricature of an older balding man, actively engaged in the emotion of laughter. The loose representation of the human head, abstracted chunks of clay in the beard and mustache, and the non-formal rough surface treatment is all inductive of someone who is a nonconformist. Also, indicative of his nonconformist outlook is evidenced through the rough surface treatment, a pushback from the smoothness and clean lines often demonstrated in many classical sculptures. The artwork looks hurriedly put together, but it still contains enough information so that the viewer knows what the subject matter is, as well as the intentions of the artist.

Dennis

Image 8: Photograph of Dennis's Artwork. (Keele, 2018).

In Dennis's artist statements, along with our discussion during the interview, mentioned several times that through art he tries to "make sense of what is happening in his world around him". He also says that through travels outside the United States, he has made many connections to other artists from many cultures. Dennis demonstrates his worldly view through this hand-built ceramic artwork. You get a sense for the acculturation that often occurs when two different societies have contact, and one tries to overshadow the other. He metaphorically uses a large white glazed hand to represent an oppressive western culture, grasping smaller different colored human figures. By maintaining a firm grasp, the hand encroaches upon them, and their color begins to change to white as it near the fingers, representing the assimilation of cultural traits that have historically occurred when another civilization imposes their values upon them. Dennis's political views accrued through his travels are clearly evident when studying his artwork.

Marci

Image 9: Photograph of Marci's Artwork. (Keele, 2018).

Through this metaphoric representation, Marci in narrative form depicts both mood and emotion. The woman seems vulnerably naked, legs and hands folded inward, feet drawn up, in a stance reminiscent of someone protecting their soft inner torso area. Balanced only on her buttocks, the subject could be engaged in the motion of rocking to and fro, perhaps in the activity of self-soothing. She holds soft material between her hands and a pair of significant antlers, painted blue, instead of the usual white. Blue if often considered a calming color, symbolizing the comforting affect nature has upon her. The face is depicted by a pinched, perplexed, bewildered state of emotion, with eyes wide peering out from the protective shell of limbs and antlers. The eyes and cheeks are colored red, as they would appear after a long bout of crying.

Marci in her artist statement hints at the narrative subjectivity she often depicts in her work. She states she experiments with different modes of self-expression, alternating between the submissive and threatening, in an unconscious projected sense of self.

Penny

Image 10: Photograph of Penny's Artwork. (Keele, 2018).

This sizable ceramic earthenware vessel, hand painted with colored slips and glazes is very reminiscent of Southwest Native American pottery. Using slab and coil construction, Penny commemorates the process of creating ceramic work. By allowing the cracks, broken pieces, and glaze drips to remain, she also celebrate the failures, allowing them to become visual elements of the design. Rising from the broken shards at its feet, the size of the vessel provides evidence to the viewer of the importance she places on learning from her failures and accomplishing her goals. Penny refers to this idea in her artist statement when she states, "History resonates within our creations." By referencing historical Native American pottery, Penny through her artwork as metaphor, states that she wishes to take her place in history by "Making a Mark" in society.

Interviews

Interviews, an important data collection tool, was paramount in providing information from which I used to analyzed, categorized and coded them according to similar answers (Exampled in Appendix C). Within these categories are different perspectives used by the participants based on biases obtained through an individual's life experiences, and revealed through open dialogue sessions. By using winnowing and coding techniques, several common themes arose from the information they provided. Winnowing, or the process of focusing on only the pertinent information as it relates to the study while dismissing unrelated materials, is appropriate when considering the rich thickness of the data often collected in qualitative studies (Creswell, 2014). Themes of interviewee's motivations to teach, revelations on their perspective of value placed upon their dual roles, conflict experienced within those roles, and gender issues will be discussed in the following section.

Motivations

All of the participants revealed they had started out in their careers as professional artists. They stated that after receiving their Master in Fine Arts degrees, they soon began to seek jobs in teaching, mostly for financial reasons. To address job satisfaction, the question posed about remaining in their current positions was affirmatory answered by four of the six participants. Of these, two of the participants indicated they worked as part-time instructors, and liked the free time the position afforded them to make their art. Of those who reacted negatively in remaining, one stated they needed to make more money full-time. The other wished to move, "Someplace less isolated, with more artists and culture."

