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COLASITE NAISIUNTA EALAINÉ IS DEARTHA  
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THE IDENTITY OF THE ART TEACHER:  
CONSIDERATION OF THE ATTITUDES  
OF ARTISTS AND TEACHERS TOWARDS  
ART TEACHERS

A Dissertation submitted to the Faculty of Education

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by

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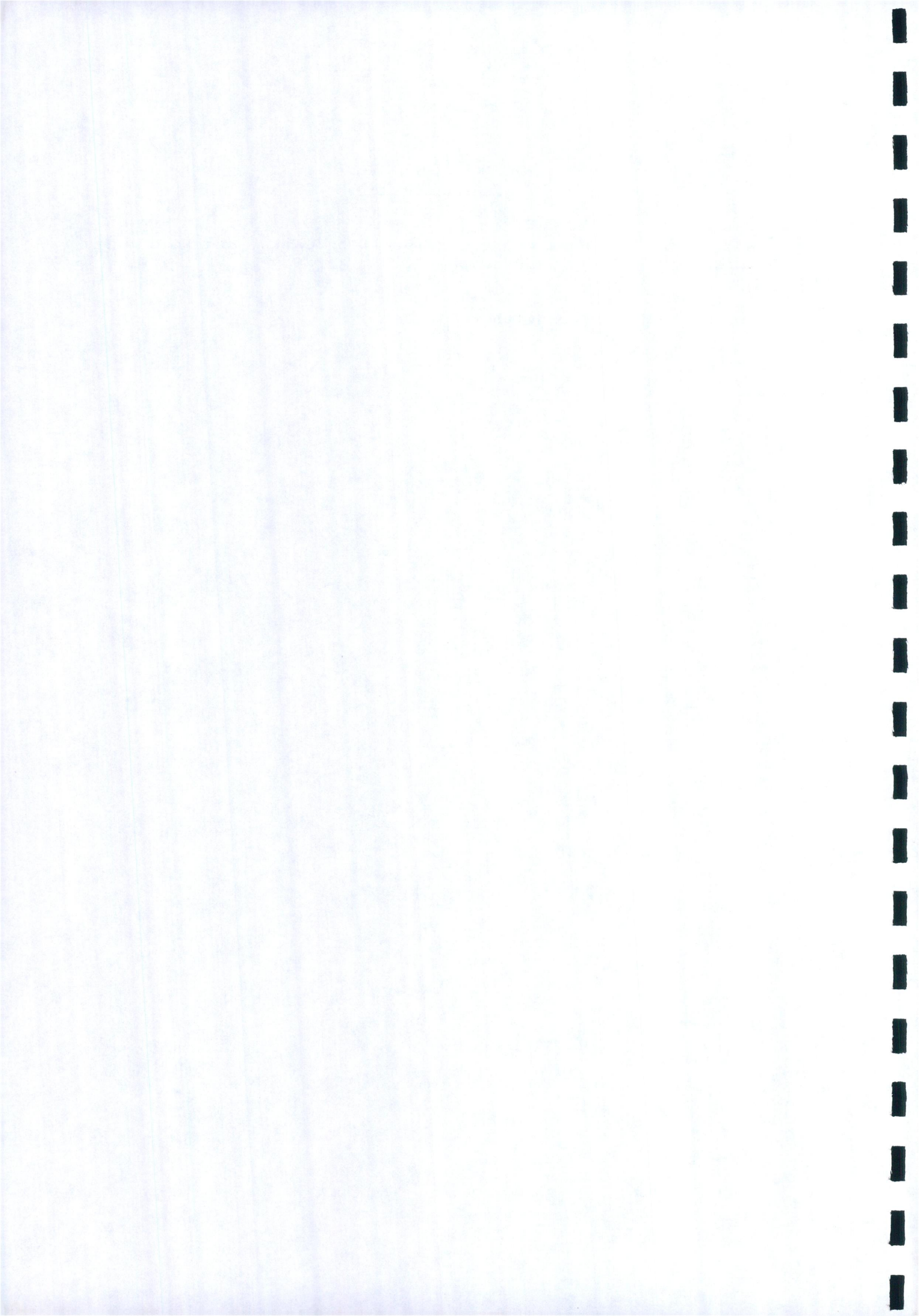


## ACKNOWLEDGEMENTS

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I would like to thank Professor Iseult Mc Carthy and Rose Malone for their help and support.

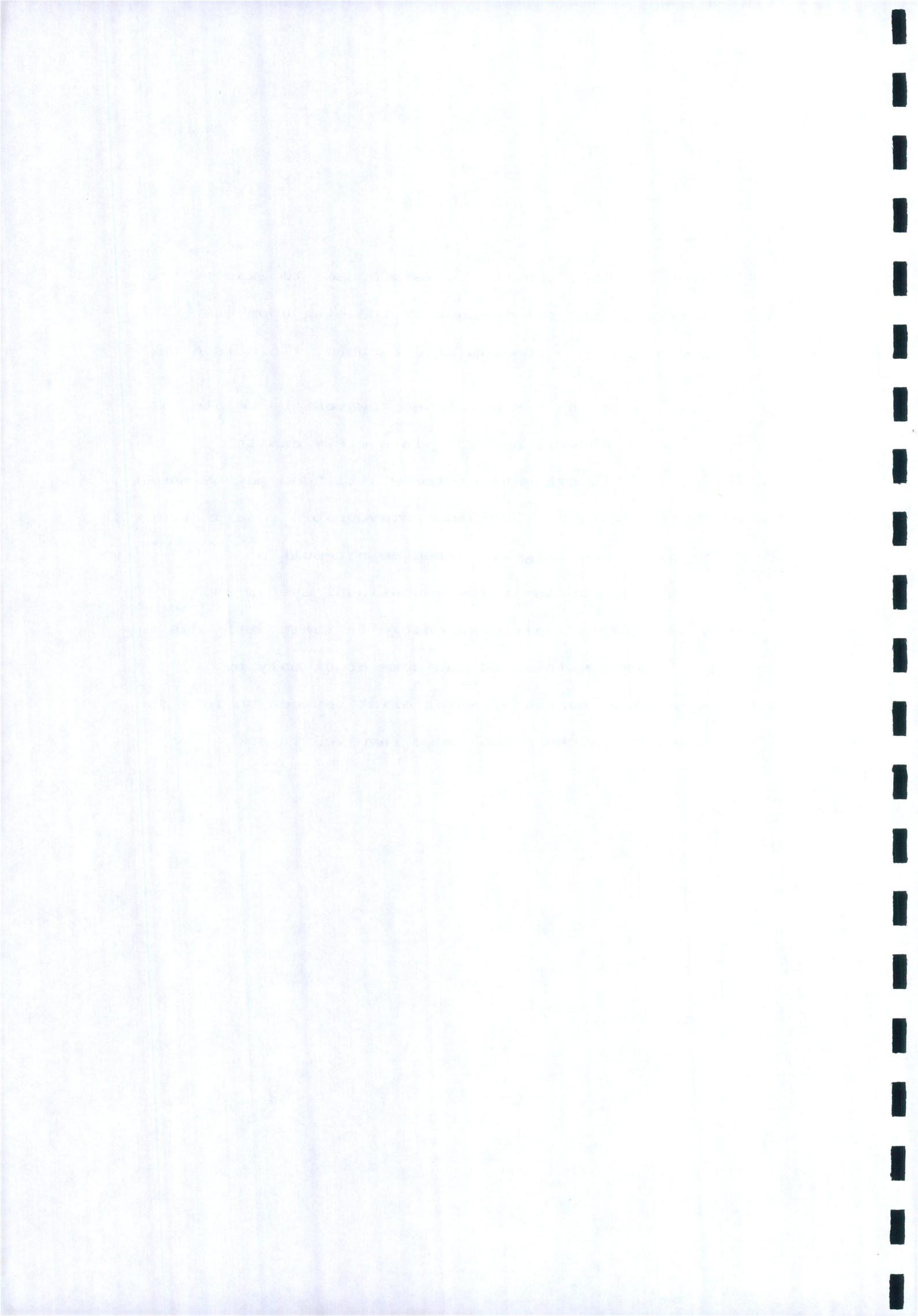
Also, my Mum, for being there.



## INTRODUCTION

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In the introductory chapter it is proposed to examine the the identity of the art teacher by focusing upon the attitudes of society towards art teachers. This is done by firstly asserting its attitudes towards the related issue of teachers in general and art (in society and in education). Although many of these attitudes may be shown to be quite negative (thus also unfavourable towards the art teacher), they are largely formed as a result of misconceptions, faults in the educational system and in society as a whole. Although change in these attitudes may be slow, it is possible and can come about only by the breaking down of barriers, which exist between society and the network of teachers and those involved in art.





## CHAPTER 1

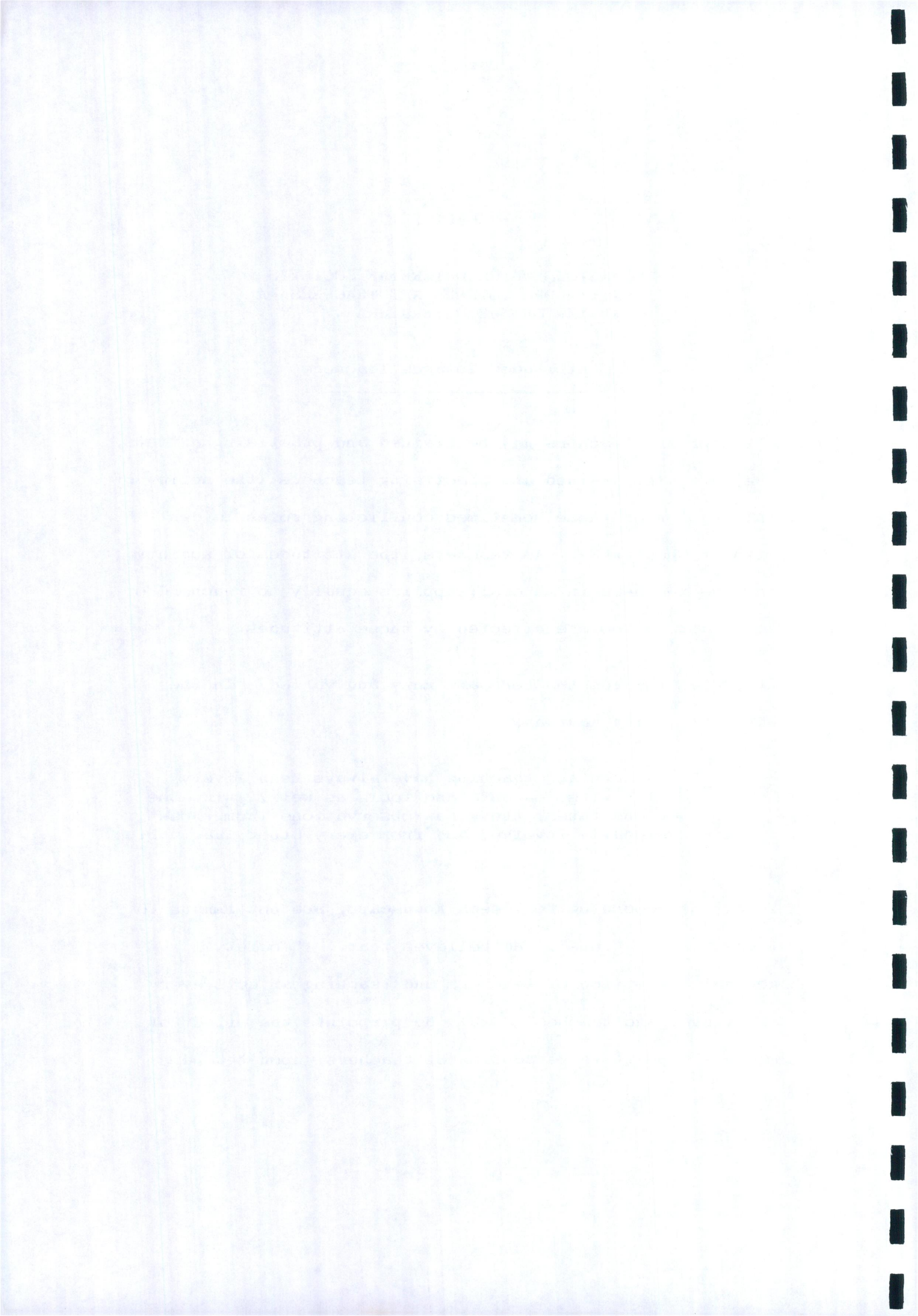
FACTORS WHICH DETERMINE SOCIETYS  
ATTITUDES TOWARDS ART TEACHERS: A  
REVIEW OF THE LITERATUREAttitudes Towards Teachers

Although art teachers may be trained and practising artists, they are also trained and practising teachers (the notion of integration of these sometimes conflicting roles is dealt with in Chapter 2). As teachers, the attitudes of society towards teachers in general, applies equally to teachers of art and they too are affected by those attitudes.

Attitudes towards teachers are many and varied. In the words of Irving Kaufman;

.... Teachers and teaching have always been lively topics for wits, savants and fools as well. Like the weather and taxes, they draw observations from those professionally involved and from every other imaginable source. (1)

Teachers, according to Joseph Abruscato, are not immune to those "observations". He believes that... "society's general perception of teachers and teaching affects every individual who teaches". (2) He pinpoints the effect of society's positive perception of teachers, upon teachers when he writes;



.... if teachers are thought of as people of high competence and possessed of the skills, knowledge, and attitudes that characterize excellence, the individual teacher will have little trouble in meeting such expectations. (3)

On the other hand, a negative perception of teachers by society, will also have an effect upon teachers;

....if others perceive teachers to be generally incompetent, than even an extraordinarily talented teacher will have difficulty operating in the school environment. (4)

It is proposed to consider these attitudes and to discuss their effect upon teachers in general.

#### PROFESSIONAL STATUS

Teachers, according to Sheelagh Drudy and Kathleen Lynch, "represent the largest 'professional' group in Ireland" (5) They acknowledge however, that the precise meaning attached to the term "profession" is a topic of much international debate. (6) While teachers may claim to be "professionals", observes Joseph Abruscato, so also may "chimney sweeps, neurosurgeons, beauticians, cosmetologists, engineers, lion tamers, astrologers and others". (7) Drudy and Lynch cite Ozga and Lawn (1981) in claiming that it is teacher's behaviour which associates them with professionalism.

.... There has been a tendency either to focus on the union activities of teachers or to adopt 'professionalism' as a defining concept for teacher behaviour. (8)

In order to achieve a clearer insight into the nature of a profession, the commission of Education for the Profession of Teaching (of the American Association of Colleges for Teacher Education) presented a list of twelve characteristics of a profession. The first three are;

1. Professions are occupationally-related social institutions, established and maintained as a means of providing essential services to the individual and the society;
2. Each profession is concerned with an identified area of need or function (for example, maintenance of physical and emotional health, preservation of rights and freedom, enhancing the opportunity to learn),
3. The profession collectively and the professional individually possesses a body of knowledge and a repertoire of behaviours and skills (professional culture) needed in the practice of the profession; such knowledge, behaviour and skills normally are not possessed by the nonprofessional. (9)

While such a listing of criteria certainly qualifies a teacher as a professional it may also qualify the aforementioned chimney sweep, neurosurgeon and beautician. A set of criteria by Burke, also qualifies a teacher as a professional, according to Drudy and Lynch;

.... Burke suggests that when a sufficiently developed knowledge base exists to support, inspire and inform



the practice of teaching - and he argues that it does - then one is dealing with a professional area and with professional people. (10)

On the other hand Johnson claims that teachers are not professionals "because they do not exercise sufficient control over their services", as is essential to his definition of "professional". This, he claims is because of the "suggestion that developments in teaching have involved a certain amount of de-skilling for example in the area of curriculum planning and design", (Apple, 1982, 146) the position of teachers in the "labour process", he believes, "has been somewhat unclear" (11)

While the question of whether a teacher is or is not a professional may never be answer definitively, it is proposed to accept the criteria of Burke, and the Commission on Education for the Profession of Teaching (of the American Association of Colleges for Teacher Education), both of which suggest that a teacher is a "professional" and to examine the question of the professional status of the teacher. Does society view a teacher as being on equal footing with a chimney sweep or with the more traditional professions, such as lawyers and physicians, as regards status and the rights and privileges that are associated with such status? What, in other words, is the "shade of meaning" that the term "teacher" carries in the minds of members of the community?. (12)



In answer to these questions, Joseph Abruscato claims that

.... teachers are accorded more status by the community than other employees of the school district, but far less than members of the traditional professions. (13)

According to Abruscato's claims, the professional status of teachers in society is only average. Abruscato's study was based, however, on teachers and society of the late nineteen sixties in America. But what of teachers and society in the eighties and nineties in Ireland? Very little research, according to Drudy and Lynch has been done on the "class position of teachers in Ireland" (14) They cite Bourdieu who lists teachers "along-side of top civil servants, engineers, managers, heads of industry, and heads of commerce", they note that teacher's salary or level of compensation does not "reflect such a classification". In other words teachers earnings are below that of business and tradespeople and other professionals in Ireland. "Others" claim Drudy and Lynch "have definitely classified teachers as workers, albeit workers who have used their professionalism strategically this classification sees teachers in "contradictory class locations". (15)

The professional status of teachers can, in general, be said to be average. While writers such as Bourdieu may claim that it is above average (16), others may claim that it is below average, it is certainly not obviously one way or the





other.

Abruscato offers, as an explanation for the average professional status of teachers, community dissatisfaction with schools in general and teachers in particular, a dissatisfaction which he believes comes as a result of circumstances which are very much outside of the control of the teacher. "Lack of funds for school supplies, a poor judicial system which allows disruptive and unmanageable youths to remain in school", he also mentions breakdowns in family structure and other factors which may leave a teacher powerless. (17)

Not only do teachers have an average professional status, but professionals in general have quite a poor public status. Society according to Abruscato is quite unwilling to pay fairly for the services of those who claim to put their clients first. In this argument he quotes Harry Broudy, a philosopher of education who says;

.... The public perversely persists in taking the rhetoric of the learned professions seriously, namely that their primary loyalty is to the client and the public good. They do not like to treat the services of physicians, lawyers, clergymen and teachers as market commodities. Sensible people who would not dream of asking business or tradespeople to give their services gratis to the needy rather expect professionals to do so. (18)

But what is the effect of prestige and professional status, or lack of such, upon the teacher? Joseph Abruscato



believes that this effect is profound. While these considerations are not tangible "you cannot eat prestige or status" (19), they are nonetheless extremely important, "their lack can starve a teacher of the energy needed to carry out the challenging responsibility of working with children or youth" (20) In other words lack of professional status affects a teacher's self-concept, which in turn affects his/her teaching performance. On the more personal level, it affects the teachers ability to give and receive love, even their ability to be a good parent and it can lead to introversion. (21)

It is therefore, according to Abruscato, extremely important that teachers themselves take tangible steps to raise their professional status in the public eye by firstly raising it in their own eyes. (22)

#### Competence

According to Abruscato, "if teachers are thought of as people of high competence and possessed of the skills, knowledge and attitudes that characterise excellence, the individual teacher will have little trouble in meeting such expectations". "On the other hand", he claims, "if others perceive teachers to be generally incompetent, then even an extraordinarily talented teacher will have difficulty operating in the school environment". (23) It is clear

from this statement that being credited with competence is extremely important for the individual teacher. As with professional status, teachers' levels of supposed competence affects their self-concept, which in turn affect their ability to do their job. Unfortunately, however, the image of the incompetent teacher is a very common image.

George Bernard Shaw in the past was dismissive of teachers' competence levels when he wrote "He who can does, he who cannot teaches" (24) An American critic, H.L. Mencken was of a similar frame of mind in saying;

.... The average schoolmaster is and always must be, essentially an ass, for how can one imagine an intelligent man engaging in so puerile an avocation? (25)

In this statement Mencken implies incompetence, not as regards ability to do the job, but rather that the job itself is suitable only for the incompetent.

As it is vital that teachers be credited with competence, it is proposed to consider the areas in which incompetence can possibly take place and to examine any foundations for accusations of such that there may be.

