

The role of professional artistic practice in the pedagogy of artist-teachers in Cape Town

By

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LNGBER005

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Ms. B. Langeveldt

Signed by candidate

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Mommy sees you!

The role of professional artistic practice in the pedagogy of artist-teachers in Cape Town

ABSTRACT

This qualitative study examined the artist-teacher identity experiences of six artist-teachers (specialist arts teachers) teaching music (n=1), dance (n=2), drama (n=2) and visual art and design (n=1) to primary and secondary learners in schools in Cape Town. The study explored two closely related questions: (a) What roles do the professional artistic practices and experiences of artist-teachers in public schools play in their arts teaching? and (b) How do artist-teachers in schools remain professionally connected to their craft outside the classroom? Data was generated via six individual interviews and a focus group discussion and was later transcribed verbatim. The transcribed data was then inductively analysed by creating codes and categories based on recurring ideas and patterns in the data using a thematic analysis approach. Data analysis yielded the following themes: 1) Artistic practice as a stimulant for arts teaching and learning; 2) Artistic practice as a source of cultural and local industry knowledge; 3) Challenges and constraints to teachers' hybrid identity; 4) Strategies for maintaining teachers' artistic identity; and 5) Recommendations emerging from participants. The findings revealed that the participant artist-teachers define and experience the dual identities of artist-teacher as intertwined and symbiotic rather than distanced or separated. The findings also revealed that artist-teachers' creative practices and professional experiences were critical and central to their classroom arts pedagogy. They were sources of motivation, inspiration, local cultural knowledge and pedagogical skills development. Their artistic practices were also critical to their holistic sense of self and well-being. Personal, school related, arts industry, and curriculum factors, however, created tensions that adversely affected the teachers' abilities to consistently engage in artistic practice, resulting in felt experiences of failure, disappointment and stagnation amidst feelings of teacher satisfaction. Lack of time and energy were the dominant challenges artist-teachers faced in their attempts to balance their artist-teacher selves. Other constraints were family responsibilities, harsh arts industry realities, minimal school administration support and rigid curriculum content and delivery. This thesis asserts that artist-teachers (specialist arts teachers) working with primary and secondary learners in Cape Town schools significantly value their artistic practices and identities. Despite myriad challenges and constraints, they strongly desire to carve out personal art making space and time and employ networking, collaboration, and flexible approaches to their practice as strategies to maintain their artist identity. This study will be of interest to artists, arts educators, specialist arts teachers, school administrators, university lecturers involved in pre-service arts training and other stakeholders in education.

Keywords: South Africa; artist-teacher; specialist arts teacher; artistry; arts education; school

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GLOSSARY OF ACRONYMS

CAPS – Curriculum and Assessment Policy Statement

FET – Further Education and Training

GET – General Education

PGCE – Post Graduate Certificate in Education

UCT – University of Cape Town

WCED – Western Cape Education Department

CHAPTER ONE: INTRODUCTION

1.1 Orientation

“Which one are you? Are you an artist or a teacher?” the interviewer asked my colleague who was applying for a teaching position. I have pondered on this question before in reflecting on my transition from being a full-time professional South African dance artist to becoming a full-time specialist dance teacher at a school in Cape Town. I know that I am both an artist and a teacher, especially since in my early years of teaching I prioritized attaining the necessary qualifications to make me more effective in the classroom. My strategy then was to develop my pedagogical skills to better manage my classroom space, but it was not long before I began yearning for artistic practice. As I felt my inner creative skills declining, I began taking dance classes, performing and choreographing again to satisfy this yearning for practice.

Informal chats and discussions at work eventually made me realize that my colleagues, fellow specialist arts teachers, also shared similar stories and encounters. Stories about their current and past professional accomplishments in their respective fields, both locally and internationally, and their professional and educational journey aroused my curiosity. The interest made me realize that much of my professional development, since I started teaching, has been in the way of teacher development and not artistic development. Why was this? Was this my personal choice or was this fundamentally a larger issue in arts education? The problem of the artist-teacher?

1.1.1 Contextualising arts education in South Africa

Arts education in schools in South Africa constitutes learning in dance, drama, visual arts and music. South Africa's public education system has four compulsory educational phases: Foundation phase for grades R-3 (ages 5-9); Intermediate Phase for grades 4-6 (ages 10-12): one hour per week; Senior Phase for grades 7-9 (ages 13-15): two hours per week, and Further Education and Training (FET) Phase for grades 10-12 (ages 16-18): 5 hours per week. In the Foundation, Intermediate and Senior Phases arts education in schools is embedded in the learning area, Creative Arts. In the Foundation and Intermediate Phases learning in music, dance, drama and visual arts is integrated and learners experience all four art forms (Department of Education [DoE], 2002a; DoE, 2002b). In the Senior Phase the disciplines are taught separately and learners experience two of the four art forms each year (Department of Basic Education [DBE], 2011). In the FET phase, each art form is a discrete subject and school leaving learners may choose one of the arts areas as part of the minimum seven subject requirement for the National Senior Certificate school leaving examinations taken in grade 12.

