

# Transforming into an Artist-Teacher in AEL A constructed substantive theory

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# Outline

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- Methodology
- Transforming into an artist-teacher in ACL
  - Basic Social Processes
  - Theory Diagram
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# Research Context and Keywords

- **Adult Community Learning**
  - Community based learning in local authorities and general further education colleges (Department for Education, 2019).
- **Artist-Teacher in ACL**
  - “A professional artist and teacher, who is dedicated to both, and has the competencies needed to work in and through art and adult community learning” (Cairns, 2022).

# Methodology

The presented substantive theory was constructed with the use of Strauss and Corbin's second-generation grounded theory, moving towards a Charmazian-constructivist approach. This resulted in a constructed substantive theory that is intended to apply to others in similar contexts.

- Grounded Theory (Glaser and Strauss, 1967; Strauss and Corbin, 1998; Charmaz, 2003; Morse et al, 2021)
  - Constant comparison (Morse et al, 2021:5)
  - Theoretical sampling (Morse et al, 2021:5)
  - Coding (Strauss, 1987)
  - Theoretical saturation (Corbin, 2021:42-3)

## Methods

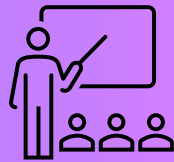
- Surveys, interviews, focus groups

## Sample: Artist-Teachers

- Surveys n=42
- Interviews n=17
- Focus groups n=9

# Interview participants

## Artist-Teachers in ACL



**17 Artist-Teachers**



**94% Female**



**30-70 Age Range**



**14 Named Settings**

# Transforming into an Artist-Teacher in ACL

*Transforming into an artist-teacher in ACL*, transformation is an emerging concept and is positioned theoretically as a way to move from one identity to another, or to a multifaceted identity.

Transforming represents the changes people experience at these intersections. It is an individual process of a new way of defining the self and aligning the self with a new set of values associated with the identity. Common features of transforming include a shift in how people identify themselves internally and externally, gaining new knowledge and skills, leaving and entering CoP, and shifting frames of reference.

# Three Groups

In the construction of the substantive theory, three distinct groups of artist-teachers emerged, and with them three distinct paths through the theory.

<b>Silent Generation Born 1937-1945</b>	<b>Baby boomers Born 1958- 1961</b>	<b>Generation X Born 1968- 1976</b>	<b>Millennials Born 1977- 1993</b>	<b>Generation Z Born 1994 -&gt;</b>
Group Three				
		Group Two		
			Group One	

# BASIC SOCIAL PROCESS

## Experiencing art in childhood **Groups 1, 2, 3**

- *Art at home*
- *Art at school*
  - *Negative school experience*
  - *Positive school experience*
- *Early encouragement and praise*

## Undertaking art education **Groups 1, 2, 3**

- *Increasing confidence*
- *Choice*

## Engaging in a first career **Group 3**

- *Suitability*
- *Leaving the first career.*
- *Informal art practice*

## Informal teaching experience **Groups 1, 2, 3**

- *Teaching encounters*
- *Enjoyment of informal teaching experience*

## Practicing as an artist **Group 2**

- *Working as a professional artist*
- *Isolation*
- *Finance*

## Teaching **Groups 1, 2, 3**

- *Teaching before ACL*
- *Getting into teaching art in ACL*

## Training as a teacher **Groups 1, 2, 3**

- *Gaining qualifications*
- *On the job*

## Identifying as an artist-teacher in ACL **Groups 1, 2, 3**

- *Motivations*
- *Conflicts*
- *Values*



# Experiencing art in childhood

## Groups 1 2 3

Experiencing art in childhood included three different dimensions, art at home, art at school, and early encouragement and praise.

“...I kind of always had that...creative way in me. I suppose even as a child...I liked doing things physically with my hands”

Artist-Teacher V, Female, 30-34, Group 1

“I went to school, obviously did art at school...I remember...being small and the art teacher being like ‘oh, I think you're quite good at this’. And obviously when someone says that, that encourages you to do more...”

Artist-Teacher F, Female, 35-39, Group 2

“...various people said to me, ‘oh you know, yeah, your good at photography’, [they] could see that perhaps I'd got a natural eye or a skill.”