In regards to creating their artworks, all participants stated that it was important for artist-teachers to remain actively engaged in creating. Leslie and Jessica believe although active art making isn't a requirement for art teachers, they should remain well-informed on contemporary artistic concepts and creativity methods. Another participant said that she should continue to make art because, "Making art makes me a happier, more patient teacher." When asked about their future goals five of the six interviewees named artistic goals such as upcoming shows, workshops, or collaborations they wished to attend. When queried about their accomplishments, they all cited artistic achievements that ran them gambit of museum displays to receivership of the Governor's Award for the Arts.

While discussing their motivations to remain in the teaching field, many of the participants' revealed that they valued their interactions with students. They also remain in a studio environment because it provides an artistic community and dialogue. Justin, Penny, Jessica, and Leslie all remarked that building a community and connections in the classroom as their primary instructional goal. Leslie and Dennis said building and presenting creative theories were essential traits in their pedagogical practice. Dennis added that "Traveling to other countries and meeting other artists has inspired me to change my primary focus from technique building to creative concepts." It can be summed up, these artist-teachers for the most part, sought out and stayed within their current positions because of financial considerations, but over time they have realized and enjoyed the benefits provided by interactions with their students, as well as working within a creative environment in the classroom.

Perceived Values of Roles

The answers provided by the interviews indicate a differencing of values placed by the participants, upon each role in the artist-teacher schema. While answering questions on naming some short and long-term goals in their careers, all six of the respondents disclosed only artistic pursuits. Of these, five revealed prestigious accolades of shows, residencies, museum exhibitions, and workshops that they have either received or hoped to participate in. Leslie, a thirty-five year teaching veteran, was the only one who stated a desire to improve her teaching program. She said, "Her goal was to take advantage of every seminar the college provided."

The continued disparity between perceived value the interviewees placed upon their dualistic roles became evident when discussing their professional development activities. Here again, Leslie was the only one to name any education-based activities she had done as ongoing training. If the others had taken part in any educational development activities, they did not come readily to mind when asked. Adding these responses with those revealed about their future goals and aspirations, a clear indication of value the respondents placed upon their dual roles clearly favors their identities as an artist over that of an educator. Furthermore, both Penny and Marci implied during their interviews a desire to cut back on their teaching time so they could pursue their work as artists.

Conflict within Roles

For these artist-teachers, the overriding issue while working within their dualistic roles is time. Four of the six participants' state they spend over fifty-one percent of their time teaching, while artmaking takes up only twenty-five percent. Most signified their desire to create more art, and as Jessica said, "Making art a priority". But time constraints

involved in their teaching roles was indicated as having a negative impact on their ability to do it.

Another issue for most interviewees, was just how unprepared they were for their roles in teaching community college. Marci said;

> Coming out of a Master of Fine Arts program and then teaching at a community college was hard, my expectations on what students should be able to achieve in an art class had to be adjusted. And I didn't know how to do that right away without feeling like I was compromising the standards of teaching (Marci, personal communication, February 20th,2018).

The comprehension of the differences between what to expect, with the reality of what teaching in a studio classroom was like, was also indicated by Leslie and Penny. They noted their inexperience in time management skills and lack of confidence as hindrances they had to overcome while starting their careers. Even though most respondents realized how unprepared they were when entering the classroom to teach, some sought out information and mentors to help them overcome their issues. Nonetheless, when considering professional development, they have attended, five of the six interviewees stated they had participated in ceramic conventions, seminars, prestigious residencies, and workshops as their future goals for enhancement.

Another indicator that points to a disengagement between the dualistic roles of artist and teacher was the unrealized ideas of connectivity between their teaching and artmaking. When asked questions that included ideas on how and if their artwork affects their instruction, and how teaching might inform their art, five of the six respondents either said, "I don't know or "I'm not sure." Most of the interviewees, (four of the six)

stated they were set in their artistic paths before teaching, and believed that one did not have much to do with the other. One respondent, Penny however, was able to make that connection by reflecting, "My artistic theory has probably changed with teaching, I do a lot more research." Marci did say they provide subject for her work by saying they, "Provide me with material on the nonverbal communication people use in their interactions.