The purpose of arts education in post-apartheid South Africa is to equip learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with knowledge and skills in the arts in ways that are meaningful to their own lives (DBE, 2011). During the apartheid years, discriminatory education policies resulted in the majority of South Africans (Blacks, Coloured and Indians) being denied access to arts education (De Villiers, 2015). Music and visual art education were primarily offered at schools reserved for whites (Westraadt, 2011). Non-white learners were offered Arts and Craft tuition and had to study music and dance privately (Westraadt, 2011). Such arts education prior to the new democratic society in 1994, favoured learners from higher socio-economic background who could afford

to study music and dance privately as an extra-curricular activity (Westraadt, 2011). Arts education during the apartheid years also privileged the study of European art forms and virtually excluded indigenous and other local artistic forms (Lewis, 2014; Rijdsdijk, 2003).

In this regard, post-apartheid, the National Curriculum for education was revised and went through several revisions to continually reform and improve the national educational system in South Africa towards equity, access, quality and inclusion (Du Plessis, 2013). The National Curriculum known as the National Curriculum Statement in 1997, the Revised National Curriculum Statement in 2002, National Curriculum Statement in 2005 and the Curriculum Assessment Policy Statement (CAPS) in 2012 provides a centralised curriculum framework for teaching and learning across all public schools in South Africa (Du Plessis & Marais, 2015). The current National Curriculum Framework, CAPS, not only details the subject content (what) that has to be taught and learned, for each subject, but also contains detailed regulations on how, when and where learning content should be taught and assessed as well as the standards to be achieved (Du Plessis & Marais, 2015). It also provides annual teaching plans and resources to guide teachers in implementing the curriculum. Du Plessis and Marais (2015) argue that while a detailed curriculum such as CAPS presents a clear view of the desired results to be achieved and may effectively guide teachers to plan and teach in a structured manner to achieve its standards, there is little room for curricular input by schools and teachers and creative teachers and forward thinking schools might find CAPS a bit restricting.

Nevertheless, the primary aims of the new National Curriculum were to redress past imbalances created by apartheid and to be a political vehicle for social transformation (DoE, 2011; De Villiers, 2015; Drummond, 2015). The National Curriculum Assessment Policy Statement further states that the aims of arts education are to develop learners' creative

knowledge and imagination in local contexts while being sensitive to global influences, foster appreciation of diverse local arts and cultures and prepare learners for vocational studies in the arts (DoE, 2011). As such the new curriculum covered a variety of South African and Western classical arts and culture practices (Rijsdijk, 2003). Successfully achieving these curricular goals in post-apartheid South Africa would demand arts teachers with sound knowledge of arts practices, pedagogy and local cultures alongside the provision of adequate facilities and resources.

In 2005 the Western Cape provincial government established ten arts focus secondary schools in the province in a mission to position arts and culture as a recognised and valid educational field in the province, and to increase learner participation in the arts (Western Cape Education Department [WCED], 2005:3). These focus schools were particularly established in communities where learners were historically denied access to arts as a subject in schools as a result of the country's racist and inequitable apartheid laws. Arts focus schools offered dance studies, design, dramatic arts, music and visual arts as curricula subjects at the Senior (2 hours per week) and FET (5 hours per week) Phases. They were given special monetary allocations to provide the necessary physical, human and material resources that would support high quality learning and best practices in the arts (WCED, 2005: 3). Specialist arts teachers with three-year Diplomas or 4-year degrees, as well as a Post Graduate Certificate in Education, with in-depth practical knowledge in arts disciplines and not generalist classroom teachers were the preferred choice of teachers for the arts focus schools, given the program's aim to develop high levels of learner knowledge, skills and values in the arts.

While it could be rightfully argued that the concept of arts focus schools serve as an excellent model of building the arts in schools and that the WCED is a leading agent in the country regarding advocating for the provision of the arts in the FET Phase (Lewis, 2014), with the province boasting 384 high schools (Western Cape Education Department, Central Education Management Information Systems [CEMIS], 2021), arts focus schools constituted less than

0.02 percent of the total number of secondary schools in the province. Suggesting that high quality provision of the arts in Western Cape schools is not far-reaching. Issues of financial sustainability arising from the high cost of specialised learning in the arts on the public budget and the need for effective and prudent management at the school and provincial levels were challenges in the operations of the arts focus schools (Lewis, 2014). Additionally, the WCED was not always successful at sourcing teachers adequately trained in the arts to work in these schools resulting in school governing bodies needing to unsustainably source and fund additional staff not remunerated by the department (Lewis, 2014).