Artist-Teacher G, Female, 60-64, Group 3

# Undertaking art education

## Groups 1 2 3

Undertaking art education was found to have two main dimensions, increasing confidence and choice.

“...for me...it was GCSE choice. I'd always loved drawing...ever since childhood I was always really keen.”

Artist-Teacher H, Female, 40-44, Group 1

“I think it just slips into you by osmosis...complete compulsion to do it...complete obsession, like I have to do it. It's not really a choice... It's very innate...It's quite difficult to put into words how it makes you feel...just totally make[s] you feel like you're totally on track.”

Artist-Teacher O, Female, 50-54, Group 2

“...going to do the foundation, I realised...I wasn't too bad at being an artist...that gave me what I needed, the spur to think, ‘...maybe I could be an artist.’”

Artist-Teacher C, Female, 60-64, Group 3

# Engaging in a first career

## Group 3

Engaging in a first career was exclusive to Group 3 participants, and encompassed three dimensions; sustainability, leaving the first career, and informal art practice.

“...back in 1970s when I was choosing my options, it was very difficult [to pick art].”

Artist-Teacher P, Female, 60-64, Group 3

“...I did catering [instead of art] because I thought, ‘...I can get a job catering’...I did catering for quite a long time.”

Artist-Teacher C, Female, 60-64, Group 3

“I was...mid 20s...busy with other things. Still would probably take the camera on holiday...but not taking regular photos.”

Artist-Teacher G, Female, 60-64, Group 3

# Informal teaching experience

## Groups 1 2 3

Informal teaching experience outlines participants teaching encounters and their enjoyment of informal teaching experience.

“...the [teaching assistant] position came up...you had to support one-on-one with somebody [with]...behavioural difficulties or learning difficulties...it was rewarding...you saw people get things out of what you would do in with them.”

Artist-Teacher V, Female, 31-35, Group 1

“I used to go and help [at] an old people’s home and do art and I go to my local junior school, I absolutely loved it.”

Artist-Teacher B, Female, 40-44, Group 2

“I always wanted to be a teacher...I have taught most of my adult life...I was the one that learned the new processes and cascaded it [in the bank]...I loved doing that...”

Artist-Teacher L, Female, 60-64, Group 3

# Practicing as an artist

## Group 2

Practicing as an artist is a basic social process only experienced by Group 2 participants. This experience included working as a professional artist, isolation and finance.

“I graduated from art school...I had a very active practice...[I did] studio stuff...[I've] been practicing for like 15 years.”

Artist-Teacher W, Female, 35-39, Group 2

“I like[d] being able to just be in the art room and draw and I suppose...it [was] quite solitary.”

Artist-Teacher F, Female, 35-39, Group 2

“I do earn money from my practice, but it's not enough...it's not regular...it's more like a gig economy, sometimes I'll sell lots of works and sometimes I won't.”

Artist-Teacher W, Female, 35-39, Group 2

# Teaching

## Groups 1 2 3

Teaching included two dimensions; teaching before ACL and getting into teaching art in ACL.

“...in 2018 I managed to get a job at a private school, being [a] primary art teacher.”

Artist-Teacher Y, Female, 35-39, Group 1

“I went into the PGCE, 'cause I'd really enjoyed the workshops I delivered at the educational centre...11-18 was my specialism. It was very intense.”

Artist-Teacher O, Female, 50-54, Group 2

“I worked at [name] college...I was an associate lecturer for...a few years...I did like teaching there...It was lovely to be with the...younger students and I did enjoy it.”

Artist-Teacher C, Female, 60-64, Group 3

# Training as a teacher

## Groups 1 2 3

Training as a teacher also has two dimensions, gaining qualifications and on the job.

“I ended up doing a teaching degree...I did that and I got my first teaching post in 2007 and I was there until 2018.”

Artist-Teacher Y, Female, 35-39, Group 1

“...the PGCE I suppose was a stepping-stone to get to where I want it to be.”

Artist-Teacher A, Female, 50-54, Group 2

“I did my teaching...Level 3 with ACL.... I knew I've got to do the teaching qualification...I think you had to do that within the first year or 18 months.”