The lack of preparing artist-teachers with the skills to successfully navigate the studio classroom in the community colleges has created conflict for these artist-teachers, especially so as they begin their careers. Real issues of time and money along with differing expectations from what to expect serves adds to the adjustments these artist-teachers have to deal with upon entering the classrooms. Taking into account continuing preconceived societal notions that value the roles of artistic pursuits over those in teaching, along with evidence of how these participants' focus their energies on growing their artists careers, creates an environment where working within these dualistic roles presents some genuine challenges.

Gender Issues

Information gathered during the interview on gender issues the respondents may or may not have experienced, served to validate information earlier presented. Five of the six interviewees reported a continuing disparity among the sexes. Some of them they named were: artistic opportunities, the amount of money paid for their artwork, as well as the attitudes of the male professors in the classrooms at the universities they attended. Jessica recalled instances where the male students in her ceramic program, received a higher level of attention from the professors. She also stated they had also received the

lion's share of the opportunities for art students. Penny remarked on the gender disparity in the professional artist realm, "Females get less representation in art, and their work is considered less valuable." And Jessica reiterated this by stating, "Yes, in the art world, men get paid more, they get into more shows." Even one of the male contributors conferred that statement, inequality between the sexes still exists by saying, "Being a male, I have benefitted in our culture. It's easier to be a male than a female."

All six participants agree that there is a general lack of issues regarding gender at the community colleges. This information coincides with the survey provided in Appendix B, Table 2. In contrast, the interviewees remarked on the continuing disparity of gender witnessed during their years at universities in graduate and undergraduate programs. Jessica mentioned the, "Good ole boy system in graduate school," and Marci recalled friends having a hard time in the program, "Breaking into areas in ceramics including wood firings and throwing big, which are still considered male." Marci and Penny both remarked that females have to work harder and "Are asked to do more than the male's in the same roles". This is indicative that although society has made great strides toward gender equality, especially so at the community college level, improvement still needs to be addressed in the prestigious full-time professor positions at four-year colleges and universities.

CHAPTER 5

INTERPRETATIONS AND DISCUSSION

Information gathered through the interpretation of the study's data is translated in

this chapter from which I used to answer the research questions. Creswell (2014)

describes this process of translation in qualitative research as, "Summarizing the findings,

comparing the findings to the literature, discussing a personal view of the findings" (p.

197). Through this chapter, I, present my understanding of the emergent themes in a

discussion that compares them with topics earlier discussed within the review of literature

sections.

Research Question 1

How do community college ceramic instructors manage their dualistic roles
of artist-teacher?

For the majority of the study's members, the constant search to find balance

within their desire to reach artistic goals, with their real-life financial considerations is of

the highest concern while working within their dualistic roles as artist-teachers. The

literature review conducted for this study, indicates many researchers believe that a

successful model in the artist-teacher schema, is one where the teacher combines active

artmaking pursuits with their instructional careers ("FATE Ad Hoc committee for

Foundations Guidelines," 2007; et al.).

Through observations of the participants' in their classrooms, information

confirmed Wrights' (1990) idea that the studio art teacher should not be just an advisor,

but a model for their students. Leslie, Penny, and Jessica all worked within that frame,

facilitating lessons that contained contextual inquiry methods, as well as using

themselves as examples in ways artists think and work. The inquiry processes witnessed by these ceramic instructors coincides with Salazar's (2014) statement that states, "The consensus in the field of art education suggests that an effective way to stimulate meaningful student learning is through an inquiry approach that includes strategies of exploration and plays or existential questioning" (p.36).

The participants' all agreed that their university programs did little to prepare them for the instructional portion of their teaching positions. Marci indicated hindrances such as; inexperience, unrealistic expectations on the developmental levels of community college students, and her insecurities. Leslie, Penny, Dennis, and Justin all noted issues with time management skills, and inexperience implementing assessments and curriculum development. Fate (n.d.), The College Board (n.d.), as well as Salazar (2014) all point to concerns that imply, traditional training methods studio teaching students are receiving at universities is not thoroughly preparing the artist-teachers in contemporary educational practices that meet the needs of today's college learners.