Multiple South African voices, while relieved that arts subjects are still present in the national curriculum, have expressed the many challenges surrounding curriculum implementation and delivery of the arts in South African schools post-1994. De Villiers (2015) acknowledges the continued dominance of ‘high art’ content or Western approaches to music and arts education at all levels of schooling, even though Pooley (2016) and Mukeredzi (2013) point out a different reality in rural schools in relation to music education. These scholars explain that due to limited resources to realise the full extent of the CAPS music studies, indigenous musical arts practices take precedence over the Western oriented aspects of the curriculum and are flourishing. Vermeulen (2009), Vermeulen et al. (2011) and De Villiers (2015) have lamented the under-resourcing and provisioning of the arts in schools. Others have identified the vast number of under-qualified teachers teaching the arts in schools (Vermeulen et al., 2011; Rijdsdijk, 2003; Klopper, 2008; Aróstegui and Kyakuwa, 2021; Westraadt, 2011), the scarcity of tertiary institutions offering arts education training and development for educators (Siraiyi, 2014) and a lack of commitment by government to upskilling teachers with continued professional development (De Villiers, 2015) as challenges to implementing and delivering quality arts education in South African schools and realising the promise of transformation.

1.2 The research problem

With a shortage of qualified arts teachers in South African schools arts education in South African schools is frequently delivered by generalist class teachers who lack the confidence and skills to teach the arts well (Klopper, 2008; Aróstegui & Kyakuwa, 2021; De Villiers, 2015; Vermeulen, 2009; Westraadt, 2011). It is not surprising, therefore, that arts education scholarship located in South Africa is more oriented toward the experiences of generalist teachers rather than specialist arts teachers in schools who bring practical artistic skills, pedagogical knowledge, and in some instances professional arts experiences to their subjects. The focus of this inquiry will be specialist arts teachers, as they are called in South Africa, or artist-teachers as they are called elsewhere. In this thesis, specialist arts teachers and artist-teachers are the same but I have chosen to use the term artist-teachers to make more explicit their perceived dual identities and roles as both artists and teachers (Scheib, 2006; Anderson & Risner, 2012; Wilson, 2016; Hall, 2010; Hatfield, Montana & Defenbaugh, 2006).

Nationally the arts tend to occupy positions of precarity and uncertainty in school curricula with arts teachers needing to fight for and defend their existence in schools with school administrators (Vermeulen, 2009; Friedman 2011). Too many school principals and administrators still view the creative arts subjects to be less of a priority to other educational imperatives such as Literacy, Sciences, Mathematics and Technology despite various initiatives by the WCED to enhance the arts in schools (Westraadt, 2011). Westraadt (2011) argues that a general lack of appreciation of the arts as valid and worthy subjects in schools is a disregard for their contribution to the development of people as social, cultural, productive and collaborative citizens (Westraadt, 2011).

The low status of arts education in schools is not unique to South Africa but rather a global phenomenon as Bamford (2006) posits. In real terms this has meant less curriculum time, funds and resources being allocated to the provision of arts in schools while still holding the expectation that the creative arts as mandated in the CAPS curriculum should be delivered to every student in the General Education and Training (GET) band of education, grade Reception through to grade 9 (Vermeulen, 2009; Friedman 2009a; Friedman, 2009b; Westraadt, 2011). A ripple effect of this is that artist-teachers can experience a sense of being overworked and overwhelmed as they are continually navigating obstacles to teaching the arts effectively in schools and problem-solving the public-school challenges of large class sizes and inadequate infrastructure in the South African teaching environment (De Villiers, 2015 Nompula, 2012; Magagula, Mugovhani & Yende, 2022; Vermeulen, 2009; Friedman 2011; Westraadt, 2011). A negative effect of such high teaching demands on artist-teachers in public schools in South Africa is a neglect of their professional practice as artists, which further generates tension between the artist and teacher identity (Pellegrino, 2009; Szekely, 1978).