Irving Kaufman in his book Art and Education in Contemporary Culture proposes a list of concerns of the teacher and in which incompetence, if it exists, is most likely to take



place (These concerns are directly related to the role of the teacher, and the role of the art teacher which will be dealt with in greater detail in Chapter 2). These concerns are "the subject to be taught, the development of indispensable teaching attributes (communication skills, patience, integrity, goodwill etc), the recognition of individual needs of particular students, shared aspects of school policy that have to be considered along with the larger commitment to community and national welfare, physical responsibility for the classroom" (26)

As regards the subjects to be taught, "a body of knowledge or a series of processes in specific areas with all of the attendant emphasis on currently pertinent content and method" (27). It is essential that the teacher has a clear understanding of the material to be taught and helpful to have a broader knowledge of the subject. Knowing that most teachers have studied their subject the degree standard, how then can incompetence in subject material exist, if it does?

Some of the supposed incompetence in this area may be as a result of unfounded poor public opinion. According to Michal Fullen, the "wisdom of teachers is often considerably undervalued", compared to the wisdom of researchers and administrators. (28)





Lack of competence in the subject area may result from poor courses in teacher education, which in the words of Irving Kaufman,

.... despite the sense of commitment and the serious concerns of our colleges and training institutions, the needed qualities of background, broad understanding and developed sensibilities are not always provided for in either a formal or an informal sense. (29)

Some of the faulty and misguided teaching according to Kaufman, probably stems from "partial training", with often an insufficient involvement with the fundamental aspects of the area that is to be taught. (30) While the prospective teachers of English might be of degree standard, the English which he/she must teach will not be of this standard and he/she must get "back to basics".

In the description by Kaufman of the subject to be taught, he mentions "all of the attendant emphasis on currently pertinent content and method" (31) Older teachers, often labelled "time servers" and "past it" (32) are most frequently accused of incompetence as regards subject matter. Older teachers may have grown out of touch with the changes which may have occurred as regards content and method. Many of the older teachers according to a study by Hubberman were deeply cynical about change. "They had (accurately) predicted the demise of past innovations, had stayed well clear of them and continued to do so now". (33)



These older, more established teachers are victims of much criticism as regards competence in subject material. "When teachers are new to the job, incompetence can be excused or at least tolerated, they are after all, only learning. Experienced teachers who should have matured with years get away less lightly". (34)

While subject matter is often promoted as being the "bedrock of teaching", other concerns of teaching are of equal importance, yet unfortunately often neglected or ignored.

In the words of Irving Kaufman:-

.... the larger and more implicit means and ends of learning hover about alternatively, like benign or annoying disturbances depending upon the cast of a teacher's attitude. (35)

In a recent OECD report on Irish Education, qualities which are called for in teaching, were said to be,

....-in addition to the academic and the pedagogical - are political and negotiating competence, accountancy and fund raising abilities, a repertoire of skills, and an up-to-date knowledge of developments in technology and working life. (36)

Kaufman listed more personal attributes to teaching such as the "development of communication skills, patience, integrity, goodwill and other teaching attributes". (37) If these attributes are not fostered in the teacher, the teacher may be deemed to be "incompetent".



Many of these qualities can be developed during teacher education, yet the prospective teacher should have a natural inclination towards these attributes. The prospective teacher must not only have the necessary academic substance but also the "humanistic and professional substance" (38) in order to become a competent teacher.

Those who are "suitable" for a career in teaching, may not develop their teaching attributes whilst being educated. According to Kaufman many colleges place,

.... an inordinate stress upon relatively inappropriate and trivial aspects of education method. (39)

he later states,

.... the teaching of method is not sufficient nor is the role recital of abstract aims. (40)

It is the charge of Pink Floyd that pupils are regarded as no more than bricks in a wall and that teachers are engaged in a process of mind control over their pupils. (41) It is essential that teachers recognise the individual needs of particular students, and if they neglect this concern, they must answer the charge of Pink Floyd, or at least be deemed incompetent by society.

This is not the first time that this charge has been made: many distinguished educationalists have in the past voiced similar opinions. In 1953, Krishnamurti, one such educationalist claimed that while the educational system may

awaken the intellect, it also makes people subservient mechanical and deeply thoughtless, and leaves the individual incomplete, stultified and uncreative. (42)

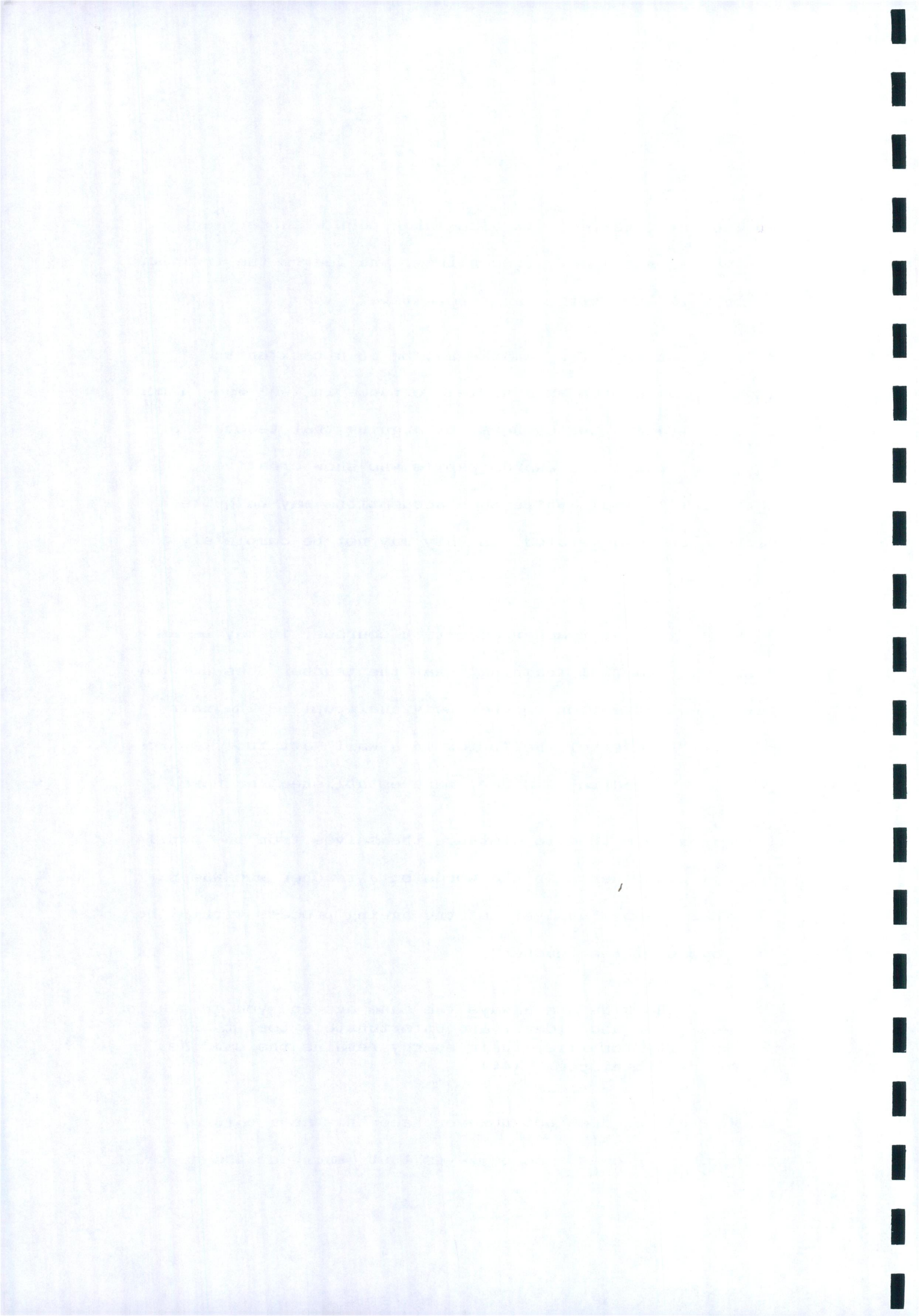
While Krishnamurti's remarks may be an attack on the educational system as a whole, Torrance in 1962 made a more direct attack upon teachers, by arguing that teachers are actually "punitive towards pupils who show creative potential." (43) While such accusations may be quite extreme and exaggerated, as they may not be completely unfounded?

Looking again at teacher education courses, it may be as a result of "partial training" that the teacher does not pay sufficient attention to the individual pupil. The main culprits however of the "brick in a wall" attitude towards pupils may tend to be older, more established teachers.

These teachers tend to distance themselves from the pupils as they get older. In the words of a teacher who was part of Sikes (1985) "analysis of the ageing process within the life cycle of the teacher",

.... the kids are always the same age and you gradually get older and older.. and unfortunately too, their capacity for life, their energy remains the same as yours diminishes. (44)

Michael Fullan does not however, see this as a natural or inevitable process. he believes that "much depends on the



particular experiences these teachers have had on how their schools have treated them". (45) He sees ageing as "a cultural process of learning, of interpreting the way that other people repeatedly treat you". While he believes that the disillusioned are partly "products of their own mortality", they are also products of the school management. (46)

.... trees do not kill themselves dead wood rather is usually the product of an infertile undernourished environment. (47)

In this sense he believes that schools often end up with the staff they deserve. (48)

Other reasons for lack of individualised teaching might be the personality of the teacher, pressure to complete the course within the time span, large classroom groups (Ireland has the least favourable pupil teacher ratio among EU countries for both primary and second level education (49) ), a poor judicial system within the school which results in an excessive amount of time being spent upon discipline, while individual pupils may be neglected. (50) While many of these circumstances are largely outside of the control of the teacher, it is the teacher nonetheless who is deemed "incompetent" as a result.

As regards concerns such as physical responsibility for the





classroom and shared aspects of school policy along with larger commitment to community and national welfare. (51) Neglect of these may be due in part to the personality of the teacher, but there are other reasons.

Teachers own nothing in the school and have nothing tangible as a result of their work, apart from their salary.

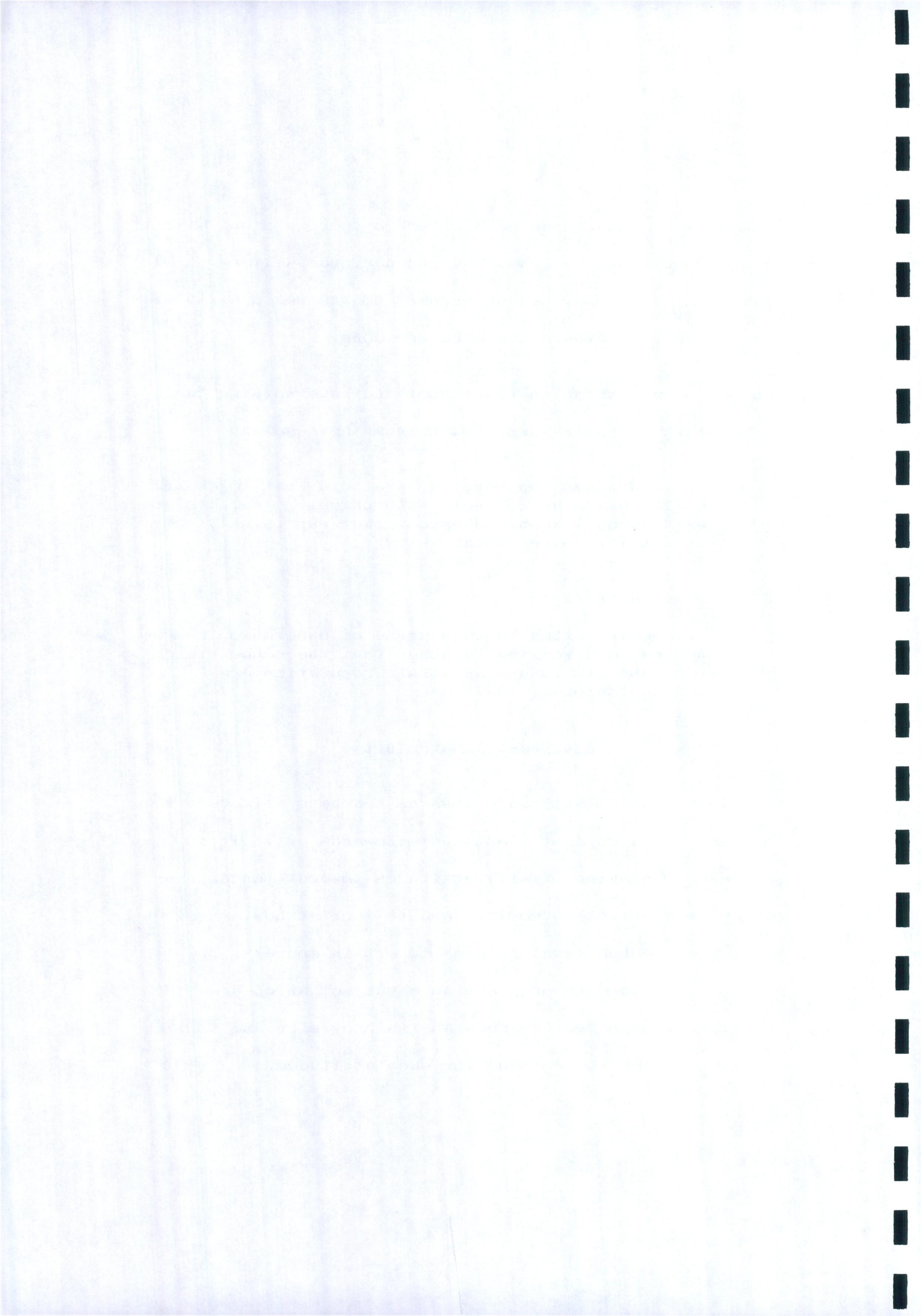
.... Hired hands own nothing, are told what to do and have little status in their enterprises. Teachers are often treated like hired hands. Not suprisingly they often act like hired hands. (52)

Fullan goes on to say:-

.... Teaching often lacks a sense of ownership, a sense among teachers working together that the school is theirs, and its future and their reputation are indistinguishable. (53)

#### Attitudes Towards Art

Just as society's attitudes towards teachers affects art teachers, so also do its attitudes towards art. It is proposed to examine briefly attitudes towards contemporary art and the artist in society and to look at how art as a subject at second level relates to art in society; then to look at attitudes towards art as a subject which are revealed through factors such as its provision and to examine further the reasons for such attitudes.



## Art and the Artist in Society

For many people, art is painting and the two are inseparable. In the words of Dick Field:-

.... for many people, of course art and painting are practically synonymous, and this is true of art students as well as of laymen. (54)

It may therefore be said, that the artist, in the eyes of the general public, is somebody who paints, or, as Terence Wooff claims, the traditional view of the artist "is a person who can draw". (55)

Unfortunately, painting and the fine arts, unfortunately however have become far removed from the world of the laymen,

.... in painting especially it seems that the artist has grown so far away from the public that adequate communication between the two is almost impossible, even with the services of critics as intermediaries. (56)

Field backs up his argument by pointing to the fact that the purchase of reproductions of popular prints "stops at the post-impressionists - Van Gogh, some of Gaugin". (57) The public does not enter the world of contemporary painting.

The public however, has some contact with contemporary art, "through the mass media and commercial art". (58) Yet, as has already been stated, art to the public is painting.



There is a certain amount of what Irving Kaufman terms "visual illiteracy" in society which he believes is much more intense than "that surrounding the culture of words".

He describes this illiteracy as:-

.... The vulgarization of taste, the pell-mell disorder of so much of our environment and the relatively low level of mass involvements with genuine art experiences (59)

#### How Art in Society relates to Art in Schools

According to Dick Field, both art in society and art education are "tools used by society for shaping its succession". (60) In other words both hold an important place in society and both are necessary for the development of the future. Yet is art as a subject in school closely related to art in society, and, if so, are attitudes towards both similar?

Just as in contemporary society, art as a subject in schools is often considered to be synonymous with painting "in the schools too 'art' usually signifies drawing and painting, and even lino-cutting is called a craft". (61) While the title of the New Junior Certificate programme "Art, Craft and Design" might place craft and design on an equal footing with the more traditional art forms, it reinforces, however, the notion that art is painting, as the title makes a very clear distinction between the three areas. This distinction



may however be quite necessary,

.... It was only as art educators grew in sophistication and understanding, evolving an intrinsically appropriate philosophy that the separation of visual disciplines became not only inevitable, but desirably so. (62)

Art in society and art education are related indisputably in that both involve the practice of art, yet there is a huge difference between the practice of art in school and the practice of art by the professional artist. The practice of art by the professional artist involves much more by way of choice than that of the pupil in school,

.... All children in the class start working on the same subject at the same time, using the same materials, usually working to the same scale. None can usually work longer than the prescribed time, and the next time the class meets the procedure is repeated. (63)

Not only, according to Field, are the children deprived of choices of "subject, material and scale - but their pace of development is also not considered". (64)

There is a huge gulf, according to Field "between the individual experience of growing children and the sophisticated and remote fields of contemporary art forms". (65). Therefore the child should be allowed to develop his/her own artistic sensibilities whilst gradually learning to appreciate contemporary art-forms. Terence Wooff echoes this sentiment in claiming that the central idea of art teaching, that of "the promotion of response to sensory





experience in the context of individual development" has been "diluted" by issues such as "the role of the artist in society". (66) In other words, there is quite a large difference between art in society and art education, and if this difference is not acknowledged, then the needs of the individual pupil will be inadequately catered for.

#### Art as a Subject in School

The relative position of and attitudes towards art as a subject in school can be ascertained by examining the position of art in the context of the role of the school, the provision of art as a subject and how this provision relates to the supposed importance of art to the pupil, the perceived suitability of the subject to either sex and the degree of difficulty or lack of such which is attached to art.

In examining the position of art in the context of the role of the school, Dick Field asserts:

.... If the school cannot find room for the activity of art as a means of exploring areas of experience otherwise unrecognised or integrating experience and knowledge and as a primary agent in the growth of the individual to maturity, then the weakness lies in the concept of education that the schools embody. (67)

In other words if art, in its essence, not as "simply another subject... absorbed, compartmented and labelled". (68) does not occupy a firm position in school, then the



weakness lies in the school's view of its role.