Artist-Teacher G, Female, 60-64, Group 3

# Identifying as an artist-teacher in ACL

## Groups 1 2 3

Identifying as an artist-teacher in ACL is the last basic social process experienced. Most participants identified as artist-teachers in ACL within 1 year.

“...respect I think is a big thing, mutual respect...I'm very much a believer of...you get as much respect as you put in and you shouldn't...talk down to anybody...”

Artist-Teacher V, Female, 30-34, Group 1

“I[‘ve] found it exhilarating and very stressful simultaneously...on the one hand really, really exciting...I have to sort of run to stand still...I think...quite hard to sustain...indefinitely...”

Artist-Teacher O Female, 50-54, Group 2

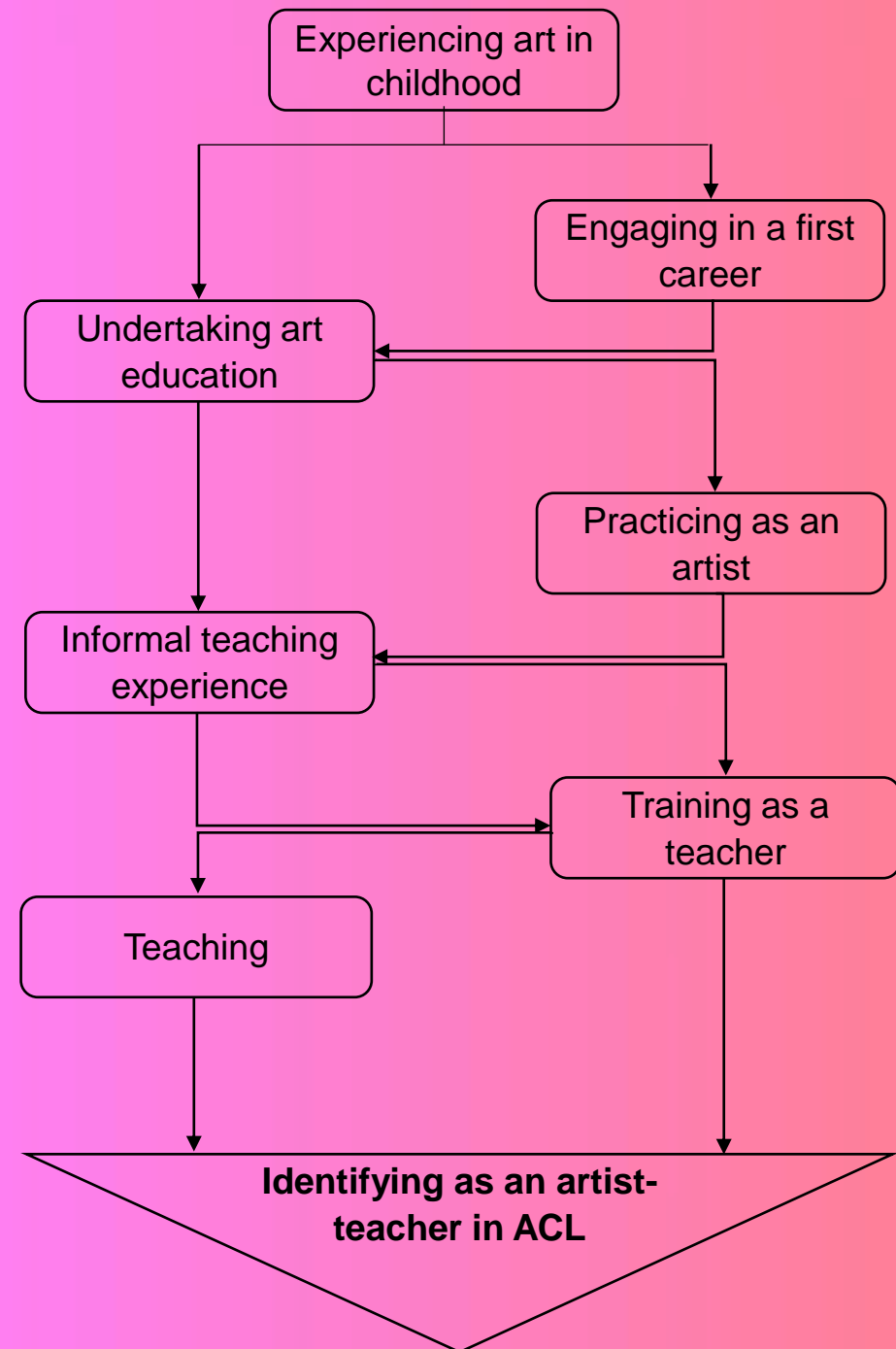
“...it's the people who are going to come...[I] enjoy being in the pottery, [learners] either meet clay for the first time or...just carry on doing what they love. [Its] their best day of the week.”