Anecdotally, it has been my experience as an artist-teacher in the Western Cape that professional development opportunities for arts teachers organised by the WCED often equate to learning or developing new pedagogical approaches and methods to teaching one's arts subject. Far less consideration and attention is given to teachers' skills development in their arts disciplines. Yet, art as a creative and cultural phenomenon is dynamic, influenced by new trends, styles and cultural interactions even as there are established conventions around how a work of art is created (Skaggs, 2022; Thomas, 2022; Rijdsdijk, 2003). The implication of this imbalance is that artist-teachers, for whom artistic skill and practice is a core feature of their identity and pedagogy (Kempe, 2009; Aróstegui & Kyakuwa, 2021; Diachendt, 2009), are left on their own to find and generate opportunities for themselves to remain current in their

arts discipline and to maintain their creativity inside schools. If provincial education departments or school governing bodies in South African schools do not value the professional artistic practices of artist-teachers as part of their job description or invest in their skills development, artist-teachers with strong artistic identities as Hatfield et al. (2006) has shown in their research are at risk of being artistically malnourished in the classroom or feeling a major sense of failure. Is becoming a full-time teacher of the arts in South African schools necessarily a death sentence for the professional artist identity of the artist-teacher?

Overwhelming administration, heavy teaching loads and inadequate resources associated with public sector teaching in South Africa have been well documented (Chisholm, L., Hoadley, U., wa Kivulu, M., Brookes, H., Prinsloo, C., Kgobe, A., Mosia, D., Narsee, H., Rule, S. 2005). Their role as potential inhibitors to teachers' creativity and artistry in schools cannot be ignored (Friedman, 2009; Stephens, 2007; Nompula, 2012; Magagula, Mugovhani & Yende, 2022). These realities, coupled with my personal tensions from wanting to be equitably nourished as a dance teacher and a dance artist, fuelled my inquiry into if and how other artist-teachers in Cape Town schools kept their professional artistic practices alive. I was also curious to know the potential roles such professional artistic practices may play in their teaching of music, dance, drama and visual arts in schools.

At this juncture it is useful to briefly mention how terms are being used in this study.

1.3 Defining key terms

Artist-Teacher

In this study the term artist-teacher is defined as an individual who identifies both as an

artist and a teacher and is dedicated to the dual activities of teaching and artmaking as a practitioner (Thornton, 2012: 39). Thornton (2012) makes a distinction between the generalist teacher who teaches the arts and the artist-teacher. He defines the former as someone who guides and supports the creative processes of learners but who does not necessarily have qualified training in the arts and neither practises nor identifies as an artist.

Globally, a range of nouns is used to describe the artist-teacher depending on whether the context is within schools, galleries or community settings (Sayers, 2019). As aforementioned, in the South African context the term specialist arts teacher is more widely used in education than its more North American counterpart artist-teacher. Artist-teachers and specialist arts teachers tend to have strong artistic training backgrounds in specific arts disciplines plus teacher certifications that qualify them to deliver curriculum-based arts programs in schools (Risner, 2012). Like artist-teachers, specialist arts teachers tend to perceive themselves as both artist and teacher with some channelling their artistic practices through their practice as teachers in schools (Wilson, 2016; Aróstegui & Kyakuwa, 2020) while others desire to sustain and develop their practice as artists in and beyond schools (Bremmer, Heijnen & Kersten, 2021; Thornton, 2013; Hatfield, et al., 2006; Diachendt, 2010; Pellegrino, 2009; Day, 1986).

Identity

This study employs Szekely and Bucknam's (2011:24) definition of identity as "the internal subjective concept of oneself as an individual". This definition is useful to the study as it accommodates the notion that the individual is multifaceted, able to have a number of identities both personal and professional that contribute to a deeper sense of self (Szekely & Bucknam (2011:25). Artist-teachers, therefore, in representing a dual identity name a more complex self, or multiple selves that interact, integrate and even conflict with each other

depending on the context (Diachendt, 2009; Smith-Lovin, 2003).

Artistic practice

Artistic practice can be defined as the conceptual and experimental process of making art, meaning music, dance, drama or visual art and design. A central feature of artistic practice is that it involves intellectual and imaginative inquiry and embodies ideas that are given form in the process of making artworks (Sullivan, 2006). An artist's practice is shaped by their personal interests, individual style and aesthetic, experiences and the larger art world and cultural context in which the artist operates. In this study, professional artistic practice encompasses a wide range of activities, including researching and exploring new and unique ideas, techniques, materials and methods, exhibiting and selling work and collaborating with other artists in addition to creating artworks (for example, paintings, choreography, musical performances, scripting and staging a play). It is from this conceptualisation of professional artistic practice that Diachendt (2009) argues that artist-teachers can bring a more expansive and richer understanding of the multi-faceted aspects of practising art to arts education in schools. Smith (1991) concurs with Diachendt (2009) but cautions that the avant-garde mentality and eclectic behaviours underpinning the practices of some artists may not be what we want students to emulate in the process of creating art. Smith (1991) contends that their teaching styles and behaviours may be too stark a contrast to the structured, academic methods of teaching art necessary to serving the educational needs of all learners, and not just the talented ones.