Ulvund (2015) believes that although they may have the desire to teach, many artists are not capable of, or have the personality to instruct others. Orsini (1973) states that traits indicative of some artists, such as eccentricities, uniqueness, and anarchism, are not propitious to most teaching positions. Though all the study's participants acknowledge a desire to teach for either personal or financial reasons, not everyone may be well-suited for the job. Two of the six participants' divulged a dissatisfaction in their current positions. Individual personalities should be considered when addressing this issue. One of them expressed a great desire to make, show, and participate in workshops. She implied that she would like to cut back on her teaching so she can pursue these goals.

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During our conversation, her tone and demeanor changed from enthusiasm while discussing her art, to a marked detachment witnessed in the classroom during her interactions with her students. The other dissatisfied contributor in this study conducted his class as an extension of his workshop, a place where friends stopped by to hang out and make art with him. Huddleston-Anderson (1981) says though common, differing expectation of roles held by some artist- teachers can be conflicted by the objectives required of each position. She states that art teachers have a responsibility to be knowledgeable in their field, as well as be academically proficient (Huddleston-Anderson, 1981). In contradiction, an artist's goals are usually to express themselves meaningfully and creatively (Huddleston-Anderson, 1981).

The respondents who articulated positively towards their positions as artist-teachers were those who had changed both their priorities and early career aspirations. Along with these changes in their perception of value each role held also shifted. These artist-teachers balanced their teaching time proportionally with these career goals. For others, it was adjusting their teaching time in accordance with their priorities. For Penny and Jessica, although they enjoyed the interactions and dialogue that comes with their classroom time, for them time to make their art takes precedence over teaching. They both affirmed their happiness in their part-time positions that allow them to do both.

Leslie and Dennis, both full-time department heads, have changed their earlier career aspirations that valued the role as a professional artist, to one where personal satisfaction is realized through instructional student enrichment. By assimilating their ambitions of artistic pursuits with their careers as educators, and obtaining training

geared toward contemporary pedagogical studio instruction methods, they have demonstrated a working synthesis between their dualistic roles as artist and teachers.

Research Question 2

What motivates them to teach?

The majority of the participants in this study upon graduating from college pursued their careers as professional artists. Quickly, most of them, for financial reasons, turned to teaching to supplement their incomes. According to the review of the literature, information in studies prepared by Zwirn (2005), Thornton (2011), and Orsini (1973) state this predicament is not uncommon. Zwirn et al. (2005), state that financial reasons were the main driving force behind a vast majority of former artists that they found in the teaching profession. Salazar (2013) verifies this claim; she implies that very few graduating fine arts students make their living solely as professional artists.

Not all of the interviewees in my study began teaching at the community college level. Justin, Dennis, Penny, and Marci named several community centers or public-school positions they held before applying to and receiving jobs at their current teaching stations. Justin and Dennis signified their displeasure in teaching in the K-12 setting. Justin said, "I just wasn't good at it," he added, "Although he enjoyed the children, he hated the rigorous schedule and planning involved." Dennis stated he first began teaching for financial stability, and while the K-12 position afforded him that, he soon sought out to obtain a position at a community college. He believed there was, "No future for me in professional growth, (in K-12 schools) you know, as an artist." Penny echoed this reasoning, denoting that her early jobs with younger children weren't as substantial as the position she now holds at the community college. Erickson (1979) in her article discusses

the societal perception that implies a teaching position in a K-12 school has been historically less prestigious than one in a higher institute. In fact, many of the respondents in this study left their community center and public-school stations for those in community colleges, even though they were part-time positions. The evidence points to the participants' views that correlate with societal stances that believe community college positions are held in higher prestige than those in K-12 settings.

The majority of the interviewees responded positively to their plans to stay in their current teaching positions. Leslie, Jessica, Dennis, and Justin all began their careers as artists but currently express a desire to continue teaching, each revealing a personal satisfaction in their ability to enrich students' lives. They also disclosed that remaining in the classroom actively engaged within a community of artists also held a great appeal for them.

Some of the interviewees discussed the connections and artistic opportunities made available to them by their positions as artist-teachers. Dennis divulged that the college paid for several trips overseas as professional development projects. Penny said, "Teaching provided opportunities to interact with other artists" and she has received many invitations to art shows through these connections. Not all of the participants enjoy these benefits; Marci stated her unhappiness in her position is indicative of the isolation she feels geographically, devoid of these opportunities.