Field poses the question;

.... Can schools, in view of their function of tools of society find a place for an anarchic, wild, uncontrollable activity like art? (69)

Les Tickle sees schooling as having two conflicting functions "one of teaching as a controlling mechanism which tends to stunt growth through punitive action, the other of education which by its very nature develops the creative potential of individuals". (70) The position of art in schools is largely determined by where the emphasis of the school is placed. Art, according to Patricia Sikes "sometimes sits uncomfortably ... where cognitive and applied skills and knowledge are afforded greater prestige than affective and expressive ability". (71) Terence Wooff agrees with this sentiment when he claims:

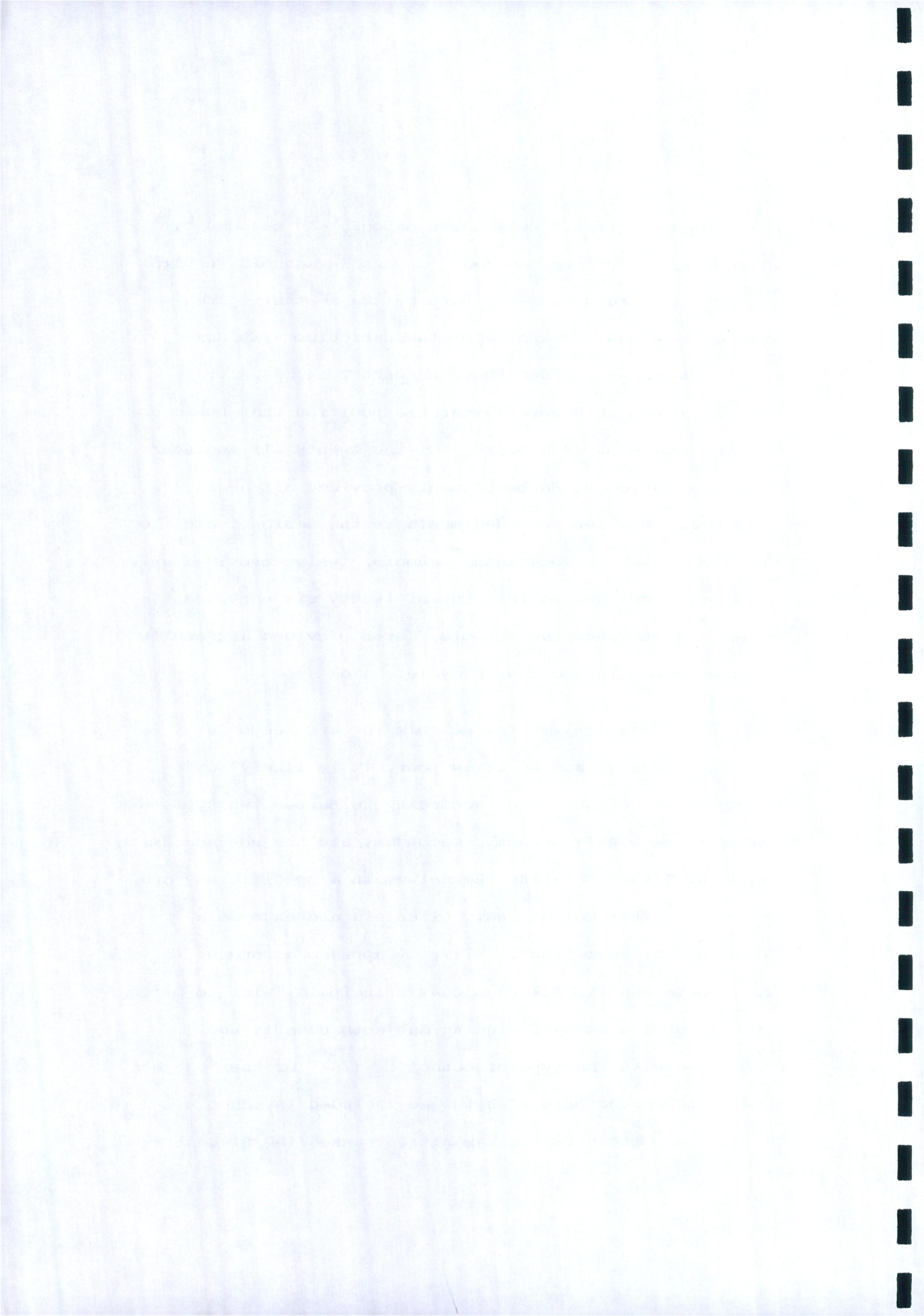
.... The role of art in primary and secondary schools have often been seen as secondary to that of the literary and social arts and sciences, sometimes fulfilling a useful service to these other disciplines, important for the schools public image. (72)

In answer to the question of the position of art in school, in view of the role of the school, Dick Field concludes that "a place can be found for art provided it is tamed and emasculated". (73) Hence, the attitude that art in school is not real art, and is called art "only in the sense that it is an activity". (74)



The place of art as a subject in school, can be seen by looking at the provisions made for art in schools in this country. According to Noel Barber, the aesthetic area "tends to be the cinderella of the curriculum with some schools offering neither Music nor Art". (75) Art, however, occupies a more favourable position than music as regards provision in schools. Of the twenty six secondary schools surveyed by Barber, twenty provided art as an option and only ten provided music in the senior cycle. Of the same number of vocational schools, twelve provided art, while none provided music. Out of twenty six surveyed community/comprehensive schools, seven provided art and two provided music in the senior cycle. (76)

While the provision made by schools for art, especially in the senior cycle, may be quite poor, it is likely to improve. While there are, according to Barber two types of school, "the highly academic secondary and the non-academic vocational" these "define themselves in a specific way and in doing so they select their clientele and express a philosophy of education". (77), it appears according to Tony Crooks and Jim McKernan that principals "wish to offer a wider curriculum by including subjects usually not associated with the type of school". (78) Of the "subject areas which principals wish to see included in school curriculum", the Arts and Humanities ranked the highest at



over twenty-six per cent out of over seventy-seven percent of schools which replied. (79)

The position occupied by art as a subject in school can also be viewed in terms of numbers and percentages of students availing of it. According to the report by Noel Barber, over eighteen percent of senior cycle students take art nationally, as opposed to over three percent of students taking music. (80) While many students may, for personal reasons not avail of the subject, even if provided, others, according to a report on the Arts in Education by The Curriculum and Examinations Board are not "given the opportunity, or the course despite strong talent and/or interest in the visual arts". (81)

One reason for this is the fact that, in Ireland, "Art is seen as a subject more suitable for girls than boys". (82) This is obvious when we note that in 1983, nearly twice as many girls as boys sat for both the Intermediate and Leaving Certificate Art Examinations. (83)

The juxtaposition of typically "boys" and "girls" subjects on school timetables is one way in which the notion of art as a girls subject is enforced. It is, according to the report on the Arts in Education by the Curriculum and Examinations Board "especially true for boys" that "not all pupils are given the opportunity or the guidance, to take





the course". (84)

It can also be said that many schools regard art as a subject which is more suitable for the less intelligent than the brighter pupils,

.... School timetables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students. (85)

This notion is backed up by the report by the Curriculum and Examinations Board which claims that:

.... high achievers in academic subject areas are very often discouraged from following a visual arts course at leaving certificate level and are directed towards other areas of the curriculum. (86)

Terence Wooff echoes this sentiment, he claims that the role of art in schools has "often been seen as",

.... a means of providing gainful activity and occupation for those children whose ability in other areas is doubtful. (87)

Although art certainly is important to the slow learner, it can make a "similarly important contribution to the education of the brighter pupil". (88)

The arguable lack of difficulty which is attached to art as a subject is probably the main reason for the existence of the attitude that art is more suited to "remedial and lower grade students" than to "academically bright students".

(89)



.... Art thus becomes a soft period, a recreation, and the activity is thought of as compensating for the imbalance of the rest of the curriculum. (90)

The fact that many children in the United Kingdom drop art in favour of "more important subjects (91) underlines the apparent attitude of triviality which is attached to art as a subject. In the case of the student teacher who attempted to introduce an element of difficulty to that of pure experience, found herself reporting that,

....the children were annoyed and alarmed at being asked to do something difficult. (92)

Dick Field notes the criticisms which are often made that art in schools is easy, that children do not or need not exert themselves and that a generation is growing up for whom art has lost its dignity because anyone can do it without effort. (93)

One reason why such attitudes came about is teachers' fears of overinfluencing their pupils. Many teachers, according to Field, "abdicate in a very real sense from their duties in the sacred cause of freedom for the child". (94)

Also, according to Field, a taboo was attached to the word "teach", as there was a supposition that "to teach" means "to instruct" in a narrow sense, and "anything that savoured of instruction was taboo". (95)

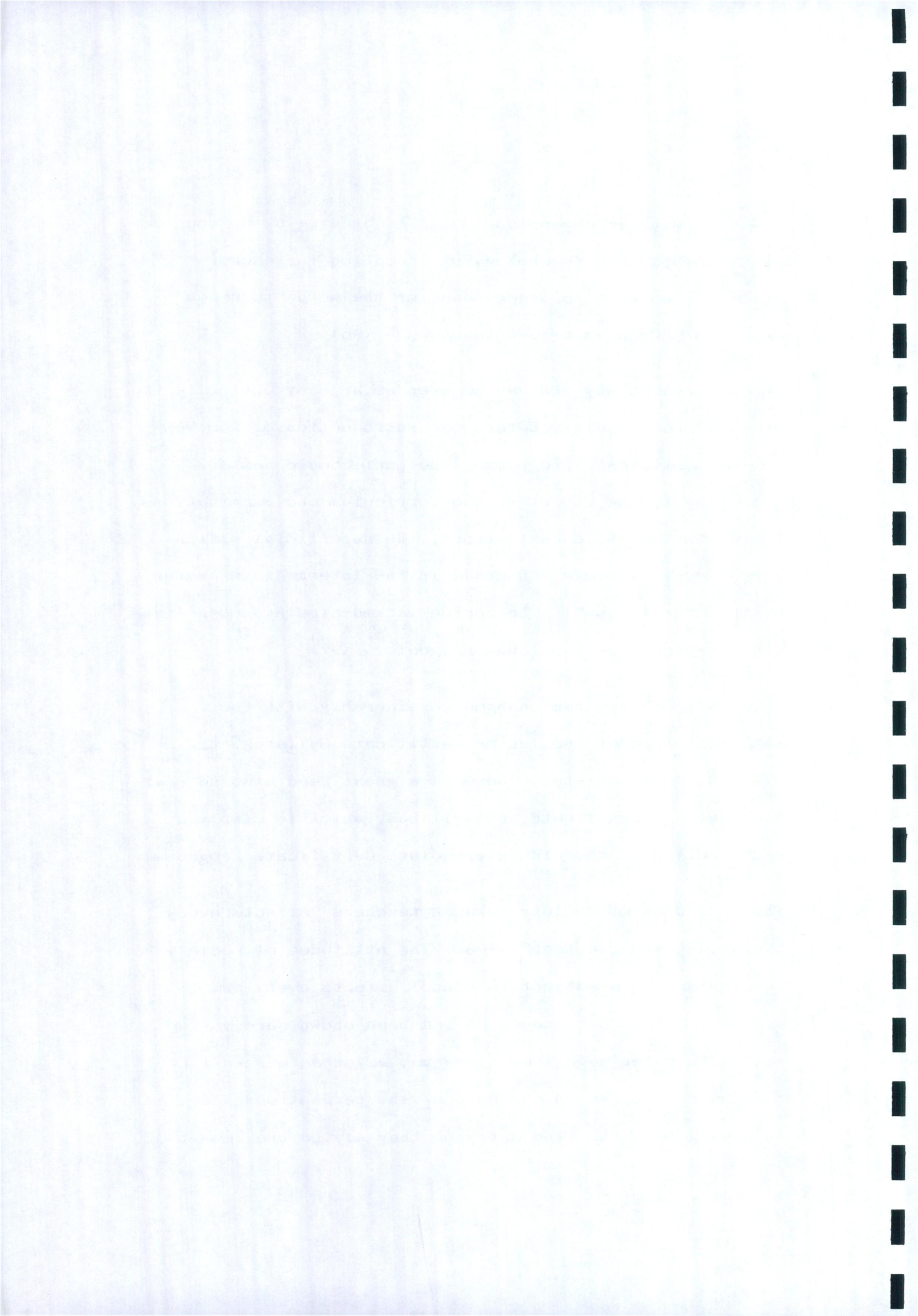


However, with an expansion in and tightening up of courses in philosophy and psychology of education in teacher education courses, a truer sense of the word "to teach" began to spread among art teachers. (96)

Another reason why art may be seen as an easy option is the art syllabus itself. Before the introduction of the New Junior Certificate programme, the pupil could master, according to the report of the Curriculum and Examinations Board, "with little real effort, the superficial skills necessary to achieve a D grade in the Intermediate and/or Group Certificates". The course lacked aims and objectives and therefore the pupil had no goals. (97)

While all of this has changed considerably with the implementation of the Junior Certificate Syllabus, the attitude still exists. There is a great need also to review the Leaving Certificate art syllabus, which is simply a continuation of the old Intermediate Certificate Programme.

The attitudes of society towards teachers "affects every individual who teaches." (98) The attitudes of society towards art as a subject in school affects every art teacher. These attitudes, as has been shown, are varied, yet quite often negative. They may exist as a result of misconceptions, as in the case of the perception of art as involving only the fine arts, or they may be the result of



circumstances outside of the control of the art teachers, as in the case of the relatively poor provision of art as a subject in certain schools.

However unfair or uninformed these attitudes may be, they do exist and are applied to the teacher of art. The teacher, as has been shown, occupies quite a poor position in society, the art teacher, as a result of the relatively poor perception of his/her subject, occupies quite a poor position within school and society. While the majority from each of the three groups questioned agreed that it "is necessary for the art teacher to continue to practice art (personal projects) in order to teach art" (table 5), only 60% of teachers upheld this view, compared with the 90% of art teachers and 80% of artists/designers (the two groups directly involved with art), who did likewise.





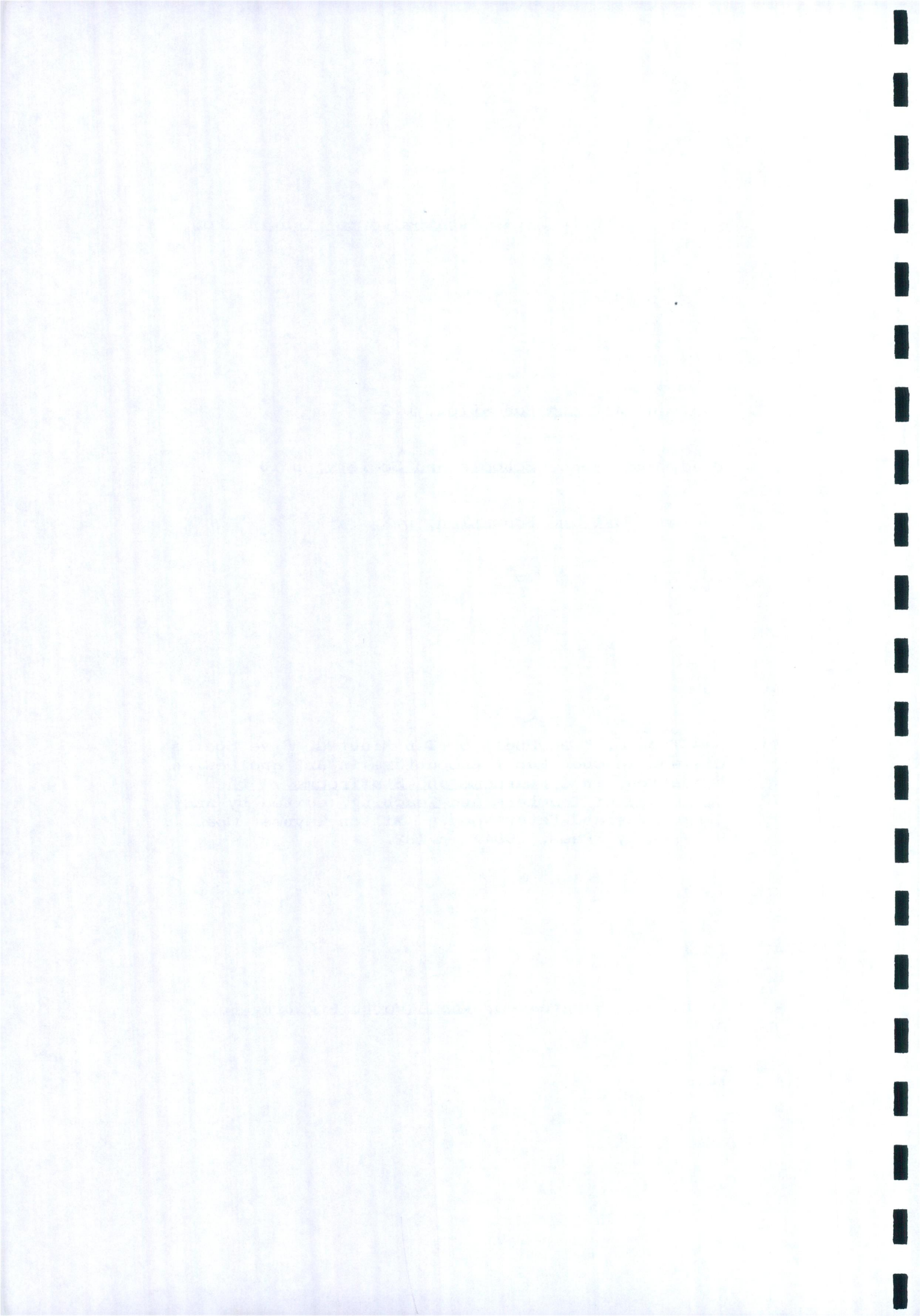
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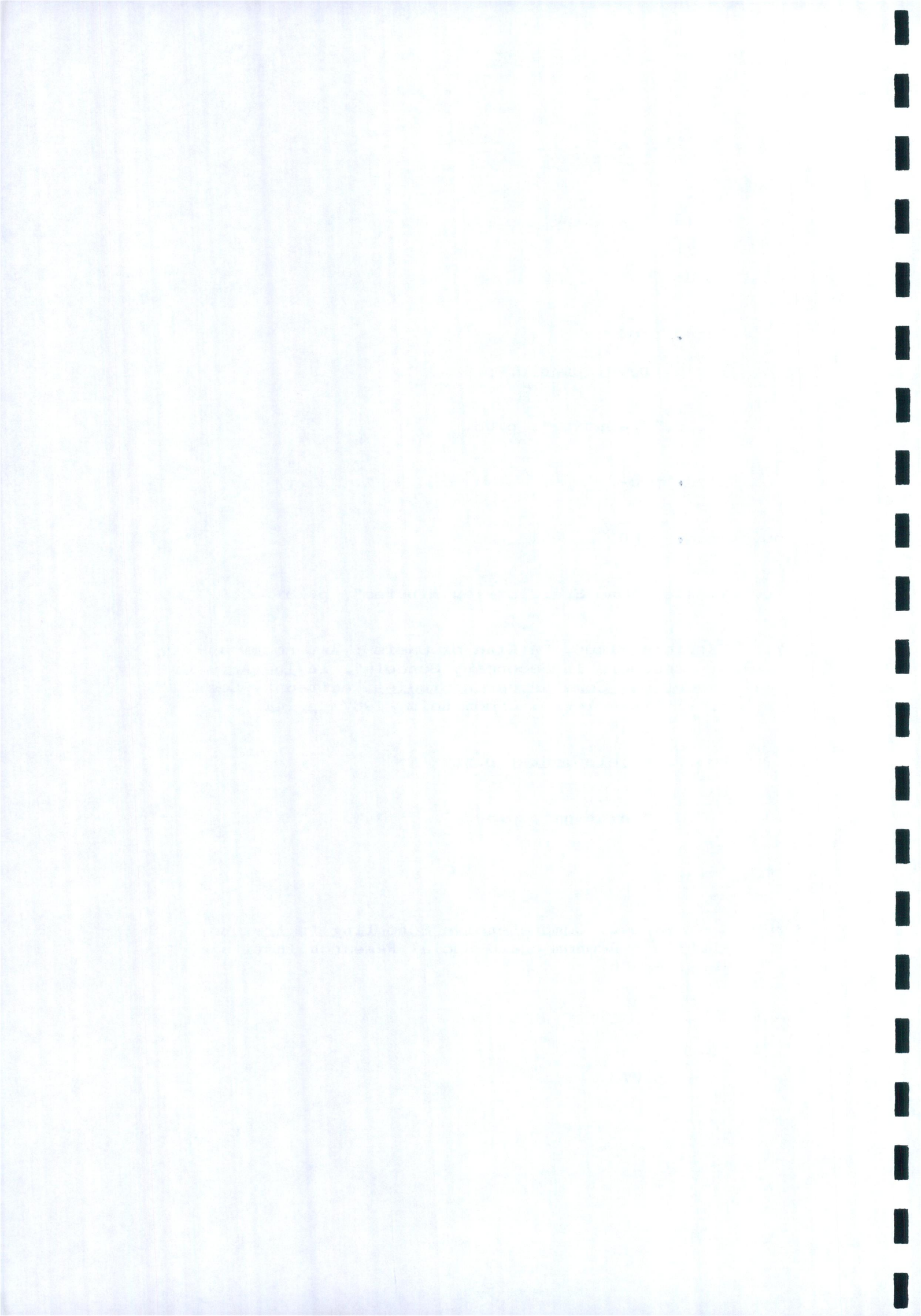