Art and Arts

The questions of what is art, whether art can be defined and the usefulness of any definition of art have been matters of controversy for decades (Crowther, 2011; Fenner, 1994). However, before addressing any of these questions, it is useful to clarify how the term art is used in the study. To distinguish between art as the visual creative form and art as a collective

noun for different kinds of creative expressions, the term visual art is being used to refer to art that is a visual object or experience such as paintings, drawings and sculptures, consciously created through an expression of skill or the imagination (Encyclopedia Britannica, 2023). The arts or art are used to collectively represent the different forms of creative disciplines being explored, namely, drama, music, visual art and dance. According to Encyclopedia Britannica (2023: n.p.), “the arts are modes of expression that use skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others.”

Thomas (2022) makes the claim that there are several uncontroversial characteristics of art with which any definition of art must affirm. He asserts that: i) art constitutes artifacts or performances; ii) art exists in every known human culture and is neither opaque nor completely transparent; iii) art has both aesthetic and non-aesthetic (ceremonial or religious or propagandistic) functions in different societies; iv) artworks are intentionally endowed with sensory and aesthetic qualities by their makers; v) art is responsive to culture and the nature of art evolves as the rest of culture does; and vi) essential to art is the high value placed on making and consuming art.

1.4 Research Questions

The study sets out to understand how artist-teachers in Cape Town schools experience the artist-teacher phenomenon through two closely related questions: (a) How do the professional artistic practices of artist-teachers contribute to their pedagogy in schools? and (b) How do artist-teachers remain professionally connected to their craft outside the classroom? These questions framed the study that was designed qualitatively to better understand the subjective experiences of the participants through their own rich stories and lived encounters

(Denzin & Lincoln, 2008).

1.5 Relevance of Study

Robust arts education programs are needed in the Foundation, Intermediate and Senior Phases to enable youths from previously disadvantaged backgrounds and communities to realise the requisite knowledge and practical skills for entry into higher education art studies (Pooley, 2016; Aróstegui & Kyakuwa, 2021). Yet, ample research (Westraadt, 2011; Pellegrino, 2009; Vermuelen, 2009; Aróstegui & Kyakuwa, 2021; Friedman, 2011) have asserted that an acute shortage of highly skilled arts practitioners in schools among other factors have militated against quality and meaningful arts education in South African schools. There is a paucity of empirical research into the experiences and teaching practices of artist-teachers in schools across the various arts disciplines in South Africa. Therefore, understanding the roles that artist-teachers' professional artistic practices play in their teaching of arts in schools can potentially yield valuable insights and knowledge to help curriculum leaders and school administrators better support and strengthen their work and their development as artists in schools (Bremmer et al., 2021). Understanding the value and utility of teachers' professional artistic practices to successful implementation of the CAPS curriculum may help to inform models of best practices for quality of arts education in schools (Day, 1986).

Research into the lived experiences of artist-teachers working full-time in schools acknowledge their struggle to maintaining their artistic practices amidst intense levels of teaching responsibilities and commitments (Carter, 2012; Diachendt, 2009; Graham & Zwirn, 2010; Szekely, 1978). However, the creative individual who is able to “combine their artist self with the concerns of teaching has a great deal to offer” (Szekely, 1978: 17). How to combine,

manage and negotiate the artist self and teacher self in schools is rarely addressed in pre-service or in-service arts training and education (Szekely, 1978; Szekely & Bucknam, 2011). The study, therefore, in generating knowledge and awareness around the unique needs, concerns and aspirations of artist-teachers in Western Cape schools may help pre-service teacher training institutions to reflect on and potentially adapt their teacher preparation to better support, mentor and correspond to the particular realities of artist-teachers in schools (Scheib, 2006; Szekely, 1978; Vermeulen, 2009). Further, identifying concrete ways in which artist-teachers sustain their professional artistic practices while teaching goes beyond theoretical discussions to offer practical ideas of potential utility to other colleagues and upcoming artist-teachers (Flynn, 2009).

Exploring the arts in schools are not only to develop learner knowledge, creative expression and skills in specific arts discipline but are “ways to make meaning of learners’ and teachers’ lives and the world in general” (LaJevic, 2013:2). Unless government, education departments, school administrators and stakeholders better understand the phenomenon of the artist-teacher, their artistic potentiality and professional lives may remain underutilised or dormant in schools (Serafini and Banks, 2020) at a time when the nation’s social, economic, cultural and educational context demand new ways of thinking about the arts, culture, creativity and social transformation (Engelbrecht, 2020).