Research Question 3

What motivates them to make art?

The training these participants' received in their graduate art programs relied heavily on the professional artist model. Many of the respondents seemed to gravitate

towards continuing these artistic goals in their careers. Five of the six interviewees could quickly name and describe art projects that they were currently working on. While disclosing their future aspirations and purposes, the participants' all named artistic activities. Leslie was the only one who communicated any educational objectives. Further evidence towards the importance of their continuing quest in actively creating art is implicated by the inclusion of members works of arts in the data collection section of this study.

Further discussion with the participants exposed an overwhelming concern for the lack of time made available to them in their teaching careers to make artworks. Information from the interviews affirmed the fact, that the majority of these artist-teachers they spend less than twenty-five percent of their time creating art. According to a couple of the interviewees, their instructional activities consume the majority of their time, leaving little to none for artmaking. Leslie reiterated this by revealing, "I only have time to make art during the summer break." They are not alone, time constraints that interfered with the art making of artist-teachers, were also designated in the earlier studies reviewed for this study. Studies completed by Ball et al. (1990), state the lack of free time with which to create art outside of class was also the number one concern for the majority of their research participants'. It serves as a point of contention for these artist-teachers, and their desire to make art is often hindered by the very authentic task of making a living, which in this case, is teaching.

Many art education research studies also authenticate the importance of continuing artistic processes and its influences and validities on the pedagogies of artist-teachers. Most researchers denote in their articles that the most effective artist-teachers

are those who remain active in their creative pursuits (Ball et al., 1990). Ball (1990) and Salazar (2013) believes those instructors who remain actively involved in their creative practices, are best suited in providing a model to their students through which the exchange of artistic ideas and thought processes can transpire.

Thornton (2011) contradicts the notion that one has to remain active while teaching, he states, "There is no unequivocal evidence [as far as I am aware] to suggest that ability as an art teacher is dependent on also being a continuing artist" (p.35). Some of the participants' echoed the idea presented by Thornton (2011). Through our discussion, Leslie answered the interview question on the subject of active artmaking being a requirement in effective instruction by saying, "No, as long as you teach them creativity." Jessica supported but added, "No, but it's important to understand the leading edge of what is going on in the art world." For most of these artist-teachers, however, their motivation to create artworks is more in line with intrinsic ideas that drive their roles as artists without any apparent connection to their role as teachers.

Research Question 4:

   How does each role contribute to the other?

Few participants' in this study realized any correlation between their artmaking and their instruction in the classrooms. When asked if their artmaking has any effect on their teaching, most answered either, "They didn't know, or "Not so much." In contradiction, Penny answered, "Yes, whatever I find most interesting in making, is what I'm most interested in teaching." Jessica explained that she describes to her students current issues she is having in her work, then she verbalizes or illustrates solutions, and presents these to her class. By revealing how their work informs their teaching, these two individuals

demonstrate concepts introduced in previous research studies on traits used by active artists in their instruction (Ball, 1990; Salazar, 2013). Ball (1990) and Salazar (2013) both made statements in their literature, on the unique ability artists have on problem-solving skills obtain through their creative processes, that then, in turn, can be transferred into the classrooms.

In reflection, the majority of adverse responses received to the question on how their art impacts their classroom instruction, may be indicative of a poorly constructed interview question, or one that was not understood. Or perhaps, even though most believe they should remain active as artists, they do not realize how or why they should beyond their personal enjoyment. During the interviews, the majority of participants' specified that even though they trained in technical skills and techniques through their fine arts programs, they felt they were not sufficiently prepared to teach in the classrooms. These responses correlate with information presented by FATE Ad Hoc committee for Foundations Guidelines et al. (2007), that indicates a rising concern by many for the need to improve studio instructional pedagogy at the university level. They believe future educators should receive training in both reflexology and connectivity theories and practices. Huddleston-Anderson (1981) backed this up by stating, "The art teacher must be competent not only in technical skills required to create art but also the technical skills to induce learning" (p.46).