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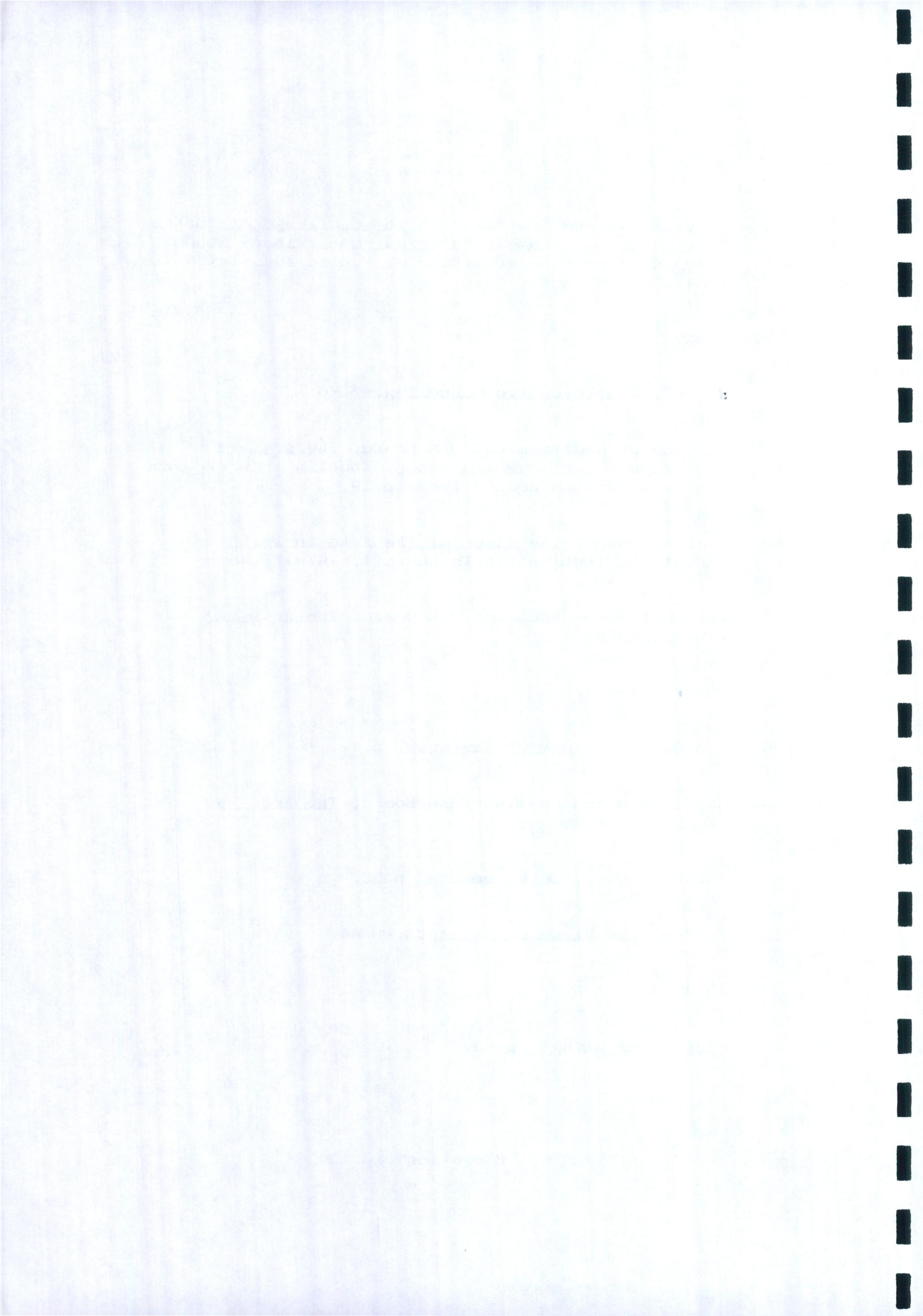




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## CHAPTER 2

### THE IDENTITY OF THE ART TEACHER

#### Role of the Teacher

In order to ascertain the role of the art teacher, in particular, it is proposed to examine the role of the teacher in general. "Role", which is a "key concept in social science" relates to prescribed ways of behaving, yet it also allows for flexibility and individuality, "creative interpretation" so that, in the case of teaching, whilst there may be particular prescribed "ways of behaving, teachers may develop different styles of teaching". (1)

Likewise, according to Drudy and Lynch, teachers may "have different teaching roles, depending on the type of institution and the level at which they are teaching. (2) The teachers role, therefore, acts as a type of structure, within which the teacher may move quite freely,

....Teachers' roles... must encompass not only the instructional, the custodial, the inspirational, and the disciplinary and extend into practically all spheres of life with teachers acting as agents physical, moral and spiritual development, emotional and mental health, and social welfare. (3)

According to a recent OECD report on Irish education, cited



by Drudy and Lynch, the teachers role is a highly complex role which has many different aspects. This notion of the role of the teacher is backed up by critic, writer and poet, T.S. Elliot, who says that the "teacher of course, acts not only as critic in the classroom but in many other roles".

(4) Both sources agree that while it is one aspect of the teacher's role to "impart factual knowledge" (5), then what Michael Fullan terms the "total teacher" (6), has many other roles. Irving Kaufman cited Sheedy lists the other aspects of the teachers role when he states that the teacher "also instructs and sensitizes perception, encourages creative though, intensifies innate feelings and stimulates the imagination". (7) he earlier uses the metaphor of the prism to describe the role of the teacher;

....The teacher is the prism through which the student views some segment of knowledge and existence.

....There are infinite modifications, distortions and surfaces to the prism, each finally existing as a unique interpretive device. (8)

However, according to Kaufman, it is also suggested that it is the subject, rather than the teacher which acts as the prism through which the student learns. If this were true, then the role of the teacher would be greatly diminished,

....No matter who the teacher is, the argument insists, it is through art or history or mathematics, through the discipline of a particular subject that the student is coming to grips with knowledge and its consequences in living. (9)





Kaufman concludes that these seemingly contradictory viewpoints are "not really antithetical to one another, though at different times and different places the stress is either upon one or the other". (10) Irish research, according to Drudy and Lynch, has paid quite a lot of attention to the role of teachers and their perception of this role. They cite Delamont who identifies two characteristic elements from the "international literature on teachers' roles which she terms "immediacy" and "autonomy". (11).

Delamont compares the immediacy and frequency with which teachers must prepare a response, with that of other professionals - doctors or lawyers. Doctors, she claims, "can send a patient to hospital for tests before diagnosing or prescribing". Teachers are usually, she says, isolated from colleagues for on the spot decisions. (12)

As regards "autonomy", the teacher, believes Delamont, "has the power of authority over many aspect of pupils' lives, knowledge, behaviour, speech and clothing". (13) The role of the teacher is therefore antithetical to the role of the pupil on the issue of power. The teacher has power, or control over her/his pupils, some aspect of which are "legitimated by the school and by society", however, according to Denscombe, it must also be established by the "use of classroom management skills" and through processes



such as negotiation". (14) Another source of this power or control, is according to Delamont, knowledge, "possession of, access to and control over. There are many examples she claims, in studies of the classroom "of the way teachers impose this control through the way they deal with children's contributions in class". (15)

Whilst it is important to examine how the role of teachers is viewed by non teachers, it is also necessary to look at how teachers themselves view their role. There have, according to Drudy and Lynch, been a number of studies that have focused upon how Irish teachers perceive their roles. They cite a study by Kelly which suggested that, like Kaufman, teachers saw teaching:

....As a wide-ranging activity, involving the attainment of such relatively diffuse goals as the moral, intellectual and social development of their pupils.  
(16)

This view echoes the views held by Eliot, Kaufman, Drudy and Lynch, that the role of the teacher goes far beyond the basic role of imparting knowledge and focuses upon the development of the "total" pupil.

Necessary Personal Attributes of the Teacher in relation to the Role of the Teacher.

According to Irving Kaufman, in order for the teacher to fulfill his/her role, he/she must rely upon personal



attributes and an active pursuit of philosophical understanding". (17) There is a very strong link between personal attributes of the teacher, (personal qualities and skills) and how he/she encompasses "the instruction, the custodial, the inspirational and the disciplinary" roles, as well as the role as agent of "physical, moral and spiritual development, emotional and mental health and social welfare". (18)

Kaufman lists some of the personal qualities associated with the teacher who fulfills these roles as:

....more than usual clarity, or depth of intensity... an intangible intrigue of character, a unique and unusual disposition... can provide stimulation as well as the confident and normal teaching personality. (19)

An important OECD report on Irish education placed emphasis upon the more skill-based qualities of teaching;

....Among the qualities called for - in addition to the academic and the pedagogical - are political and negotiating competence, accountancy and fund raising abilities, a repertoire of skills to assume extracurricular responsibilities and to communicate with widely diverse groups, planning and management skills, and an up-to-date knowledge of developments in technology and working life. (20)

The notion of personal skills and qualities of personality are indistinguishable in Milbrey Mc Laughlin and Joan Talbers view of "important constructive teacher dispositions". These "dispositions are divided into four



areas; motivation, conception of task, enthusiasm over subject matter and sense of efficiency. (21)

Although critics may vary on what they deem to be necessary personal attributes of teachers, there is a consistency in that they generally relate to the extended role of the teacher, the role put forward by the OECD report, (22) and the role Kaufman defines which goes beyond the impartation of factual knowledge. (23)

#### Role of the Art Teacher : Influences of Artistic Background

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While the role and the necessary personal attributes of the general teacher have been discussed, these do not apply indiscriminately to the art teacher. Although there are similarities between the role and necessary personal attributes of art teachers and their colleagues, there are some fundamental distinctions between them.

Many of these distinctions occur as a result of the actual subjects area of the art teacher. Art as a subject in schools is akin to other subjects in that it is "part of the broad stream of educational heritage and procedure which share common problems, requiring common resolutions". (24)

However, it is fundamentally different and Kaufman highlights these differences when he states that art is,

....rather special and even extraordinary... because of its nature and its stress upon singular creative





expressiveness. (25)

He continues;

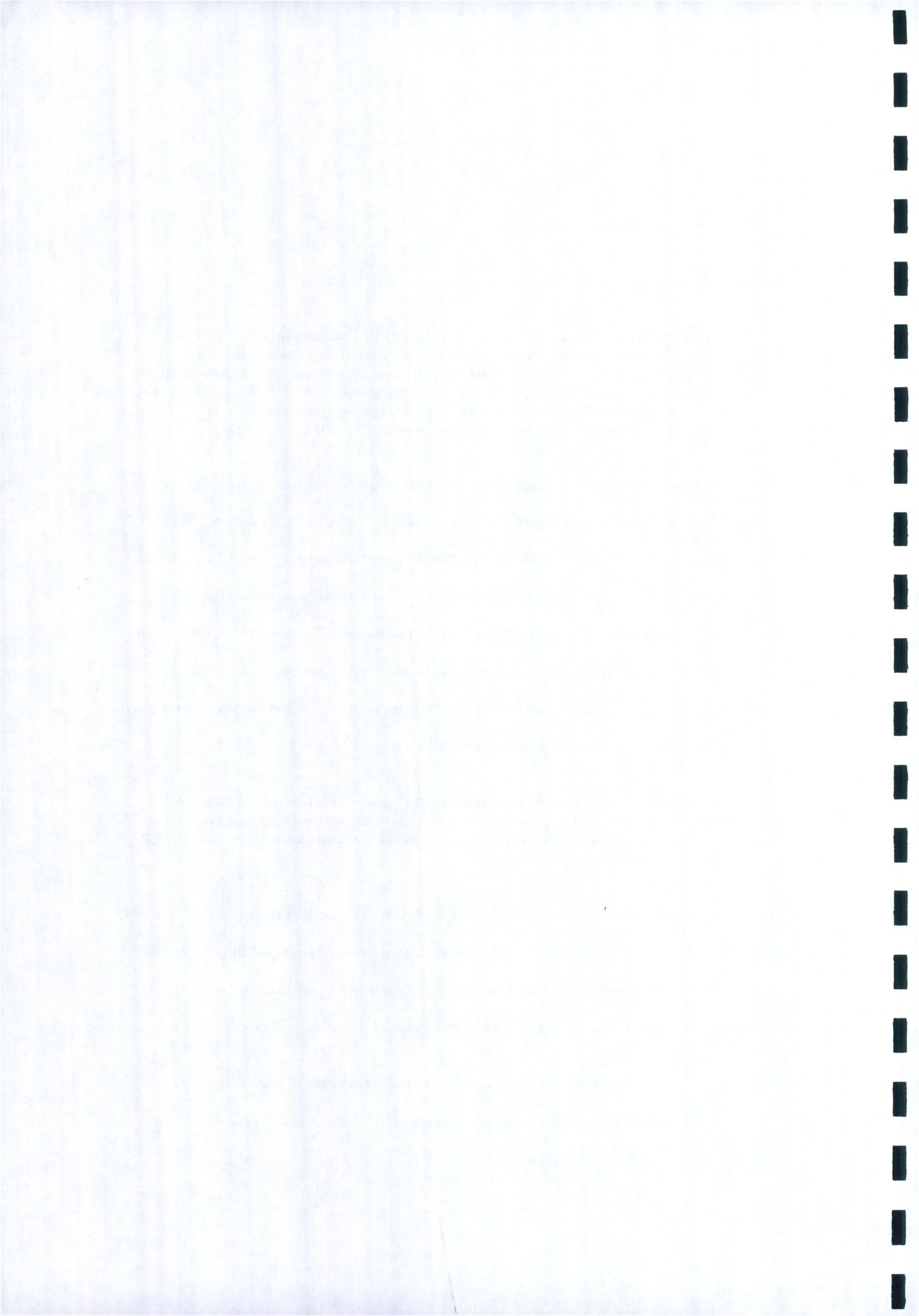
...The subject matter is innately exciting. It is frequently intangible in its psychological impact, consistently reaching the emotions, it is provocative and pleasing, ambiguous yet concrete in form, spanning the objectively intellectual and the subjectively feeling components of experience. (26)

Due to the affective nature of the subject of art, the role of the art teacher relates very much to the role as "agent" of "physical, moral and spiritual development, emotional and mental health and social welfare" (27) as, according to Kaufman the art teacher "has to encompass" the qualities of art which he mentions. (28) Because of the nature of art, art teachers, according to Patricia Sikes, saw their role as "subtractive" rather than "additive",

....They saw their fundamental job to be to draw out, or to facilitate the expression of potentialities and possibilities already within and possessed by the child. (29)

This aspect of the art teachers role is echoed in the words of "Mr Tansley", an art teacher involved in a study by Les Tickle ; Tansley claims that "you can allow them to go almost exactly as they want but within your direction". (30)

This role, according to Sikes is in contrast to the role shared by teachers of other subjects, that of "passing on knowledge to the student". (31)



Another reason that the role of the art teacher is perceived to be different from that of other teachers is that basic differences exist between art teachers and teachers of other subjects, in a general sense. These differences are also a product of the art teachers subject area and artistic inclination. However, according to Sikes, although many art teachers are "different" to other teachers, it must be acknowledged that "not all art teachers... are different, and some of the differences apply to the teachers of other subjects. (32)

The differences which Sikes observes are that, compared with their colleagues;

....art teachers look and dress differently, they think and see things in a different way, they hold different values, they use different teaching methods and approaches, they relate differently to students and they have a different perception of what their role involves. (33)

This belief is echoed by Terence Wooff who describes the art teacher as a person;

....whose dress to the popular mind is 'different' ; whose qualifications are not usually gained from a university, making them in the past, at least, slightly suspect ; and whose attitude to matters like classroom management and discipline perhaps raise the suspicion that he is an agent of radical or even violent revolution. (34)

Part of the reason why these differences exist is the



artistic background of the art teacher. Sikes claims that "many art teachers tend to see their preferred identity as artistic rather than teacher" and that to them, success is perceived in terms of achievements in the artists' culture rather than the culture of the school". (35)

The role of the teacher and the role of the artist are apparently conflicting roles, yet these roles must integrate in the person of the art teacher. "Many art teachers" according to Caroline Sharp and Karen Dust "are practising artists at an amateur or semi-professional level". (36)

How does the art teacher's role as an artist affect his/her role as a teacher?

According to Sikes, because of the artistic inclination of the art teacher, their "aims and values are not necessarily those of other teachers in the school", they are not necessarily aiming towards examination success, but rather to "develop attributes that the student ... possesses". (37)

Sikes continues;

....I think everybody can find something in art that they like to do and I think you can get a great deal of satisfaction out of doing something, making something, and I think it's my job to help them find that something. (38)

Another aspect of the role of art teachers which is affected by their role as artists is what Hoyle, cited by Sikes, terms "Extended Professionality". This involves "a

perspective embracing the broader social context of education, rather than (being) limited to the immediate in time and place". This aspect of the art teachers role means that their view is more wholistic, according to Sikes. Art was "not just something they did in school as part of their job", it infiltrated the rest of their lives. (39) The absorption of the art teacher with his/her subject if of considerable benefit to the pupils.

There may however be some negative implications as a result of the art teachers' role as an artist. The teacher who is in touch with contemporary aesthetic trends may attempt to meet the "demands for a new art for a new age", thus taking "little or no account of the gulf between the individual experience of growing children and the sophisticated and remote field of contemporary art forms". (40) This teacher will thus be ignoring his/her role as teacher as proposed by Kaufman that of "instructing and sensitizing perception, encouraging creative thought, intensifying innate feelings and stimulating the imagination". (41)

In conclusion, it may be summarized that just as the role of the teacher in general goes far beyond that of "imparting knowledge" so also does the role of the art teacher. There are many differences between the role of the art teacher and that of his/her teaching colleagues, which are due mainly









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18. Drudy and Lynch, Schools and Society, p.105.
19. Kaufman, Art and Education, p.5.
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## METHODOLOGY

### Introduction to the Present Study

As discussed in Chapter Two, the role of the art teacher is a combination of two seemingly conflicting roles; that of artist and that of teacher. Using a questionnaire it is now proposed to examine further how these roles are perceived to integrate in the person of the art teacher.

The questions contained within the questionnaire aim to clarify how those questioned believe the art teacher compares with fellow artists/designers and fellow teachers. Divided into three distinct sections, the first section of the questionnaire deals with the relationship(s) of the subject to the art teacher. Having clarified this relationship, which undoubtedly will affect the subject's perception of the art teacher, the second section aims to examine the subjects perception of the artistic identity of the art teacher. In the final section of the questionnaire, the perceived identity of the art teacher as teacher is examined.

The subjects of this survey are artists/designers who are not involved in education, art teachers and teachers of other subjects. The results of this survey will be taken from ten completed questionnaires from each of the three groups.







# The Art Teacher- Artist and Teacher?

Name:

Occupation: (If Teacher state subject.)

## Section A : RELATIONSHIP TO ART TEACHER(S)

1. Has your contact with art teachers been:(tick as appropriate)

- a) On a personal level (family/friend)
- b) On a professional level (work colleague)
- c) You are an art teacher
- d) Pupil /teacher relationship
- e) Other (state)

2. Is this contact : (tick as appropriate)

- a) Ongoing
- b) In the recent past (1-3 years)
- c) In the distant past (3+ years)

## Section B : THE ART TEACHER AS ARTIST.

1. Do you believe that the art teacher is (tick as appropriate)

- a) More artist/designer than teacher
- b) More teacher than artist/designer
- c) Equally artist/designer and teacher
- d) Neither artist/designer nor teacher

2. Do you believe that any artist/designer could teach art at secondary level ?

- a) Yes ?
- b) No ?

3. Do you believe that it is necessary for the art teacher to continue to practise art (personal projects) in order to teach art ?

- a) Yes ?
- b) No?

4. In your opinion , do art teachers in general continue their personal artistic work once they are teachers ?

- a) Yes ?
- b) No ?

5. Is it possible, in your belief, to be dedicated to one's personal artistic work and still be dedicated as an art teacher?

a) Yes?

b) No?

6. With which, if any, of the following statements do you agree? (tick as appropriate)

a) An art teacher is a failed artist/designer

b) An art teacher is an artist/designer with a genuine interest in education

c) An art teacher is an artist/designer who lacks conviction in his/her own artistic significance

d) An art teacher is an artist/designer who wishes to supplement his/her income by teaching

e) An art teacher is an artist/designer who is more adjusted to society than other artist/designers

f) Other (state)

7. What, if any, are the major differences between art teachers in secondary schools, and practising artists/designers who do not teach art? (tick as appropriate)

a) Personality?  (state differences)

b) Quality of work produced?  (state differences)

c) Personal appearance?  (state differences)

d) Level of creativity?  (state differences)

e) Role in society?  (state differences)

f) Involvement with commercial art?  (state differences)

g) Other? (state)

### Section C : THE ART TEACHER AS TEACHER .

1. Would you agree that : (tick as appropriate)

a) Anybody could teach art?