1.6 Research Methodology & Design

The research was designed as a qualitative study as it was concerned with the subjective experiences of individuals rather than statistics or numerical data (Denzin & Lincoln, 2008; Creswell, 2003). A purposive sampling method was employed to select participants for the

research (DiCicco-Bloom & Crabtree, 2006). Participants included six (n=6) in-service artist-teachers currently teaching music (n=1), drama (n=1), dance (n=2) and visual art (n=2) to either secondary learners in high school or to both primary and secondary learners at an art centre. Data was generated through individual structured interviews and one focus group session which were recorded and transcribed. Braun and Clarke's (2017) thematic analysis approach was used to analyse the data, meaning to search for patterns and themes important to answering the research questions being explored.

Ethical considerations of the study were assessed as satisfactory by the Faculty of Humanities' Review Board at the University of Cape Town and approval was granted to conduct the research. Participation was voluntary and anonymity and confidentiality were guaranteed. Written informed consent was obtained after the nature of the research and participants' rights and extent of participation was explained and agreed to by everyone.

1.7 Delimitations of this study

This study is delimited to artist-teachers teaching the integrated creative arts (music, dance, drama, visual art & design) CAPS curriculum at the Intermediate (grades 4-6) and Senior Phases (grades 7-9), and the discrete art forms (music, dance, drama, visual art & design) at the FET Phase (grades 10-12) in public schools. Teachers in private schools or engaged in private extra-curricular arts activities inside schools were not included in this study. This study examined artist-teachers' perceptions of how their artistic practices informed their teaching of art in schools.

This study was underpinned by the assumption that participants perceived themselves as artist-teachers. Thornton (2011:35) points out that there is no type, quantity or quality of work which legitimises the artist teacher's identity other than a personal judgement about one's practice and oneself. It was also assumed that participants gave the researcher true accounts of their experiences of the research phenomenon.

1.8 Positionality of the researcher

I have been a creative arts/dance specialist teacher working with the WCED for the past fourteen years and so I have a particular insider perspective to bring to the study. I am a teacher of dance studies (contemporary dance) at the FET phase and creative arts (dance, drama and visual art) in the Intermediate and Senior Phases.

I completed a three-year Dance Teachers' Diploma at the School of Dance at the University of Cape Town but once I had my teaching qualification, I moved into a professional dance career without any thought of becoming a full-time teacher at a primary or secondary school. As far as I was concerned I was always teaching. My interest in teaching dance manifested itself long before studying at the university as I would teach part-time during school holidays at a community-based dance school. Being fresh out of university with rigorous dance performance training and youthfulness on my side, it seemed an easy and natural step to pursue a professional dance career while I was in peak shape.

My particular knowledge of the South African dance industry is grounded in my experiences working many years with a local youth dance company. The company toured locally and internationally and I travelled with them as a dancer, choreographer, assistant teacher and

lighting technician. I also worked as a professional dancer, dance captain and choreographer in productions in Turkey, Tunisia and Croatia for a little over 4 years.

It is in my artistic practice that I would find inspiration and even motivation to produce and create in the classroom. At times exceeding my own creative expectations when teaching learners from disadvantaged communities with limited exposure to structured dance. Sound practical knowledge of dance conventions, its building blocks, creative logic and possibilities, which emerged from my artistic practice, gave me confidence to explore and find ways to excavate active participation from all learners. Yet, as an artist-teacher employed full-time in a public school, I find myself conflicted by the demands of teaching creative arts in school and a genuine, albeit struggling, desire to continually be involved in professional artistic practice. I believe these lived experiences enable me to bring authentic understanding and emic perspectives to the research.

1.9 Chapter Overview

The dissertation comprises of five chapters which are summarised here. **Chapter one** sets out the orientation of the study. Key terms and how they are used in the study are defined to establish clarity and conceptual boundaries. The research aims and questions are laid bare and the relevance and significance of the research are discussed. The chapter culminates with the delimitations of the study and the researcher's positionality statement as a dance artist-teacher employed by WCED and teaching the CAPS arts curriculum in Cape Town. **Chapter two** presents a review of the literature in arts education concerning with artist-teachers. It illuminates common themes and ideas around artist-teachers balancing their dual identity in order to grasp the scope of the lived experience. Also included in this chapter is the conceptual

frameworks guiding the study. **Chapter three** describes the research design, methods and theoretical paradigms on which the study was built. It commences with the objectives of the research. Thereafter, the methodological approaches and techniques used to choose sample participants, collect data, conduct data analysis and maintain ethical protocol are presented and justified. The chapter concludes with a discussion on the limitations of the design and execution of the study. In **Chapter four** the data findings generated from the empirical investigation are presented and discussed. **Chapter five** concludes with a summary of the outcomes of the research, recommendations for implementation of the findings are explored with suggestions for further research.