While considering the impact their role as teachers has had on their artworks, most implied a disconnect that one has on the other. Leslie stated, "My salary lets me make what I want," and Justin answered, "I already had my direction before teaching." Evidence that arose from the interpretation of participant artworks contradicts these

statements. For many, details emerging from both the analysis of the artwork and comments made in their artist reflections, evidence influences their students and careers had upon their work. Jessica's art demonstrates a love of learning, and a desire to spread her knowledge to others (Jessica in her artwork uses the metaphor of seeds to represent learning and teaching). Marci's artwork seems to reflect emotional issues that she is experiencing in her position, even if negatively. And Dennis's work also directly references the experiences he has encountered in his travels for career professional development.

The participants' seem to value their time in artistic endeavors over those that are used in their teaching practices. Erickson (1979), Thornton (2011), Orsini (1973), and Zwirn (2005) talk of these differing perceptions of values that many hold in our society, that often favors the role of artists over that of teachers. This perception of the importance of role is frequently passed down from mentors to pupils during their years as students in studio classes. Marci echoed that by saying, "I learned how to teach from my ceramic professors at the university." The common notion sometimes accentuates the displacement of worth that those who teach are not "good enough" to make it as a professional artist. This disengagement between the roles and the value the study's participants' place upon their artistic endeavors, often pose real conflict within their dualistic identities as artist-teachers.

Gender

The Institute for Women's Leadership at Rutgers University (2008) in a study done in 2003, discloses that nationally, men account for seventy-six percent of full-time professorship positions, and in contrast, women make up only twenty-four percent. This

trend in male dominance in full-time instructor positions is also replicated in the survey of top-ranking ceramic departments in the United States (see Table 1, Appendix B). Evidence of growth towards gender equality is evident by the survey in Table 2, Appendix B of Arizona community college instructors.

Even though our society has made considerable progress towards gender equality especially in the community colleges realm, (see Table 2, Appendix B) evidence still points to a continuing disparity among the genders in full-time professorship positions across the United States. Information provided in Table 1 in Appendix B demonstrates that the trend continues today in the top ceramic programs in this country. The data presented in this study concur with data provided by Collins (1995) and Wright (2006), who reveal a persistent discrepancy among gender equality in many university programs. The majority of the participants agree. Jessica stated that she witnessed first-hand the "Good olé boy" system that favors the male art student. Add to this disproportion of value society places between the artist and teaching roles, and you have a formula that unduly places female artist-teachers at a significant disadvantage, even before they begin their careers (Erickson, 1979; Thornton, 2011; Orsini, 1973; Zwirn, 2005).

CHAPTER 6

CONCLUSIONS AND IMPLICATIONS

The data from the study provided information on how, why and to what extent the research participants' identified themselves within their roles as artist-teachers. Results from the interviews, observations, and other documents reveal that the majority of these participants' most readily identified within their roles as artists. However, some of the educators also acknowledged the importance of their instructional roles by revealing their dedication to enriching their students' lives.

Their close alignment within their artistic identities may be attributed to the training they received through their Masters of Fine Arts programs. Their continued alliance associated with their role depends on the individual continued perception of value within that function, their satisfaction in their present position, and as well as their future career goals.

The review of literature implicated societal peculiarities that often holds the profession of an artist in higher esteem than that of an art educator, especially in the K-12 school setting (Erickson, 1979). Adding to the problem is the belief by many that implies, the only reason artists enter into the realm of education is because they are not, "good enough" to make it as a professional artist. Taking these stereotypical overtures into account, it can be said that by the study participants' emphasis on pursuing prestigious artistic endeavors, such as shows and residencies, lends itself as a source of validation to their careers.

Implications for Future Study

Information provided by the study also served to affirm the continuation of gender disparity at the highest levels in academia. The inequalities persist within the positions of full-time professorship, in the environment of some university ceramic classrooms, as well as in the domain of professional artists. It should be the responsibility of every researcher, especially the feminists, to remain ever vigilant and bring these issues to the forefront, whenever they are encountered. Changing the ongoing, "status quo" gender disparity in our universities, leveling the playing field in the judgment of value of art between the gender within the professional art world, could have a trickle-down effect in the perception of worth for all involved, especially the undervalued female artist-teachers.