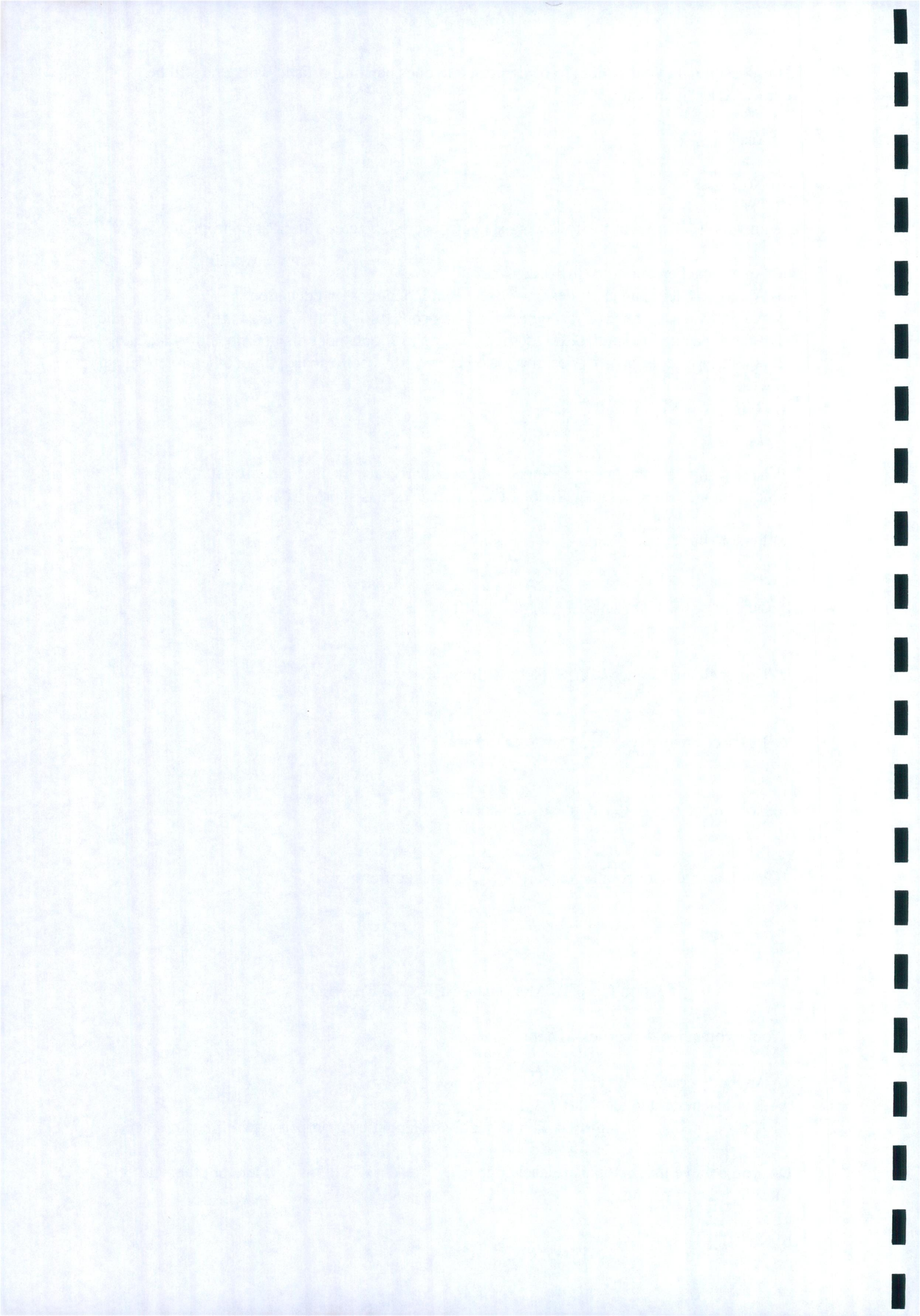
b) Any teacher could teach art?

c) Art is a specialized subject which may only be taught by a properly qualified art teacher

2. Do you believe that the art teacher actually "teaches" art, as teachers of other subjects "teach" their subject?

a) Yes?

b) No?



3. Number 1-5 the order in which the art teacher is most similar to the following teachers ( 1 = most similar , 5= least similar)

- a) English teacher
- b) Maths teacher
- c) History teacher
- d) Music teacher
- e) Science teacher

4. In question no. 3 above , you selected a particular teacher to be most similar to the art teacher , in what way(s) is this teacher similar to the art teacher ?

5. In question 3 , you ranked a particular teacher as being most dissimilar to the art teacher . In what way(s) is this teacher dissimilar to the art teacher ?

6. In your view , is the art teacher like or unlike his/her teaching colleagues , in terms of the following (rank each 1-5 on a scale where:1=very similar to, 5=very different to)

- a) Personality ?  (comment)
- b) Personal appearance ?  (comment )
- c) Intelligence ?  (comment)
- d) Integration with staff members ?  (comment)
- e) Quality of relationship with pupils ?  (comment)
- f) Role in school ?  (comment)
- g) Dedication to job ?  (comment)
- h) Importance placed upon examination success of pupils ?  (comment)
- i) Level of creativity ?  (comment)
- j) Discipline of pupils ?  (comment)

Further comments :



## CHAPTER 4

## RESULTS

In this chapter it is proposed to display the results of the questionnaire. 'The Art Teacher - Artist and Teacher?'. Further examination and discussion of these results, including comments by the subjects will take place in chapter 5.

Relationship(s) of Subjects to Art Teacher(s)

Regarding question one, section A of the questionnaire, the subjects were asked;

Has your contact with art teachers been:

- a) on a personal level (family/friend)
- b) on a professional level (work colleague)
- c) you are an art teacher
- d) pupil/teacher relationship
- e) other

The results are as follows:

Table 1: Nature of contact of subjects with art teacher is:

	Artist/ Designer	Teacher	Art Teacher
a) on a personal level	50%	40%	30%
b) on a professional level	10%	100%	40%
c) you are an art teacher	0%	0%	100%
d) pupil/teacher relationship	80%	20%	80%
e) other	0%	0%	0%

In question two of this section, the relationship(s) of subjects to art teacher(s) was further clarified by asking:

Is this contact:





- a) ongoing?
- b) in the recent past (1-3 years)?
- c) in the distant past (3+ years)?

Their response was as follows:

Table 2: When contact of subjects with art teachers took place.

	Artist/ Designer	Teacher	Art Teacher
a) ongoing	40%	70%	100%
b) in the recent past (1-3 yrs)	30%	50%	0%
c) in the distant past (3+ yrs)	40%	20%	70%

#### The Art Teacher as Artist

In regard to question one, section B of the questionnaire, the subjects were asked:

Do you believe that the art teacher is:

- a) more artist/designer than teacher.
- b) more teacher than artist/designer.
- c) equally artist/designer and teacher.
- d) neither artist/designer nor teacher.

They replied:

Table 3: Is the art teacher perceived as more artist/designer than teacher or vice versa?

	Artist/ Designer	Teacher	Art Teacher
a) more artist designer	10%	30%	0%
b) more teacher	60%	20%	0%
c) equally artist/designer and teacher	30%	50%	100%
d) neither artist/designer nor teacher	0%	0%	0%

In regard to question two, section B, the subjects were asked:

Do you believe that any artist/designer could teach art at secondary level?

They responded as follows:

Table 4: Could any artist/desinger teach art at secondary level?

	Artist/ Designer	Teacher	Art Teacher
a) yes	0%	0%	0%
b) no	100%	100%	100%

When questioned:

Do you believe that it is necessary for the art teacher to continue to practice art (personal projects) in order to teach art?

They replied:

Table 5: Is it necessary for the art teacher to continue to practice art (personal projects) in order to teach art?

	Artist/ Designer	Teacher	Art Teacher
a) yes	80%	60%	90%
b) no	20%	40%	10%

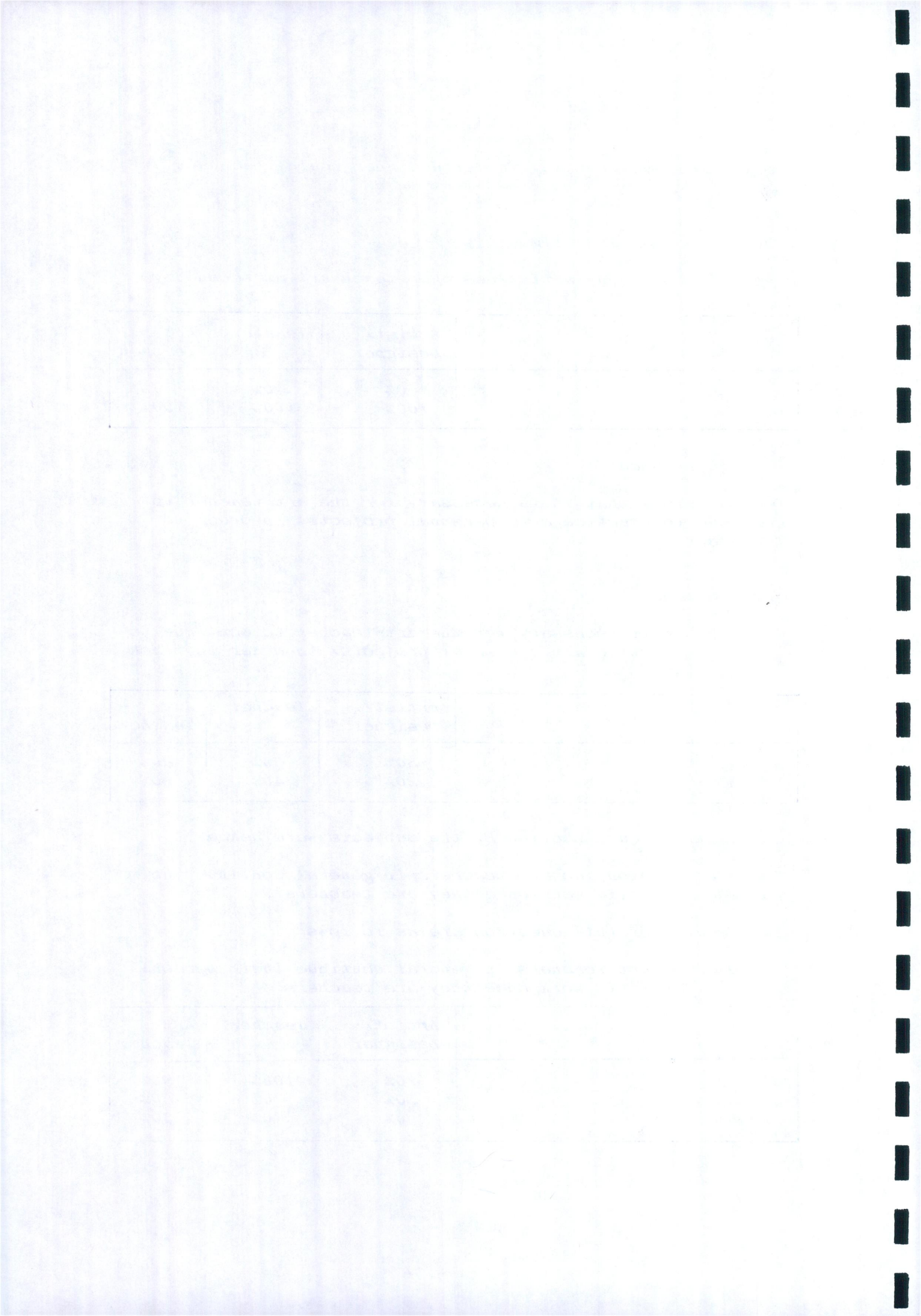
In question four, section B, the subjects were asked:

"In your opinion, do art teachers in general continue their personal artistic work once they are teachers".

The results of this question are as follows:

Table 6: Do art teachers in general continue their personal artistic work once they are teachers.

	Artist/ Designer	Teacher	Art Teacher
a) yes	70%	100%	50%
b) no	30%	0%	20%
c) other	0%	0%	30%



In regard to question five, section B, it was asked:

"Is it possible, in your belief, to be dedicated to ones personal artistic work and still be dedicated as an art teacher."

The results are as follows:

Table 7: Is it possible to be dedicated to personal artistic work and still be dedicated as an art teacher?

	Artist/ Designer	Teacher	Art Teacher
a) yes	40%	90%	80%
b) no	60%	0%	10%
c) other	0%	10%	10%

In question 6, section B, the subjects were asked:

With which, if any of the following statements do you agree?

- a) an art teacher is a failed artist/designer
- b) an art teacher is an artist/designer with a genuine interest in education.
- c) an art teacher is an artist/designer who lacks conviction in his/her own artistic significance.
- d) an art teacher is an artist/designer who wishes to supplement his/her income by teaching.
- e) an art teacher is an artist/designer who is more adjusted to society than other artists/designers.
- f) other

They responded as follows;

Table 8: The art teacher is.....

	Artist/ Designer	Teacher	Art Teacher
a) a failed artist/designer	0%	0%	0%
b) ... an artist/designer with a genuine interest in education	70%	70%	80%
c) ... an artist/designer who lacks significance	30%	0%	0%
d) ... an artist/designer who wishes to supplement his/her income by teaching	40%	30%	30%

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LIBRARY DEPARTMENT

DATE RECEIVED: 10/15/68  
BY: [Name]

FROM: [Name]

TO: [Name]

RE: [Name]

10/15/68

e) ... an artist/designer who is more adjusted to society than other artists/designers	10%	0%	0%
f) other			30%

Note: Participants could select more than one option.

Would you agree that:

- a) anybody could teach art?
- b) any teacher could teach art?
- c) art is a specialised subject which may only be taught by a properly qualified art teacher?

They responded:

Table 10: Is art a specialised subject?

	Artist/ Designer	Teacher	Art Teacher
a) anybody could teach art	10%	0%	0%
b) any teacher could teach art	0%	0%	0%
c) art is a specialised subject which may only be taught by a properly qualified art teacher	90%	100%	100%

When asked:

Do you believe that the art teacher actually "teaches" art, as teachers of other subjects "teach" their subject."

The subjects responded:

Table 11: Does the art teacher actually "teach" art as other teachers "teach" their subjects.

	Artist/ Designer	Teacher	Art Teacher
a) yes	30%	30%	50%
b) no	70%	70%	30%
c) both yes and no	0%	0%	20%

Participants in the questionnaire were then asked to:

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The following information is provided for your information. The data is based on the most recent available information. The information is subject to change without notice. The information is provided for your information only and is not intended to be used for any other purpose.


The following information is provided for your information. The data is based on the most recent available information. The information is subject to change without notice. The information is provided for your information only and is not intended to be used for any other purpose.


The following information is provided for your information. The data is based on the most recent available information. The information is subject to change without notice. The information is provided for your information only and is not intended to be used for any other purpose.

Number 1-5 the order in which the art teacher is most similar to the following teachers (1=most similar, 5=least similar).

- a) English teacher
- b) Maths teacher
- c) History teacher
- d) Music teacher
- e) Science teacher

The totalled results are as follows:

Note: Teachers with a lower score are perceived as being more similar to the art teacher than those with a higher score.

Table 12: Teacher which art teacher is most similar to (lower score = more similar)

	Artist/ Designer	Teacher	Art Teacher
a) English teacher	22	18	17
b) Maths teacher	42	45	50
c) History teacher	35	36	32
d) Music teacher	17	14	15
e) Science teacher	34	37	36

In question four, section 13, the subjects were asked to give reasons as to why they had selected a particular teacher as being most similar to the art teacher. In question five, they were asked to give reasons as to why they had selected a particular teacher as being least similar to the art teacher. These responses will be discussed fully in chapter 5.

The final question asked of the subjects was as follows:

In your view, is the art teacher like or unlike his/her teaching colleagues in terms of the following (rank 1-5 on a scale where 1 = similar to, 5 = very different to).

- a) Personality
- b) Personal appearance
- c) Intelligence
- d) Integration with staff members
- e) Quality of relationship with pupils
- f) Role in school



No.	Name	Address
1	A. B. Smith	123 Main St, New York, NY
2	J. D. Jones	456 Elm St, Chicago, IL
3	M. K. Brown	789 Oak St, Los Angeles, CA
4	P. L. Green	101 Pine St, San Francisco, CA
5	R. S. White	202 Cedar St, Boston, MA

- g) Dedication to job
- h) Importance placed upon examination success of pupils
- i) Level of creativity
- j) Discipline of pupils.

They responded as follows:

Table 13: Perceived differences between art teacher and his/her teaching colleagues (greater score, greater difference)

	Artist/ Designer	Teacher	Art Teacher
a) Personality	24	16	12
b) Personal Appearance	24	23	22
c) Intelligence	10	11	11
d) Integration with staff members	17	14	13
e) Quality of relationship with pupils	19	15	20
f) Role in school	18	16	13
g) Dedication to job success of pupils	14	17	12
h) Importance placed upon examination	19	20	12
I) Level of creativity	34	29	17
J) Discipline of pupils	13	18	13

Date	Description	Amount	Balance
1952	Jan 1	100.00	100.00
1952	Feb 1	50.00	50.00
1952	Mar 1	25.00	25.00
1952	Apr 1	15.00	10.00
1952	May 1	5.00	5.00

## CHAPTER 5

### DISCUSSION AND FURTHER ANALYSIS OF RESULTS

In this chapter, it is proposed to analyse and discuss further the questionnaire results from the previous chapter and to compare these results with related topics in literature.

#### Relationship(s) of Subjects to Art Teachers(s)

The relationship(s) of subjects to art teacher(s) is examined in Table 1 and Table 2 of the previous chapter. Table 1 indicates the nature of the context between subject and art teacher, while Table 2 indicates when this contact took place.

Table 1 reveals that for all three groups questioned; artist/designers, teachers of subjects other than art) and art teacher, more than one type of relationship with the art teacher took place, or is taking place. In the case of the artist/designer, the pupil/teacher relationship was most prominent, with 80% of those questioned previously involved in such a relationship with the art teacher. Only 10% of surveyed artist/designers had a relationship of a professional nature with the art teacher, while half claimed to have/have had a personal relationship (family/friend) with the art teacher. These results indicate that the artist/desingers view of the art teacher may, in some cases,



be restricted to their schoolday recollections of a singular art teacher, and may therefore be quite narrow and unrelated to the contemporary art teacher. A personal relationship with the art teacher as claimed by 50% of artist/designers questioned, would indicate a more informed view, however, it is proposed that the lack of professional contact between artist/designer and art teachers forms a narrow perspective of the identity of the latter by the former. This notion is upheld by examining the time of contact between artist/designer and art teacher (table 2). The artists/designers contact with the art teacher is in general in the past, 30% of such relationships in the recent past (one to three years), 40% in the distant past (three plus years). Only 40% of the artists/designers questioned have current contact with art teachers.

As regards teachers of subjects other than art, all of those questioned have, or have had a professional relationship with the art teacher, although only one fifth have had a pupil/teacher relationship. This would indicate, like that of the artist/designer, a narrowed view of the identity of the art teacher by other teachers, as many of them have no first hand experience of the art teacher as a teacher. Two fifths of teachers questioned have or have had a personal relationship with the art teacher. Unlike the relationship of artist/designer to art teacher, the relationship of teacher to art teacher is generally a current relationship, with 70% indicating an ongoing relationship, 50% in the



recent past and only 20% in the distant past.

The art teacher, predictably has and has had the most contact with the art teacher and the most varied of contact. As all of those questioned within this group are practising art teachers, therefore, all of their contact with the art teacher is current. Four fifths have had a pupil teacher relationship, this first hand experience of the art teacher as teacher. 30% have or have had a personal relationship while 40% of those questioned have or have had a professional relationship. It is therefore proposed that because of his /her greater range of contact with the art teacher, the art teachers view of his/her identity is much more informed than the view held by artist/designer and teacher of other subjects of the identity of the art teacher.

#### The Art Teacher as Artist

The artistic identity of the art teacher as perceived by artist/designers, teachers and art teachers is dealt with in the second section of the questionnaire. The subjects firstly displayed marked differences in their perception of differences in their perception of the art teacher as being either more akin to artist/designer or teacher (table 3). While all of the art teachers questioned contended that the art teacher is "equally artist/designer and teacher, this was not the case for the artist/designers involved in the survey. The majority (60%) stated that the art teacher is





"more teacher than artist/designer". While the highest percentage (50%) of teachers agreed with the art teachers, that the art teacher is "equally artist/designer and teacher", 30% believed the art teacher to be more artist/designer than teacher, comparing with none of the art teachers and only 10% of the artists/designers taking this option. All disagreed however with the notion that the art teacher is "neither artist/designer nor teacher.

The indications of these results are that while the art teacher sees the art teacher as assimilating the roles of artist and teacher, both artist/designers and teachers tend to deny the art teachers claim to their particular group, and view the art teacher as belonging more to the other group. The unanimous consensus of art teachers that the art teacher is "equally artist/designer and teacher" contradicts the claim of Patriia Sikes that "many art teachers tend to see their preferred identity as artist rather than teacher". (1). All of those questioned place equal emphasis upon their identity as artist/designer and as teacher.