CHAPTER TWO: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

In Chapter One, an overview of the rationale and the researcher's perspective was given to contextualise the inquiry. In this chapter a review of arts education literature is offered to provide a summary of studies related to artist-teachers working in schools. More specifically how artist-teachers perceive, experience, and shape their dual identities in the school setting. It further explores the role and value of artist-teachers' professional artistic practices and how these impact the pedagogies they use in their arts education classrooms.

In this chapter, perspectives on the nature of the artist-teacher identity in primary and secondary educational settings is first presented. Drawing on case studies it proceeds to examine the role of artistic practices in the pedagogies of artist-teachers and the methods artist-teachers use to practise and sustain their chosen art discipline outside of school. The chapter culminates with a look at the conceptual framework underpinning the study and analysis of the social phenomenon (Miles, Huberman & Saldana, 2020).

2.1 Nature of the artist-teacher relationship

Thornton (2012) and Sayers (2019) similarly echo assertions that the artist-teacher is either an artist who teaches or a teacher in a range of educational situations who also makes art. Historically, the term 'artist- teacher' was first used by visual artist George Wallis (Diachendt, 2010: 46) as a means to accommodate and embrace both his educational and artistic interests. Though initially conceptualised within the context of the visual arts, the term and concept have held resonance in the associated arts fields of music, dance and theatre. In these other arts

contexts there is a range of nouns in the literature used to describe the artist-teacher such as specialist arts teacher, arts educator, facilitator, teaching artists, with some scholars making clear distinctions between different groups of artist-teachers. Often the distinctions are made based on their educational background and training, knowledge areas of certification and their specific functions within the school environment and curriculum (Anderson & Risner, 2012). For example, Anderson and Risner (2012) make a distinction between specialist teachers and teaching artists in schools. They define the former as individuals educated in programs that focus on both the arts discipline itself and the pedagogy of the arts discipline, and who deliver regularly scheduled curriculum-based dance or theatre programs in one or more schools. Therefore, they have both artistic/technical skills and training in their arts subject as well as pedagogical competence to teach their arts subjects. The latter they define as individuals generally trained in one or more arts disciplines who “play a visiting or adjunct role in teaching the arts in schools but who are not certified school-based arts specialist teachers” (Anderson & Risner, 2012: 2).

The artist-teacher concept, however, is not without debate and criticism. Diachendt (2009) argues that while making a distinction between artist-teacher and art teacher may clarify the importance of teachers creating art, it may also imply that art teachers cannot do what they teach. He further argues that the term may be considered elitist, “used to describe a select group of individuals capable of practising dual careers” (Diachendt, 2009:13), thereby setting up a hierarchy of arts educators. Parker (2009:283) echoes a similar sentiment and problematises the artist-teacher concept in suggesting that the notion of the artist as genius or art expert can inaccurately infer that the artist operates at a higher level than that of the teacher, and that the general classroom teacher is not an artist or in some way a ‘failed’ artist. Others such as Osini (1973) and Lanier (1959) oppose the term on the basis that it is a compound phrase representing

the merging of two distinct professions that are diametrically opposed. Osini (1973) argues that the nature of the artist-teacher relationship is one of irreconcilable conflict due to opposing beliefs, motives and activities in the thinking and training of the artist versus the teacher. For example, Parks (1992) posits that the teacher is driven to be accountable, accessible and to develop the creative skills and expressions of all students, artistically gifted or not, in their care. In contrast, Parks (1992) describes the artist as egocentric, driven by self-expression, often practising in isolation and generally indifferent to public opinion. Similarly, Sayers (2019) also argues that the artist is trained to primarily uphold concern for technical artistry, artmaking and interactions with the art world and its consumers, while the teacher is trained to primarily uphold concern for learners, the curriculum, pedagogy and school contexts. Consequently artist-teachers in school settings must reconcile the inseparable nature of making and teaching art in relation to the needs of the learner (Sayers, 2019).