There is a need for future studies that can serve to inform future artist-teachers on the best instructional practices that would address the interests of today's college studio students. Objectives outlined in several studies suggest that contemporary community college students seek an education that goes beyond traditional skills and techniques building, to one that includes reflective and inquiry practices (Fate Ad Hoc Committee for Foundation Guidelines et al., 2007). They go on to say, that these learners wish to create art that not only connects them to the world around them and is personally meaningful (Fate Ad Hoc Committee for Foundation Guidelines et al., (2007). More studies could propose changes from the conventional studio instruction, often based on the master-apprentice model of professional artist training, to one that also introduces instruction in pedagogical practices. These studies could uncover just what studio education models should look like, as well as make suggestions on teaching methods that address them.

There is a need to prepare our future educators, specifically, those individuals seeking to instruct at the colleges and university studio class level. Data from the conversations with the participants, revealed they were not prepared and were surprised by issues such as time constraints, time management, differing artistic development levels, and lack of resources. By revealing these considerations, as well as the patience and fortitude necessary to work within these dualistic roles, would better serve to inform potential graduates. Thus, enabling them to make informed decisions about their future careers.

Studio majors who wish to teach in community colleges should also include classes in teaching methods and strategies, as well as instruction that promotes artistic development. They should be able to understand the complexities of student learning and development before they enter the classroom. These concerns are especially crucial upon consideration that several of the participants began teaching in K-12 schools, without any instruction on children's artmaking developmental theories. Giving them some of these pedagogical tools ahead of time would make their transition into the instructional environment seamless and successful.

Through this study I have sought information that answers the question, *How do community college ceramic instructors manage their dualistic roles as artist/art teachers?* Through interpretation data from observations in the classroom, interview discussions, and other documents, the results indicate that those who synthesized the dichotomy of the artist-teacher's schema were those who adjusted their priorities to include both individual artistic pursuits with reflective instructional practices. They acquired material to pursue their roles through workshops and teaching experiences, and

professional development workshops, instruction on teaching creativity to others, and making connections within the artistic world. For these individuals, the emphasis they placed upon themselves, was finding a balance between their career aspirations, with their pathways to achieve them. The effective artist-teachers have adjusted their earlier career and societal stances of value, their perception of their roles as artists, to include the personal realization that their identity comprises not only their artistic pursuits but embraces their satisfaction and pride in enriching the lives of others.

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=Vicki+J+Rosser&rft.date=2008-10-01&rft.issn=0196-786X&rft.eissn=2162-6618&rft.volume=32&rft.issue=2&rft.spage=1&rft.externalDocID=1727377991&paramdict=en-US.

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artist%20model:%20The%20reconciliation%20of%20role&title=Cells.&volume=516&date=2005&spage=818&issn=0092-8674&vid=01ASU&institution=01ASU&url_ctx_val=&url_ctx_fmt=null&isServicesPage=true&lang=en_US.

APPENDIX A

IRB APPROVAL

ASU Knowledge Enterprise Development

EXEMPTION GRANTED

Bernard Young
Art, School of
480/965-3341
BERNARD.YOUNG@asu.edu

Dear Bernard Young:

On 1/12/2018 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Investigating the Artist-Teacher Paradigm
Investigator:	Bernard Young
IRB ID:	STUDY00007478
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Research Protocol, Category: IRB Protocol; • IRB Recruitment Script, Category: Recruitm Materials; • IRB Consent form, Category: Consent Forn • IRB Interview Questions, Category: Measu (Survey questions/Interview questions /interv guides/focus group questions);

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 1/12/2018.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

APPENDIX B

INTERVIEW QUESTIONS

1. Did you start out your career as an artist or a teacher?

2. What were some of the factors that led you to decide to teach?

3. How long have you been teaching? How long in this position?

4. Do you expect to retire from this position? If not, where do you plan on going?

5. What are some of your short and long term goals? Have you achieved any of them? How?

6. What, if any, hindrances have you had to overcome professionally as a teacher artist?

7. What if any, hindrances have you had to overcome professionally as an artist?

8. Do you think the gender perceptions of others has had any impact on your career as an art educator?

9. What if any, challenges have you faced in your career as an artist on account of gender perceptions?

10. Do you still make art? If so, what are you currently working on?

11. Who or what inspires your art?

12. What percentage of your time is used for teaching? What percentage of your time is used in creating your own art?

13. What constitutes effective art instruction?

14. Does it include remaining an active artist? Why or why not?

15. What are some of your instructional theories or inspirations as it pertains to your classroom practices?

16. What if any continuing education/professional development activities have you attended? How have these activities affected your instruction in the classroom?