The position of the art teacher as distinct from the artist/designer was asserted by the unanimous agreement that simply any artist/designer could not teach art at secondary level (table 4). There is is however a place for the professional artist/designer in art education as was revealed by the "Artists in Schools" schemes run by Regional Arts Associations (RAAs) in England and Wales (2). These



professional artists provided a link with the professional arts world and serve to "demystify the arts", impress on pupils "the seriousness and complexity of the artistic process" and finally, enable the "pupils, to transfer some of the artists approaches and methods to their own making".

(3). Although these professional artists are not usually trained in art education, this does not mean that simply any artist/designer can teach art at secondary level as firstly these artists are carefully selected by the RAAs and secondly they do not do the job of the art teacher, but rather work alongside the art teacher on combined projects.

(4).



Perhaps one of the reasons for the emphasis placed by those directly involved with art upon the continuing practice of art by the art teacher, is that for them art is more of a way of life, than a subject from which they can remove themselves at will. This view is echoed by Patricia Sikes who claims that "art was not something they (art teacher) just 'did' in school as part of their job, it had a space in their lives as a whole". (6) Perhaps also those who responded with a 'no' answer, did so because of the inclusion of the word 'necessary' in the question. The only art teacher who opted for this answer commented "highly desirable but not absolutely necessary".

The question of the necessity of the art teachers continued practice of art, on a personal basis, in order to teach art is discussed by those taking part in the symposium entitled "Is it Necessary to Make Art in Order to Teach Art". (7) Those involved in this discussion also had a "hang up" (8) about the inclusion of the word 'necessary', which the chairman stressed was not intended "to be taken only in a strictly logical sense". (9)

The argument for the necessity of the art teachers continued practice of art on a personal level, drew an analogy between music and art;



....it is inconceivable that a person could teach another to play the clarinet unless he played one himself. (10)

This analogy is continued later in the discussion when Keith Swanwick states that "if the teacher hasn't made music himself he hasn't got a thermometer with which he can gauge what is going on in the classroom". (11) Returning to a direct reference to art, William Newland raises the issue of the importance of the art teacher's continued involvement with technological advances which he claims, stops "the moment you leave art school; the moment you begin to teach, you'll certainly be out of touch". (12) He does not believe that that one could teach these without actually practising (13). Dennis Griffiths concludes the discussion as to whether art teachers should necessarily continue their personal artistic work, once they are teachers taking a positive viewpoint;

The essential requisite for the teacher is to be continuing the dialogue with himself ... in some open way, and to be able to interpret this dialogue... in term of art. (14).

The subjects of the questionnaire were further asked whether they believed that art teachers in general actually do continue their personal artistic work once they are teachers. In response to this question, all of the teachers of other subjects answered 'yes' (table 6), 70% of artist/designers replied likewise, while only half of the





art teachers surveyed did so. This does not mean that the remainder responded with a definite 'no', although the remaining 30% of artists/designers did so. 30% of art teachers refused to be drawn into a 'yes' 'no' type answer, because as one art teacher commented "this depends on whether they are working part time or full time, one can't really generalise." Art teachers in general throughout the survey, had greater difficulty than the other two groups, in responding to the questions, as they usually did not have a stereotypical view of the art teacher, due perhaps to their many and varied experiences of the art teacher.

Continuing on the topic of the artistic identity of the art teacher, the subjects were asked:

Is it possible, in your belief to be dedicated to one's personal artistic work and still be dedicated as an art teacher?

While the majority of both teachers (90%) and art teachers (80%) agreed that it is possible, the majority of artists/designers questioned (60%), did not agree (table 7). It is clear therefore from these results that the artists/designers questioned do not believe in the possibility for the integrated dual role of the art teacher. The art teachers themselves are not totally convinced of its viability, as one art teacher commented, "it is certainly possible but very difficult - needs great commitment to both

in order to do well".

The subjects were then presented with a number of assertions regarding the artistic identity of the art teacher, with which they could choose either to agree or to disagree (table 8). None of those questioned agreed with the first statement which claims the art teacher to be a "failed artist/designer", in other words an artist/designer who has not been successful at his/her personal artistic work and who turns to education. This result is, in itself, quite positive as it does not reveal extreme attitudes against the artistic aspect of the art teachers identity on the part of those questioned.

However such attitudes do exist, particularly among fine artists as a research report carried out by Trinity College, Dublin's Department of Higher Educational Research revealed. One particular interview (cited in this report), with fine artist Robert Delaney highlighted this particular attitude;

....Delaney belief that "education can't do anything" at present to foster the development of artistic talent, as well as being based on the opinion that art teachers are to a large extent "failed artists", also stems from the notion that the whole approach to art education is misconceived. (14).

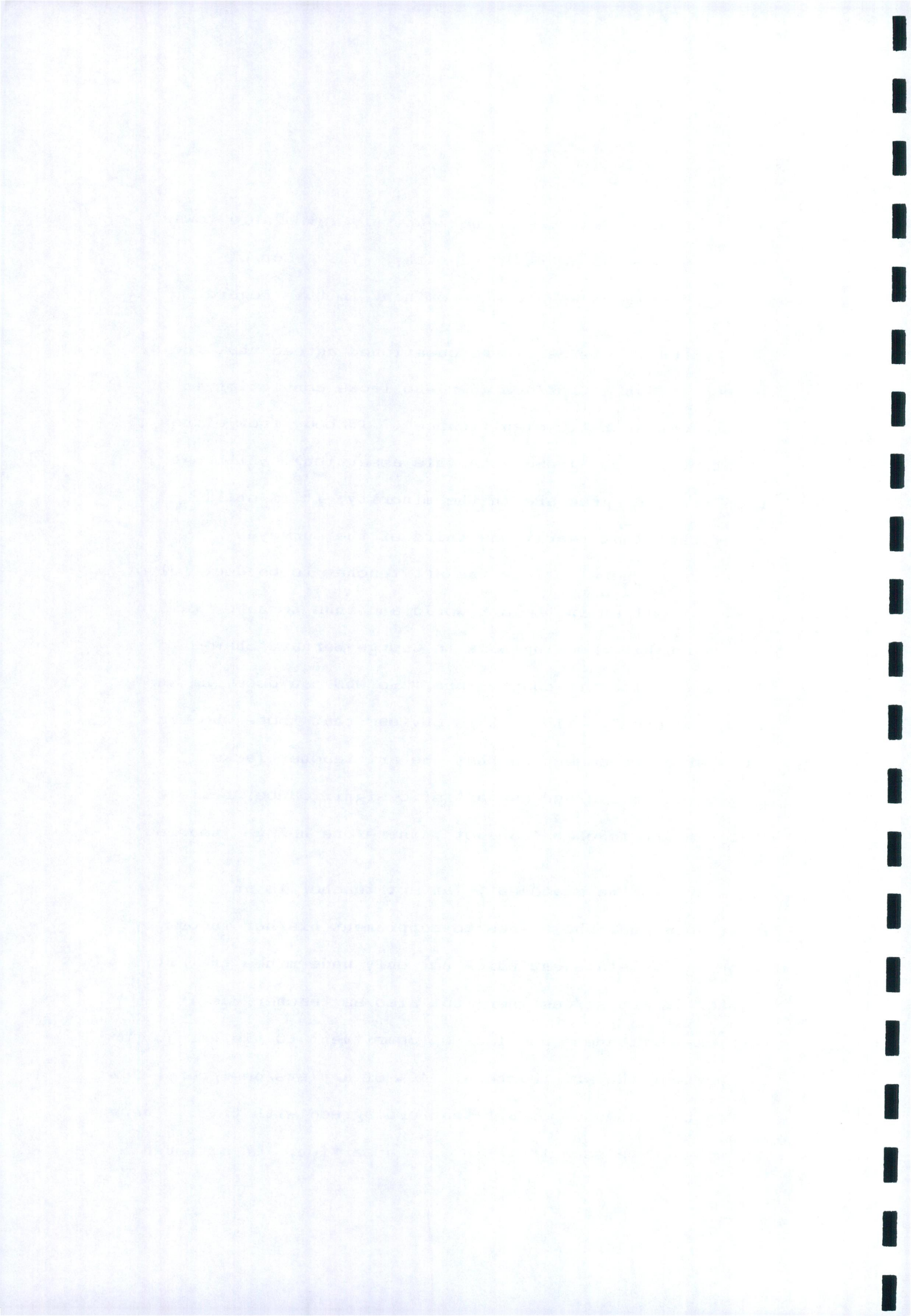
Although none of those questioned held views which were quite as extreme as those of Delaney, some did however



reveal opinions which were not entirely favourable towards the art teacher's artistic identity. The group of artists/designers were most prominent in this regard.

30% of the artists/designers questioned agreed that the art teacher is "an artist/designer who lacks conviction in his/her own artistic significance". (Nobody from either of the other groups agreed with this assertion). Although those who did agree are in the minority, it is still significant that nearly one third of the surveyed artists/designers believe the art teacher to be doubtful of his/her position in the art world and thus to have "fallen" into teaching. Looking back to George Bernard Shaw's statement, cited in chapter one, "He who can does, he who cannot teaches". (15) It is obvious that those who did agree with the assertion that the art teacher lacks conviction in his/her own artistic significance, believe that the art teacher "can not", therefore he/she "teaches".

In regard to the statement, "an art teacher is an artist/designer who wishes to supplement his/her income by teaching", (a statement which not only undermines the art teacher as artist/designer but also as teacher, as it implies selfishness and lack of commitment to his/her job on the part of the art teacher), 40% of artists/designers, 30% of teachers and 30% of art teachers agreed with this. There may however be some truth in this assertion; for although



many artists/designers leave art college with a wide variety of skills, knowledge and aesthetic appreciation, they may not have a means to earn a living. Art teaching is perhaps the most stable and reliable form of income possible in the art world which according to Dick Field "is constantly in flux". It is hoped however, that those opted to be art teachers for such reasons, did not do so for financial reasons alone.

Not all of the assertions opted for by the subjects were of a negative nature. By far the majority from each group choose an option which places the art teacher in an extremely favourable light, both as an artist/designer and a teacher. 70% of artists/designers, 70% of teachers and 80% of art teachers agreed that "an art teacher is an artist/designer with a genuine interest in education". It is highly desirable that the art teacher who wishes to supplement his/her income by teaching should also have a genuine interest in education. Delaney does not agree that art teachers in general have a genuine interest in education, he sees their opting to be art teachers as a security move, he does not clarify whether this security is of a financial or emotional nature. He is cited by Dr. Daniel Murphy;

....Delaney contended that many of the people who became art teachers are not committed to art education. They





"opt for the diploma in teaching for security" and consequently do "major damage" as education. (17).

Thankfully the majority of those questioned do not agree with Delaneys viewpoint.

The final assertion made regarding the identity of the art teacher in relation to artists/designers was that the art teacher is an artist/designer who is more adjusted to society than other artists/designers. Only 10% of artists/designers surveyed agreed with this remark, while nobody from either of the other groups did so. These findings could agree with the findings of Dick Field who states;

....The artist works in isolation, and so generally does the art teacher. It is true that superficially this isolation of the art teacher is beginning to be broken, but by tradition the relationship between master and pupil is personal, fragile and intangible. (18).

Both the comments of Dick Field and the findings of the survey indicate a perception of the art teacher as being equally adjusted to society, however, Fields comments imply an isolation from society by both the art teacher and the artist/designer, which is not necessarily indicated by the findings of this survey.

Other comments have been offered by those questioned, regarding the identity of the art teacher in relation to



that of artists/designers. One art teacher noted;

....The art teacher is first and foremost a person who finds self acceptance and personal fulfillment through art themselves and then chooses wider involvement and integration with other people.

Another art teacher commented, that "an art teacher could be any of these things" while a third stated that;

....Every individual is different with varying reasons for pursuing a teaching career. But most to my knowledge are genuinely interested in education and would not see their personal work as being more important to them.

None from either the teachers' group or the artists'/designers' group offered alternative comments, indicating again that their views tend to be more stereotyped than those of art teachers who generally recognise the differences which exist between individuals, and that each art teacher is an individual.

The topic of the art teachers perceived identity in relation to other artists/designers who do not teach, was further clarified by the final question in this section which asked the subjects to identify the major differences which, they believed exist between art teachers and practising artists/designers who do not teach art. Suggested differences, with which the subjects could choose to either agree or disagree were as follows; personality, quality of work produced, personal appearance, level of creativity,



role in society and involvement with commercial art. (Table 9)

In regard to the suggested difference of personality which exists between the art teacher and the artist/designer who does not teach art, 10% of artists/designers, 10% of teachers and 30% of art teachers selected this as being an important difference. One art teacher commented;

....The art teacher is usually more outgoing and able to communicate with young people.

A geography teacher claimed this personality difference to exist in the fact that the art teacher is "more disciplined" than the artist/designer. Many of the comments offered, suggested a more outgoing personality on the part of the art teacher in relation to fellow artists/designers. This would seem to contradict the earlier general disagreement with the notion of the art teacher as being "more adjusted to society than other artists/designers" (Table 8), however, it is a very small minority who hold the former opinion as opposed to the majority who agreed to disagree with the latter, and the two issues are subtly different from one another.

The quality of work produced by the art teacher and the artist/designer was opted for, as a difference which exists between the two groups, primarily by the artists/designers questioned (40%) and, suprisingly, by the art teachers



themselves (30%). None of the teachers questioned agreed that there existed a difference. This issue relates very much to the earlier issues of the art teacher continuance of their personal artistic work, (Table 6) and the possibility of dedication to personal artistic work and simultaneously to art teaching (Table 7) as the issue of insufficient time allowable by full time art teachers to dedicate to their personal artistic work was prominent in this respect also, particularly in the case of art teachers questioned. One such art teacher commented;

....Artists/designers obviously have more time to practice and increase quality of work.

Another art teacher disagreed totally with the notion that the quality of the work produced by the art teacher might be less than that produced by the artist/designer who does not teach. He/she saw this difference as existing in terms of "quantity" rather than quality.

As regards the artists/designers perception of the quality of work produced by the art teacher, in relation to the work produced by the artist/designer, in some cases, there was a notable tone of contempt for work other than that produced by the professional artist/designer. One artist/designer in particular revealed such contempt throughout his/her completed questionnaire. He/she simply commented "Bad" in relation to the quality of work produced by the art teacher.

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Other artists/designers simply acknowledged the time constraints placed upon in particular, full time art teachers. The majority of those questioned did not agree that the quality of work produced by the art teacher differed from that produced by the professional artist/designer.

In relation to the personal appearance of the art teacher, none of the artists/designers, 30% of teachers and 40% of art teachers perceived this to differ from that of the professional artist/designer. One art teacher states this perceived difference as;

....The art teacher is usually a more conservative dresser in school, than the artist/designer.

It is surprising that this obligatory conservativeness of the art teachers dress code is not noted by the artists/designers questioned, as artists/designers are by nature quite diverse in their dress code and personal appearance. It can only be assumed that personal appearance is not an important issue to the artists/designers surveyed.

As regards the art teachers perceived level of creativity in relation to other artists/designers, none of the artists/designers acknowledged any differences which might exist. 10% of the teachers and 20% of the art teachers questioned acknowledged such differences. However the



differences which were noted were quite favourable to the art teacher as they implied a heightened level of creativity due to the demands of teaching. As one teacher wrote;

....Working with students sparks off the art teachers creativity also.

The perceived difference between the art teachers and the professional artists/designers role in society was agreed upon by 30% of artists/designers, 40% of teachers and 30% of art teachers questioned. One artist/designer simply comments that "the differences are obvious" while a teacher attempts to state the perceived obvious by writing;

....The main difference is that the art teacher has money to pay the bills.

An art teacher writes;

....The art teacher has a bonus role to play compared to artists/designers i.e. that of educator along with the existing role of artist in society".

While another states that "ones role is defined by the nature of ones work is it not"? A further comment regarding the perceived difference between the art teachers and the artists/designers role in society was made by an art teacher who views this difference as existing in terms of integration into society, an issue which was examined previously by the suggestion that "an art teacher is an artist/designer who is more adjusted to society than other



artists/designers". (this particular teacher and not agree with this statement). She writes that the art teacher is "possibly more integrated with the public.

Although 'role in society' was the most popular difference perceived by the subjects there is a wide diversity of opinion among individuals as to what is meant by 'role in society' as is clear from the answers obtained.

The final suggestion as to the differences which are perceived to exist between artists/designers and art teachers, was that of 'involvement with commercial art'. This issue obviously relates to earlier questions regarding the personal artistic work of the art teacher, however, it focuses not only upon the art teachers personal contribution to the world of commercial art, but rather his/her involvement on all levels. None of the artists/designers questioned selected the art teaches involvement with commercial art as being fundamentally different to that of artists/designers, and only 10% of teachers and 20% of art teachers did so. This perceived involvement was, in the case of each person who selected this option, greater on the part of the artist/designer.

An involvement with commercial art on the part of the art teacher is not necessarily seen as a positive aspect of the



art teachers' identity by Dick Field. He believes that such an involvement, applied to their teaching, means that "teachers of art are concerned too often with teaching methods aimed largely at external production". (19)

Further comments which were offered by the subjects in regard to the differences which exist between the art teacher and the artist/designer are as follows;

....I don't believe there is a stereotypical art teachers personality. The nature of the subject often dictates the approach on a personal level. The artist/designer who does not teach will also have individual traits. (art teacher)

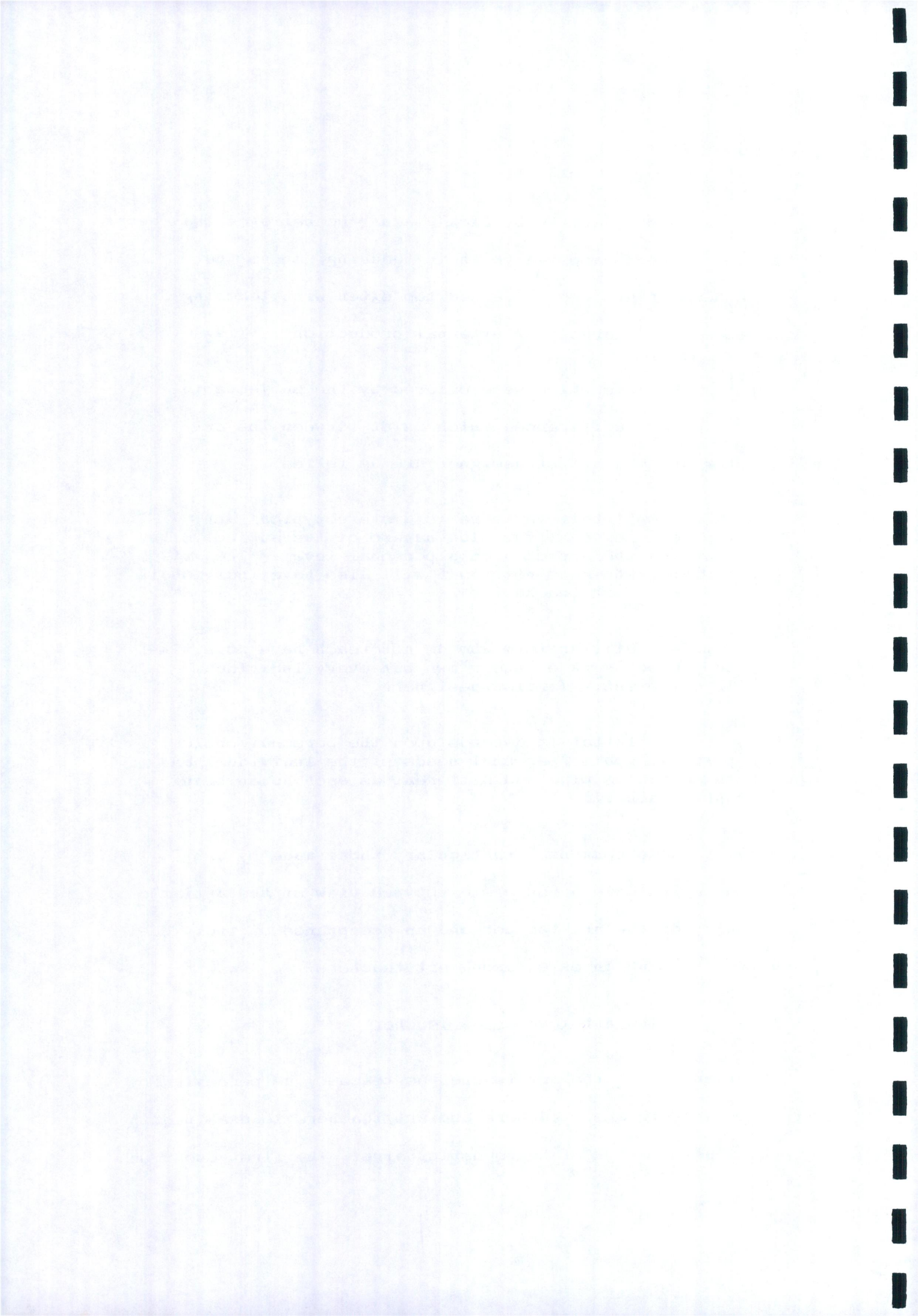
....Generally artists who do not teach have more time to produce work of their own but every individual is different. (artist/designer).