Artist-Teacher P, Female, 60-64, Group 3



# Theory Diagram

The theory diagram comprises a series of interdependent stages. As outlined earlier, the theory identifies three paths through the diagram which are attributed to the three groups of artist-teachers in ACL.



# Negative Cases

The construction of the substantive theory, Transforming into an artist-teacher in ACL is focused on these basic social processes, as well as identifying negative cases and developing and linking concepts.

- Cases that do not fit into the constructed substantive theory (Morse et al, 2021:4)
- Exploration of negative cases strengthens the theory (Morse et al, 2021:6)
- Negative cases add analytic depth and insight and enriches the theory (Bowers and Nolet, 2021:137)

# Negative Cases

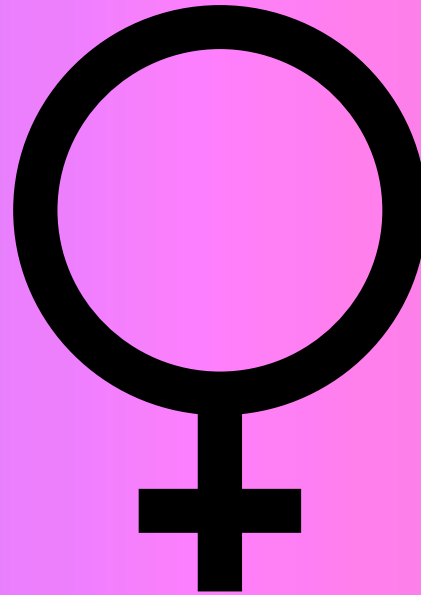
Group 2	Group 3
<ul style="list-style-type: none"><li data-bbox="211 472 1263 833">• Artist-Teacher K: aged between 60-64. He is the sole male participant, and more data is needed to see if males follow the same trend and entered art practice professionally after art education.</li><li data-bbox="211 915 1263 1276">• Artist-Teacher X: aged between 65-70. It would have been expected that she would have engaged in a first career before pursuing art. However, as a college leaver, she decided to pursue art despite the lack of support behind the decision.</li></ul>	<ul style="list-style-type: none"><li data-bbox="1307 472 2237 519">• Artist-Teacher I: aged between 30-34</li><li data-bbox="1307 601 2257 648">• Artist-Teacher Z: aged between 45-49</li><li data-bbox="1307 729 2359 1276">• Both trained in and had first careers in floristry neither considered their floristry an art practice before they started teaching. Both now, independently from each other, refer to themselves as ‘floral artists’ and are passionate in their conviction that they are artists, in the same way as those working with more traditional art media.</li></ul>

# Three Groups

- Group 1: (1) experiencing art in childhood, (2) undertaking art education, (3) informal teaching experience, (4) training as a teacher, (5) teaching, and (5) identifying as an artist-teacher in ACL.
- Group 2: (1) experiencing art in childhood, (2) undertaking art education, (3) practicing as an artist, (4) informal teaching experience, (5) training as a teacher, and (6) identifying as an artist-teacher in ACL.
- Group 3: (1) experiencing art in childhood, (2) engaging in a first career, (3) undertaking art education, (4) informal teaching experience, (5) training as a teacher, and (6) identifying as an artist-teacher in ACL.

# Limitations and future research

Limitations of the study included the white-female dominant sample, meaning the constructed substantive theory can only reasonably be applied to white-female-identifying artist-teachers in ACL.



Further research into artist-teachers in ACL who identify in a different ways would be beneficial to see if the theory also applies to these individuals.

# Summary

## Transforming into an artist-teacher in ACL

- Second generation and constructive grounded theory
- Three groups
- Basic social processes
- Theory diagram
- Negative cases

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