17. Does your own art work affect your instruction in the classroom? If so, how?

18. Do you think your art has changed since you begin teaching? If so, how?

19. What are some of the highlights that you have experienced as a practicing artist?

20. What are some of the highlights that you have experienced as a teacher ?

21. Where do you see yourself going in your careers?

22. How do you want people to remember you as a teacher, artist and finally as a person?

APPENDIX C

GENDER OF CERAMIC INSTRUCTORS

Table 1

Gender of full and part-time Ceramic Instructors from top 12 Ceramic University
Programs in U.S. News & World Report (2016)

School	Full-time Male	Full-time Female	Part-time Male	Part-time Female
Alfred University	5	2	0	0
Cranbrook Academy of Art	2	0	0	0
Ohio University	3	1	0	0
Ohio State University	2	1	0	0
Rhode Island School of Design	2	1	1	2
University of Colorado(Boulder)	1	2	0	0
Louisiana State University	1	1	0	0
California College of the Arts	3	0	1	4
Arizona State University	2	1	0	0
University of Nebraska	2	1	0	0
Virginia Commonwealth University	2	0	0	0
Pennsylvania State University	1	0	0	1
Totals	**26**	**10**	**2**	**7**

Table 2

Gender of Full-time and Part-time ceramic instructors in Arizona Community Colleges.

Male Full-time	Female Full-time	Male Part-time	Female Part-time
5	5	10	9

[1] Information found, February 1, 2018: Coconino Community College: https://www.coconino.edu/faculty-contact; Eastern Arizona Community College: http://www.eac.edu/Utilities/Directories/default.shtm; Maricopa Community Colleges: https://hr.maricopa.edu/employee-directory-search; Northland Pioneer Community College: http://www.npc.edu/fine-arts; Yavapai College: https://www.yc.edu/media/facultylist.pdf.

APPENDIX D

EXAMPLE OF INTERVIEW CODING

Table 1

Sample of Interview Winnowing and Coding

Participant number and gender F=female M=male	1FJessica	2FLeslie	3MDennis	4MJustin	5FMarci	6FPenny
Interview Questions						
Did you start out your career as an artist or a teacher?	Artist	Artist/ Sought Teaching	Artist	Artist	Artist/ Teaching	Artist/ Teaching
What were some of the factors that led you to decide to teach?	Desire to teach	Interaction with students/people	Steady paycheck	Fell into it. Paycheck	To help people learn. Paycheck	Steady income, financial benefits.
How long have you been teaching? In this position?	13 years. 13 years.	34 years. 34 years.	25 years. 13 years.	20 years. 12 years.	8 years. 6 years.	18 years. 8 years.
Do you expect to retire from this position? If not, where do you plan on going?	Yes. Entered later in life so happy where she is.	Yes. Retiring in 3 years.	Yes. I enjoy it here.	No. Wants to keep teaching but wants a full-time position.	No. A place where there is dynamic art culture.	Yes. I like the part-time and the school environment I'm at.

Did you start career as an artist or teacher? =6 artist, teacher=0, both=3
What led you to teach? =4 steady paycheck, desire to teach=1, interaction/help people=2.
How long have you been teaching? 10 years and under=1, 20 years and under= 3 Over 25 years= 2.
How many years in current position? 10 and under=2, 20 and under= 3, Over 20= 1.
Do you expect to retire from this position? Yes= 4, No =2.
Where do you plan on going? Fulltime positon =1, More dynamic art culture= 1.
Veteran artist-teachers with majority over 20 years, who all started out as artists, and most sought the steady paycheck as their reason to go into teaching. Most are happy in their position, with the exception of the two less experienced participants who are seeking either a better artistic environment or more teaching hours.