....I feel that it depends upon the personal choice, personal goals, personal needs of the individual and these are as wide and different as each human being (art teacher).

Many of these comments, particularly those made by art teachers indicate a non - stereotyped view of the artistic identity of the art teacher and an acceptance of individual differences which exist among art teachers.

#### The Art Teacher as Teacher

The identity of the art teacher as teacher, as perceived by artists/designers, teachers and art teachers is examined in the final section of the questionnaire. The first question





focuses upon whether art is perceived as a specialised subject "which may only be taught by a properly qualified art teacher", or otherwise (Table 10). Only one person, of all those surveyed, disagreed with the notion of art as a specialised subject. This person belonged to the group of artists/designers and he/she opted for the alternative "anybody could teach art". This extreme view is thankfully a minority view and the necessity for properly qualified art teachers to teach this specialised subject is asserted by the majority of those questioned.

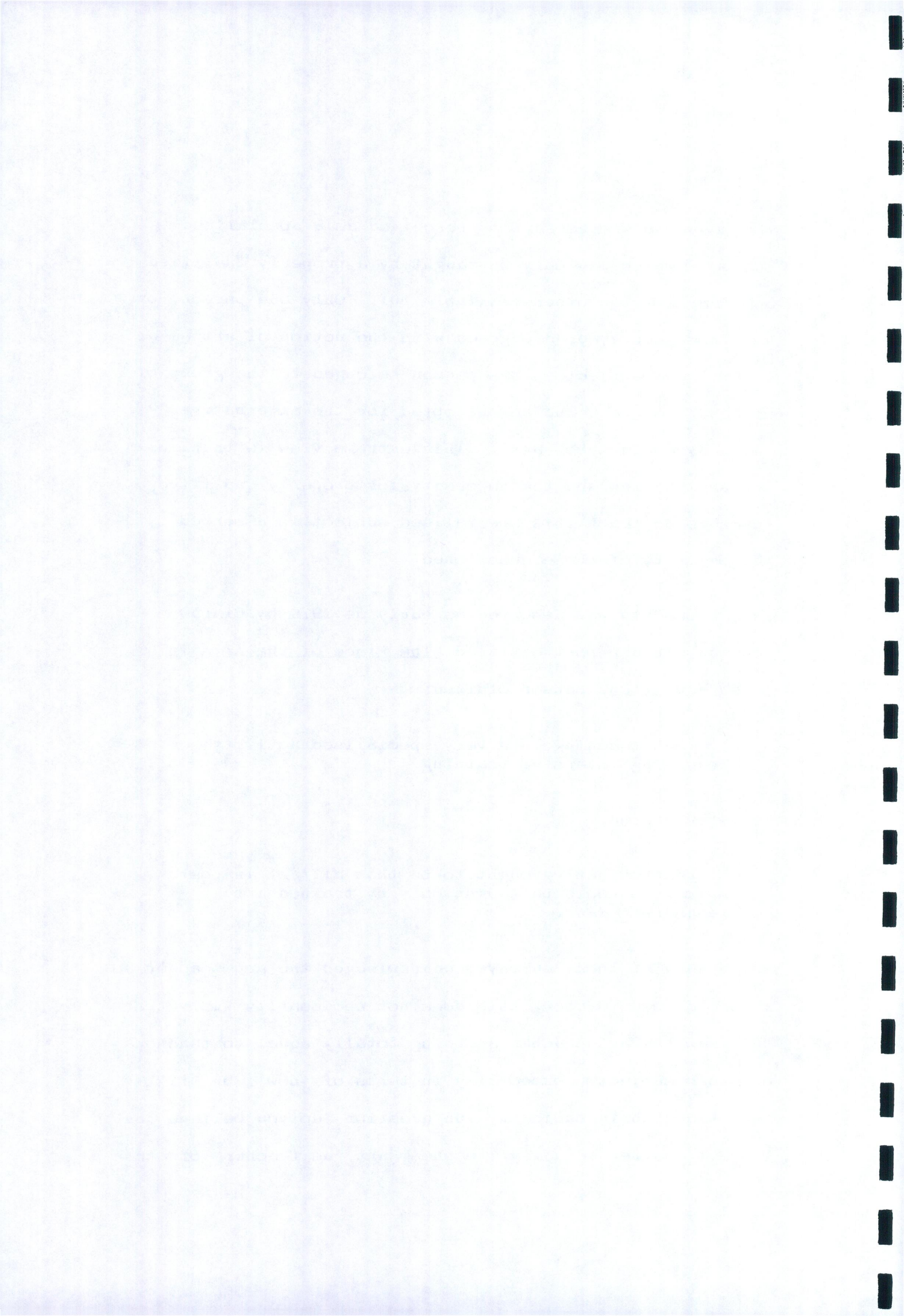
This necessity was asserted as early as 1979 by Ciaran Bension, in a report entitled 'The Place of the Arts in Irish Education', Bension claimed;

....Art teaching is a very specialised activity requiring intensive training.

He later stated;

....The objective ought to be that all art in post primary schools be taught only by trained art teachers. (20).

While many of those surveyed acknowledged the art teacher as a specialised teacher, this does not necessarily imply that they saw the art teacher as being totally equal to teachers of other subjects, especially in terms of 'how', or 'if' they teach their subject. The question "do you believe that the art teacher actually "teaches" art, as teachers of other



subjects "teach" their subject?" was aimed to clarify whether those questioned believed that the art teacher actually "teaches" art, or whether he/she adopts the laissez-faire stance.

This question was interpreted in different ways by various subjects. (table 11). Although only 30% of artists/designers, 30% of teachers and 50% of art teachers agreed that the art teacher actually "teaches" art, it is clear from many of their comments, that they are placing the emphasis upon the phrase "as teachers of other subjects "teach" their subject". This is shown in a comment by one art teacher who writes;

....If you mean do we use the same methods to impart enthuse, and encourage 'learning' of new information, ideas and morals, then yes.

While the actual percentage results may be somewhat misleading, the comments provided by those questioned are more informative. One art, teacher, who selected both 'yes' and 'no' to this question, said 'yes' to "techniques and methods of working" and 'no' as regards encouraging the pupils "to experiment, explore and teach themselves".

This view is echoed by Patricia Sikes who claims that;

....Although art teacher did teach craft skills and techniques, they saw their fundamental job to be to draw out, or to facilitate the expression of, potentialities and possibilities already within



and possessed by the child. (21)

However Dick Filed contradicts the view that the art teacher "teaches" differently to other teachers by claiming;

....A class is taught as a class that is, all children in the class start working on the same subject at the same time, using the same materials, usually working on the same scale. (22)

In order to further clarify the perceived identity of art teachers in relation to other teachers, the subjects were asked to identify to which teacher they believed to be most and least similar, and to state their reasons for their selection.

The artists/designers questioned placed the music teacher as being overall most similar to the art teacher, followed by the English teacher, the Science teacher, the History teacher and finally the Maths teacher (table 12). The group of teachers questioned also placed the music teacher as being most similar, followed by the English teacher, the History teacher, the Science teacher and the Maths teacher. The art teachers also placed overall the music teacher as being most similar to the art teacher, followed, (in order to perceived similarity), by the English teacher, the History teacher, the Science teacher and yet again the Maths teacher, in exactly the same order as the group of teachers. There is very little difference between each groups' overall



perception of which teachers are most and least similar to the art teacher.

Each group selected the music teacher as being most similar to the art teacher, for practically the same reasons, the similarity of subject content. As one artist/designer states;

....Music like art is a creative discipline which requires a basic technical knowledge from which to develop a personal manner of expression.

Another artist/designer stated this similarity of subject matter as similarities of "artistic concerns and cultural subjects".

A teacher cited this similarity as being in the fact that "the music teacher also teacher skills" while a fellow teacher claimed it to be in the "developing of skills that are innately intuitive, and emphasising the cultural/humanitarian aspect of the student. A third teacher who also choose the music teacher as being most similar stated that;

....Both of these subjects help to develop the whole person and improve the quality of their life if properly taught.

An art teacher who choose the music teacher wrote;

....The Music teacher is teaching an art form,





subjective, concept is not always visible, also trying to teach an appreciation of music, similar to art.

While another art teacher stated;

....Music appeals to all humans, that teacher also facilitates and creates opportunities for students to understand, enjoy and possibly create their own music.

Those who selected the English teacher as being most similar to the art teacher did so, also, because of perceived similarity of subject matter. As one teacher wrote "both of these subjects deal with expression". Les Tickle acknowledges the similarity between art and english as subjects when he writes;

....particularly so in those parts of the curriculum - art, design, English etc. which are explicitly concerned with creativity and personal growth. (23)

The History teacher was chosen by one artist as being most similar because;

....He/she teaches a progress and a progression, art is therefore similar to history.

The art teacher who choose the science teacher as being most similar to the art teacher did so because;

....A science teacher usually deals with pupils on a one to one basis, as well as teaching from the top of class, must also demonstrate experiments, encourage creativity and research projects and manage a store room, stock materials and equipment for practical use.



Just as the teachers which were chosen to be most similar to the art teacher, were chosen on the basis of similarity of subject matter, so too were the teachers which were chosen to be least similar, were chosen on the basis of opposition of subject matter.

The majority, from each group selected the maths teacher as being least similar to the art teacher. Comments which were made by those questioned as to their reasons for this choice were as follows;

....Art teaching requires a liberating, stimulating influence from the teacher. The others mentioned deal in facts, figures and formulae. (artist/designer)

....In maths one has to be logical. Art isn't necessarily logical (artist/designer).

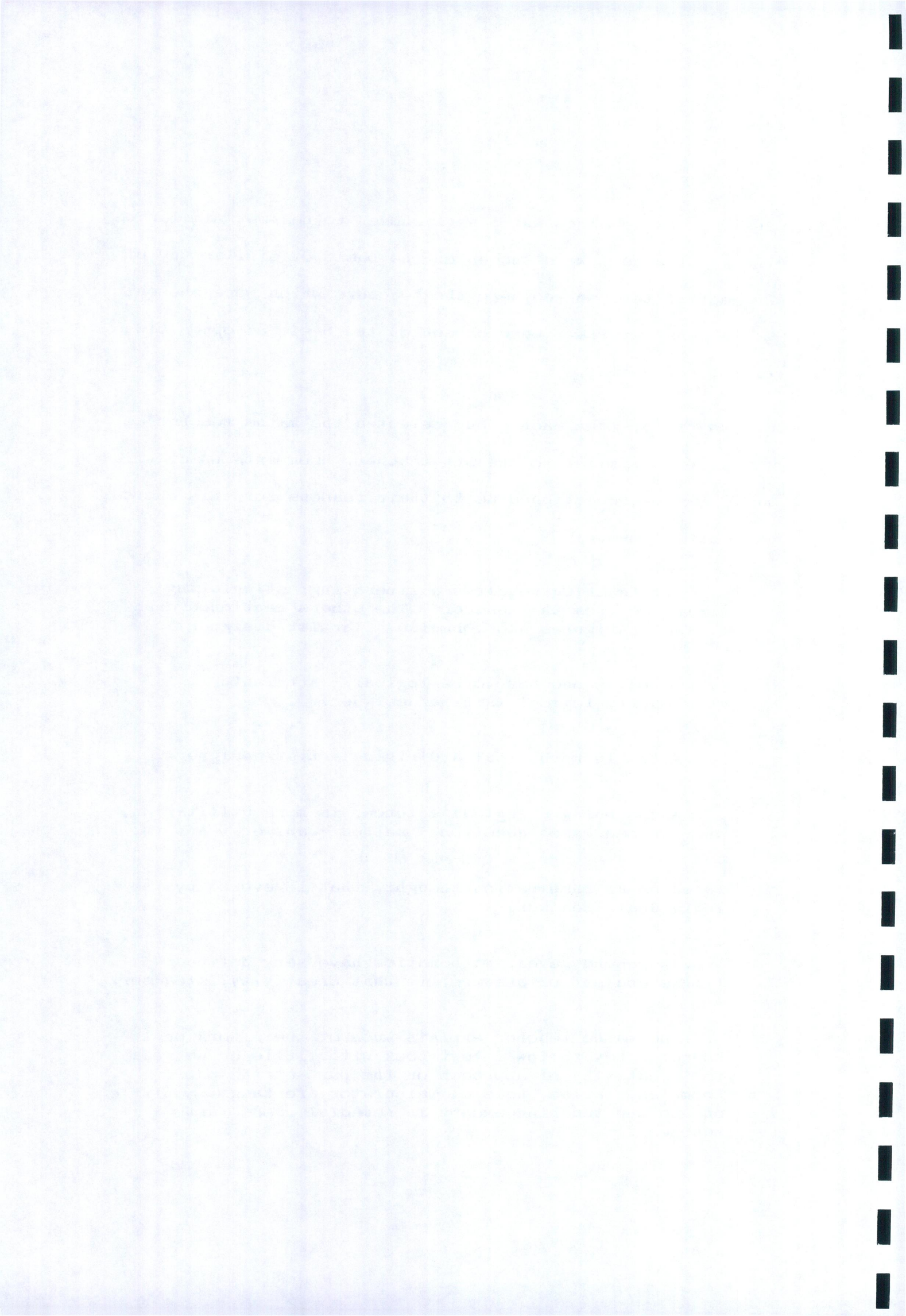
....Maths is methodical and rigid (artist/designer).

....Maths being a logical science, is more utilitarian and purpose based question - method - answer. Art is

based on an inspiration/thought, that is evoked by the individual (teacher).

....At second level, mathematics have very defined limits and set of answers, is that creativity? (teacher)

....The maths teacher explain much of their work on the board. They follow a text book with little or no room for creativity of approach on the part of the pupil. Formulas, tables, uses of calculator are taught. Little one to one teaching except in remedial cases (art teacher).



Logic would be the main difference; as there are concepts in art there are no specific formula to follow in order to "create" a piece - experiments are good, unlike in secondary maths. (art teacher).

Those who chose the teacher as being most dissimilar to the art teacher did so for similar reasons of rigidity of subject matter.

....Science is exact, art is suggestive and personal (artist/designer).

All of those questioned selected teachers, whose subjects were perceived to be most similar to art, as being most similar to the art teacher. Likewise they selected teachers whose subjects were perceived by them to be least similar to art, as being least similar to the art teacher, hence the notion that the teacher is his/her subject; the art teacher is art.

....compared with many of their colleagues, art teachers look and dress differently, they think and see things

in a different way, they hold different values, they use different teaching methods and approaches, they relate differently to students (pupils) and they have a different perception of what their role involves. (24)

Patricia Sikes cites Sikes, Measor and Woods, (1985) in her description of the differences which she claims exist between the art teacher and his/her teaching colleagues. Although, as has already been shown, many of those questioned believe there to be similarities between art



teachers and teachers of other subjects, but these similarities tend to exist on the basis of subject alone. Sikes believes that in general the art teacher is perceived to be different from his/her teaching colleagues. Of course as Sikes notes, some of these differences which exist "apply also to teachers of other subjects and not all art teachers are different". (25).

In the final question, in order to ascertain the perceived differences between art teachers and teachers of other subjects, a list of proposed differences, were provided with which those being questioned could agree or disagree. By means of a 'scoring' system the subjects rated the differences, allotting to the perceived greatest differences a high score and to the least differences a low score. The suggested differences were; personality, personal appearance, intelligence, integration with staff members, quality of relationship with pupils, role in school, dedication to job, importance placed upon examination success of pupils, level of creativity and discipline of pupils.

As regards the proposed personality difference between art teachers and their teaching colleagues, it is clear that artists/designers belived this to be greater than either of the other two groups belived it to be (Table 13). A total score of 24, as opposed to scores of 16 by teachers and 12

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by art teachers, may perhaps, be due to the artists/designers lack of contact with teachers of other subjects and a stereotyped view of their personality. The opinion of the other two groups is by its nature more informed, however, it is not the actual truth which is sought, but, rather the perceived identity of the art teacher in relation to teachers of other subjects.

The personality of the art teacher is described by Irving Kaufman as being that of the "normal" teacher, in addition to personality traits, which are particular to the art teacher (this has already been discussed in chapter 5).

....more than usual clarity, or depth of intensity... an intangible intrigue of character, a unique and unusual disposition... can provide stimulation as well as the confident and normal teaching personality (26)

One teacher described the personality of the art teacher, "witty, welcoming, socialable and interesting", while another of his/her colleagues stated that the art teacher "probably has a more rounded personality than other teachers".

The personal appearance of the art teacher, in relation to his/her teaching colleagues was perceived almost equally by each groups as being very different. A score of 24 by artists/designers, 23 by teachers and 22 by art teachers revealed a general perception of the art teacher as being

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different in terms of personal appearance to teachers of other subjects. This perception, as has already been stated is also held by Patricia Sikes who cites Sikes, Measor and Woods in stating that; compared with many of their colleagues, art teachers look and dress differently. (27) A teacher wrote of the art teachers are usually well coordinated and more colourful", while another wrote of this aspect of the art teachers identity;

....Enhanced, improved personal appearance, and not subject to habitual dress of other teachers.

An art teacher saw the practical aspects of the role of the art teacher as dictating the personal appearance of the art teacher;

....The art teacher is subject to constant exposure to clay, ink, paint etc. A suit or more formal clothing would not be appropriate, purely for practical reasons.

Another art teacher saw this "alternative personal appearance as stemming somewhat from the school authorities.

....I don't think that art teachers are usually more flamboyant or 'arty' looking than other teachers, however, I have noticed that the school authorities do not always expect the same conservative approach to dress from them. "Its alright for the art teacher".

Terence Wooff also acknowledged the art teachers mode of



the art teachers' alternative mode of dressing which he claims, "to the popular mind is different".

The issue of the perceived difference between the intelligence of <sup>an</sup> art teacher and his/her teaching colleagues was then raised. 10 being the minimum possible score, the artists /designers totalled 10, teachers totalled 11 and the art teachers questioned also totalled 11. This result reveals general agreement between the groups that there is no difference between the intelligence of the art teacher and his/her teaching colleagues.

As regards the art teachers' perceived integration with staff members, by comparison with his/her teaching colleagues, the rather low scores allotted by each group to this suggested difference indicates a perception of the art teacher as being quite well integrated with staff members. The group of artists/designers however totalled 17, and although this is comparatively a low score, it does however indicate a greater perception among artists/designers of isolation and estrangement of art teachers from their teaching peers. Perhaps this perception is due to the artists/designers own possible isolation from society. This view of both the art teachers and the artists/designers isolation is echoed by Dick Field who states the "the artist works in isolation and so generally does the art teacher.



(28) This notion is totally disagreed with by an art teacher who writes;

....I would feel that the art teacher is similar to most of his/her colleagues. There are only a couple of differences. I don't feel that he/she is out on a limb from the rest of the staff.

The quality of the art teachers' relationship with pupils, compared with that of fellow teachers is also suggested as a possible difference. This suggestion allotted a total score of 19 from the group of artists/designers questioned, 15 from the teachers and 20 from the art teachers, indicating a general perception of a slightly different quality of relationship with pupils between art teachers and teachers of other subjects. One art teacher writes of this perceived difference;

....It might be easier for the art teacher to have a more personal relationship with students because of the nature of the work and opportunity for one to one contact.

Similar views are expressed by Manzella, cited by Dick Field, who expresses the art teachers relationship with pupils as "an interest in people, not things". (29).

As regards the art teachers' dedication to his/her job, this was revealed to be perceived by each group as being very similar to that of teachers of other subjects. 14 was the score totalled by artists/designers in relation to this





perceived difference, 17 by teachers and 12 by art teachers.

As an art teacher commented;

....A high level of dedication is necessary to be a successful teacher of any subject - no difference.

In regard to the importance placed by art teachers upon the examination success of pupils, compared with fellow teachers, it was found to be perceived by both the artists/designers and the teachers questioned that a difference actually existed. This was revealed by the total score of 19, and 20 by artists/designers and teachers respectively in relation to this suggested difference, compared with a score of 12 by the group of art teachers. However, this does not reveal a perception of a vast difference existing between the importance placed by the art teacher upon the examination success of pupils and that of his/her fellow teachers, on the part of any group, and does not necessarily imply that it is the art teacher who places less importance upon examination success, as Patricia Sikes implies;

....many art teachers tend to see their preferred identity as artist rather than as teacher and therefore perceived success in terms of achievements in the artists' culture rather than the culture of the school. Similarly their aims and values are not necessarily those of other teachers in the school and this is passed on to students when they are in art lessons. (30)

One art teacher also acknowledges this alternative criteria



of success which exists in terms of art as a subject, he/she says that "the art student will have other evidence of ability and achievement so there is possibly less pressure".

The art teacher's level of creativity, relative to that of other teachers is perceived, by the artists/designers in particular, to be extremely different. This is revealed by their allotted score of 34, to this particular suggestion. A similarly high score of 29 was allotted by teachers, while a score of 27 was allotted by the art teachers group.

A comment made by one art teacher in regard to the art teachers relative level of creativity was as follows;

....The art teacher will always be looking for new ways to introduce a concept or teach a skill or encourage creativity in students. I imagine therefore that the art teachers level of creativity would be higher.

As the above teacher identified, the art teacher's level of creativity is necessarily higher due to the particular demands of his/her subject.

Finally, the art teacher's perceived identity as teacher is examined, in terms of his/her perceived 'discipline of pupils' relative to that of other teachers. The greatest perceived difference in this respect was revealed to be held by teachers who, although only totalled a score of 18, were five points ahead of both artists/designers and art

teachers. This perceived difference may stem from the fact that many teachers witness as outsiders, the art room climate, which by the very nature of the subject must differ from that of other classrooms. Patricia Sikes quotes Sally, an art teacher, who discusses her thinking on discipline in the art room;

....In a way, if your discipline is too good, then the art lesson will fail. You've got to have children confident enough to do their own thing or its a waste of time. If its too regimented and organised I don't think its art at all. (31)

#### Summary of Analysis and Discussion of Results

Although the results did not reveal any clear pattern which would distinguish the attitudes of artists/designers, teachers and art teachers towards the identity of the art teacher from one another. They did however produce some interesting and sometimes surprising findings. It is noteworthy that the lack of a clear pattern of results indicates a lack of stereotyping of the art teacher by any group, although stereotyping does exist in individuals.

The relationship(s) of subjects to art teacher(s) was firstly examined. It was found that the art teacher has, and has had the most contact with the art teacher and the most varied of contact, much of which is current. The artists/designers contact with the art teacher is largely in the past and in the form of a pupil/teacher relationship.



However many claim a personal relationship also. The teachers contact with the art teacher is in general quite current and on a professional or personal level. It is proposed therefore that because of his/her greater range of contact with the art teacher, the art teacher's view of his/her identity is much broader and more informed than the view held by either the artist/designer or the teacher of other subjects on the identity of the art teacher.

In regard to the identity of the art teacher as artist, it was firstly indicated that while the art teacher sees the art teacher as assimilating the roles of both artist and teacher, both artists/designers and teachers tend to deny the art teacher's claim to their particular group, and view the art teacher as belonging more to the other group. All agreed that simply any artist/designer could not teach art at secondary level. The majority of artists/designers and teachers agreed that in general art teachers do continue their personal artistic work once they are teachers, only half of the art teachers agreed with this. They indicated that full time art teachers may not due to time constraints. The majority of teachers and art teachers agreed that it is possible to be dedicated as both an artist/designer and an art teacher, the majority of artist/designers did not agree. All of those questioned disagree with the suggestion that the art teacher is a "failed" artist/designer, although 30%

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of artists/designers agreed that the art teacher lacks conviction in his/her own artistic significance. It was perceived by 40% of artists/designers and 30% of both teachers and art teachers, that the art teacher may teach in order to supplement his/her income. By far the majority from each group agreed that the art teacher in general has a genuine interest in education, while only 10% of artist/designers and nobody from either of the other groups agreed that the art teacher is more socially adjusted than other artists/designers. Many of those questioned, particularly art teachers, noted the difficulty in generalizing, due to the individual differences which exist among art teachers.

Among other differences between art teachers and practising art teachers which were identified, personality was agreed by 10% of both artists/designers and teachers and 30% of art teachers to be one. Those who chose this option, suggested a more outgoing personality on the part of the art teacher. The quality of work produced by art teachers was agreed by 40% of artists/designers and 30% of art teachers to be different to that produced by professional artists/designers. All of the art teachers and some of the artists/designers who agreed to this and so because of the previously mentioned time constraints upon full time art teachers. However other artists/designers reveal a





stereotyped view of the art teachers work as being simply "bad".

The art teacher is perceived by 30% of teachers, 40% of art teachers and 0% of artists/designers to differ in terms of personal appearance to the artist/designer. This difference is in general seen to exist because of the obligatory conservativeness of the art teachers dress code, due to his/her role as a teacher. The tiny minority who perceived the art teachers level of creativity to differ from that of the artist/designer, identified in general, heightened level of creativity on the part of the art teacher due to the demands of teaching. 40% of teachers and 30% of the other two groups perceived a difference between the art teachers and the professional artists/designers role in society, there was no general agreement as to the nature of this difference. Only a tiny minority from each group perceived a difference between the art teachers and the professional artists/designers involvement with commercial art.

The perceived identity of the art teacher as teacher was examined finally. The subjects were questioned upon their perception of whether or not art is a specialised subject, all apart from one artist/designer agreed that it is. He/she who disagreed opted for the alternative "anybody could teach art". Subjects were then asked whether or not they believed that the art teacher "actually teaches" art as



teachers of other subjects teach their subjects. Some of those questioned placed the emphasis upon the phrase "as teachers of other subjects "teach" their subjects, while others placed the emphasis upon the word "teach". Due to the variety of interpretations, the percentage results are not informative, however, the comments are. No visible pattern emerges which distinguishes the three groups from one another in this regard.

Those questioned were asked to arrange a group of five subject teachers in order of similarity to the art teacher, and to state the reasons as to why they selected particular teachers as being most and least similar to the art teacher. The majority from each group selected the music teacher as being 'most similar' to the art teacher, and the maths teacher as being 'least similar'. Both of these teachers were chosen because of similarity or otherwise of subject matter to art as a subject, maths being identified as "logical", while music deals with "creativity" and "expression".

The personality difference between the art teachers and his/her teaching colleagues is perceived as greater by artists/designers than by either of the other groups. The personal appearance of art teachers is seen equally by the three groups as being different to that of teachers of other subjects equally by the three groups. In general art

teachers are perceived to have a less conservative mode of dressing than their fellow teachers. There is also general agreement among those questioned that the art teacher is as well integrated with staff members as all other teachers, however, a minority of artists/desingers do not fully agree with this view, perhaps because of their own possible isolation from society. All agree that the art teacher is equally as intelligent as teachers of other subjects. This is a general perception of a slightly different quality of relationship between art teachers and teachers of other subjects which may be due to the nature of the subject and the opportunity for one to one contact.

As regard the art teachers perceived dedication to his/her job compared with that of the teacher of other subjects, this was perceived by each group to differ little. While this is also of the perception of the level of importance placed upon examination success of pupils by art teachers compared with that placed by his/her teaching colleagues. There is however an indication that there exists of an alternative criteria of perceived pupil success which is also important to the art teacher.

The greatest acknowledged difference between the art teacher and his/her teaching colleagues was in terms of perceived level of creativity. Many of those questioned indicated higher level of creativity on the part of the art teacher,





## FOOTNOTES CHAPTER 5

1. Sikes, "A kind of Oasis", p. 145
2. Sharp and Dust, Artists in Schools., p.6
3. Ibid., p.7.
4. Ibid., p.13
5. Sikes, "A Kind of Oasis", p.144.
6. Dick Field, "Is it Necessary to Make art in order to Teach Art, in the study of Education and Art, edited by Dick Field and John Newick (London:Routledge and Hogan Paul, 1973), p.210
7. Ibid., p. 211
8. Ibid.
9. Ibid., p. 212
10. Ibid., p.219
11. Ibid., p.227
12. Ibid.
13. Ibid., P.228
14. Dr Daniel Murphy, Education and the Arts Research Report (Dublin:TCD University of Dublin, 1987) p.266.
15. Kaufman, Art and Education, p.1







## CHAPTER 6

### CONCLUSIONS

Although the results did not reveal any clear pattern which would distinguish the attitudes of artists/designers, teachers and art teachers towards the identity of the art teacher from one another, they did however produce interesting and sometimes surprising findings. It is noteworthy that the lack of a clear pattern of results indicates a lack of stereotyping of the art teacher by any group, although stereotyping does exist among individuals.

Certain aspects of the art teachers identity were regarded as almost 'sacred' and agreed upon generally by all. All agreed that simply any artist/designer could not teach art at secondary level, thus asserting the perceived specialisation of the art teachers artistic identity. This notion of the specialisation of the art teacher was also upheld in relation to his/her identity as a teacher when it was generally agreed that "art is a specialised subject which may only be taught by a properly qualified art teacher".

There was also general agreement that it is "necessary for the art teacher to continue to practice art (personal projects in order to teach art". Regarding the art teachers identity as a teacher all generally perceived the art teacher to be most similar to the music teacher and least



similar to the maths teacher. These perceived similarities (or otherwise) were based upon perceived similarities (or otherwise) as the teachers subject area to art as a subject, music being a "creative", "expressive" subject, maths being a "rigid", "logical", subject. The majority from each group view the art teacher as having a genuine interest in education.

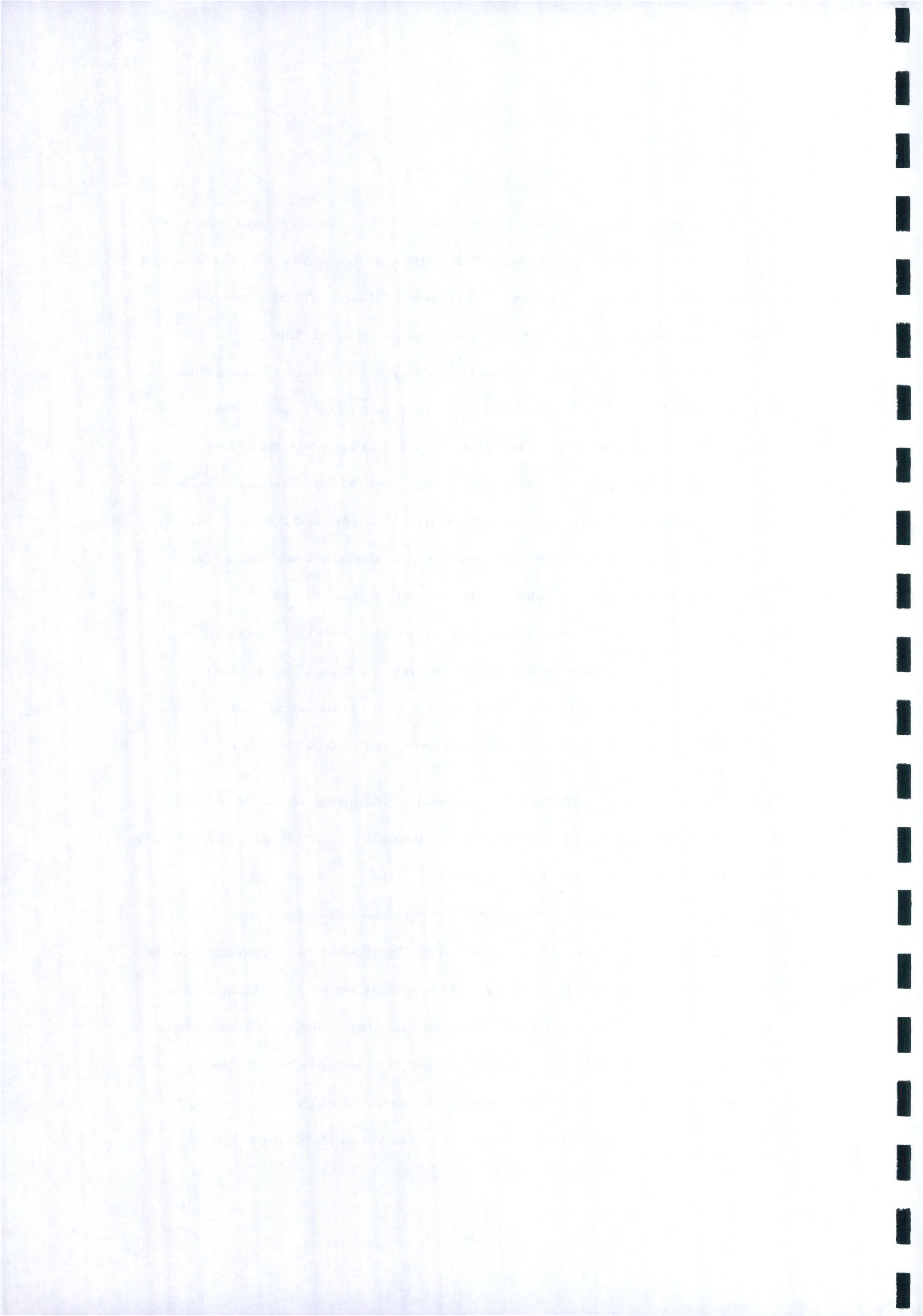
The major differences which were revealed to exist between the art teachers perception of his/her identity and the artists/designers perception of the identity of the art teacher in terms of the artistic identity of the art teacher. The artists/designers generally perceived the art teacher to be "more teacher than artist designer" while the majority of art teachers viewed these roles as having equal importance. Also, although the majority of art teachers believed it to be possible to be dedicated to ones personal artistic work and still be dedicated as an art teacher, the majority of artists/designers questioned believed it to be impossible. Other indications (such as some artists/designers negative perceptions of the quality of work produced by the art teacher) reveal a generally negative attitude on the part of artists/designers towards the art teachers artistic identity.

The differences which existed between the art teacher's



perception of the identity of the art teacher and that of teachers of other subjects were quite slight. The teachers questioned did not reveal the same "denial" of the art teachers "belonging" to their group as did the artists/designers questioned. They did however acknowledge the higher level of creativity and distinct personal appearance of the art teacher in relation to his/her teaching colleagues. They too agreed with the art teachers general belief that it is possible to be dedicated to ones personal artistic work and still be dedicated as an art teacher (contrary to the general opinion of the artists/designers questioned), however while they totally agreed that art teachers in general do continue their personal artistic work, once they are teachers, only half of the actual art teachers questioned agreed likewise.

The art teachers questioned tended to have a very realistic view of the identity of the art teacher, both as artist and teacher. In terms of the artistic identity of the art teacher, those questioned believed the art teacher to be quite restricted as an artist due to the time constraints involved in teaching. They believed the art teacher to possess a genuine interest in education, yet acknowledged the fact that some taught in order to supplement their income. They viewed the level of creativity of the art teacher as being the greatest difference between the art





teacher and his/her teaching colleagues.

To summarise the attitudes of artists/designers, art teachers and teachers of other subjects towards the identity of the art teacher it is perceived that the artists/designers questioned tended to view the art teacher as not belonging to their particular group, yet not quite belonging to the teachers group, due to their artistic nature, art teachers perceived the art teacher as belonging equally to both groups, yet not fulfilling him/herself totally as an artist/designer. The teachers questioned tended to have a very favourable view of the artistic identity of the art teacher, which they saw as being perhaps more prominent and forceful than the art teachers identity as teacher. Many art teachers had difficulty in generalising about the art teacher, due to their many and varied experience of individuals within this group, while the other two groups tended to have more 'set' views of the identity of the art teacher.

....Teaching colleagues are made up of very different individuals and each has a unique personal role. Teaching should be their first job, interest and activity in order to be successful at it (art teacher).



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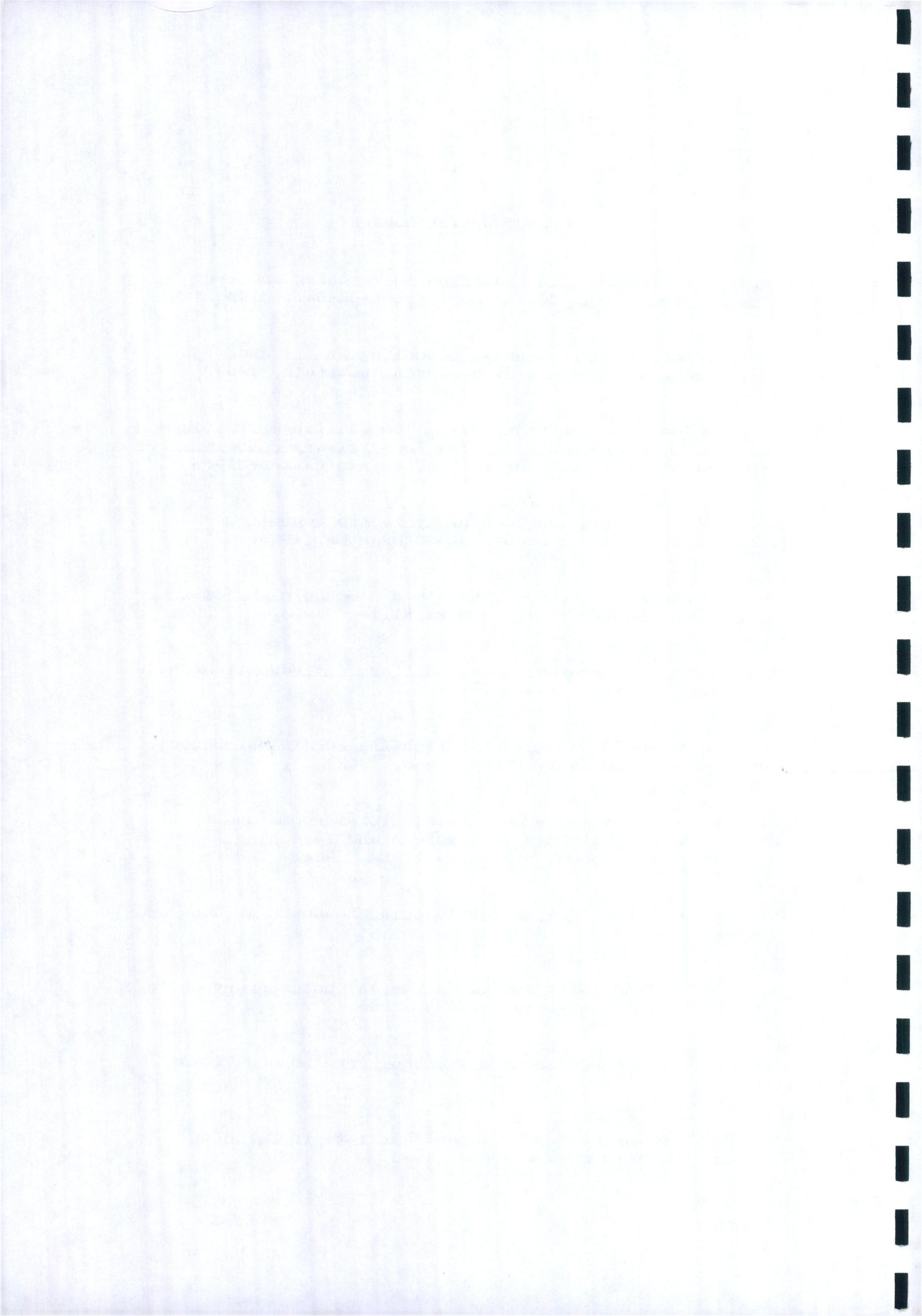
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Table 9. Perceived differences between art teachers and artists / designers who do not teach art .

	Artist/designer	Teacher	Art teacher
Personality	10%	10%	30%
Quality of work produced	40%	0%	30%
Personal appearance	0%	30%	40%
Level of creativity	0%	10%	20%
Role in society	30%	40%	30%
Involvement with commercial art	0%	10%	20%
Other	30%	0%	30%





While the majority from each of the three groups questioned, agreed that it" is necessary for the art teacher to continue to practice art (personal projects), in order to teach art " (table 5.) ,only 60% of teachers upheld this view, compared with the 90% of art teachers and 80% of artists/designers (the two groups directly involved with art), who did likewise .