Expanding on this notion of inseparability, Diachendt (2009) and others such as Wilson (2016), writing from a South African context, Hall (2010) from a British context, and Kind, de Cosson, Irwin and Grauer (2007) writing from a Canadian context, assert that the artist-teacher, as a philosophy of teaching, involves the integration of artist-teachers' dual identities so that the activities and attributes of teaching and making art mutually support and feed off one another. From their perspective, aspects of the teaching self are extensions of the artist self and vice versa. Hausman (1967) identifies conceiving, structuring, organising, responding, problem-solving and evaluating as elements of artistic behaviour involved in teaching. In a similar vein, Gibson (2016) identifies passion, imagination, creativity and improvisation as aspects of good teaching that are common elements of artistic practice. This study takes the position of these scholars that there are common grounds between the practices of being teacher and being artist even as there are differences. It is these overlapping points of synergy that give validity to the

artist-teacher hybrid identity and relationally positions the artist-teacher between the two fields of practice (Diachendt, 2009).

The literature revealed that the terminology artist-teacher encompasses a wide range of individuals trained in the arts who engage in teaching in schools in various ways. For example, some teach in regular scheduled curriculum-based classes, others in artist-in-residence programs and some through arts partnerships between arts institutions and schools (Kind et al, 2007; Bresler, 2009). In spite of the varied context, there were two recurrent features of the artist-teacher relationship. First, the artist-teacher embraces the dual practices of being artist (being dancer/choreographer, visual artist, musician, composer, singer, playwright, director, actor) and teacher (nurturing learners' creative skills through a structured curriculum), even if the individual claims to be more of one than the other (Hatfield et al., 2006). Hatfield et al. (2006), Arostegui and Kyakuwa (2021), Pellegrino (2009) and Risner (2012) speaking from the fields of visual art, music and dance respectively all position the artist-teacher phenomenon along a continuum. At one end are artist-teachers who identify primarily as artists and at the other end are artist-teachers who identify primarily as teachers (Pellegrino, 2009; Thornton, 2012). In the middle are those who equally identify as artists and teachers. Where teachers locate themselves on the continuum depend on factors such as the orientation of their pre-service training (Hatfield et al., 2006; Pellegrino, 2009; Arostegui and Kyakuwa, 2021; Vermeulen, 2009; Westraadt, 2011), personal beliefs about their own artistic skills (Pellegrino, 2009; Hatfield et al., 2009; Vermuelen, 2009; Westraadt, 2011), personal beliefs about the purpose of arts education (Risner, 2012; Zwirn, 2006; Sayers, 2019; Carlin, 1996), their current roles in schools (Arostegui and Kyakuwa, 2021), and the stage they are at in their careers (Pellegrino, 2009). This illuminates that the artist-teacher relationship is dynamic and evolutionary rather than static and fixed (Macdonald, 2017:164).

Second, artistic practices form an integral component of the pedagogies which artist-teachers adopt in their educational work (Sayers, 2019; Aróstegui & Kyakuwa, 2021). Hatfield et al. (2006), however, carefully points out that not all artist-teachers desire to engage in artistic practice professionally, citing the pressures and anxieties of producing art and pursuing galleries, concert halls or theatres as a deterrent. Pellegrino (2009), Dollof (2007), Stephens, (2007) and Bouij (2007) cite a lack of time due to the need to balance artmaking, family and social life with the responsibilities of teaching, as reasons for such a stance. These studies corroborate the assertions of Wilson (2016), Aróstegui and Kyakuwa (2020) that while some artist-teachers desire to sustain and develop their artistic practice outside in the professional world, others found fulfilment in channelling their artistic practice as teachers in their school environment.

Visual artists Hall and Thompson (2017) expose the contradiction of visual art practice being considered valuable and critical when hiring visual art teachers, yet once hired the visual art teachers' creative practices is viewed by school administrators as a private matter, indirectly related to their tasks and responsibilities as teachers. Hall and Thompson (2017) therefore cite a lack of support from school administrators as another barrier to visual artist-teachers engagement in artistic practices beyond their schools. Kind et al. (2007), (Sayers, 2009), Zwirn (2005), Thornton (2011) and Hall (2010) mention another contradiction in the artist-teacher lived experiences that contributes to the push-pull struggle in their desires to make and teach art. That of schools as institutions that preserve and maintain uniformed culture and artistic practices as processes that push boundaries and challenge the status quo to offer alternative viewpoints from which to see the world anew. Zwirn (2005:111) articulates this contradiction well:

...artists who become art teachers in public schools are usually expected to fit into set curriculum models in schools that often do not expect, encourage, or in any way reward creative, artistic development and art production. The pride, partially acquired during formal art training, of possessing an artistic gift and the potential to produce something of importance, is not often sustained in schools.

The inability to practice as artists can give rise to identity conflict and inner tensions in visual artist-teachers (Hatfield et al., 2006). Pellegrino (2009) affirms the same for the music performer-teachers who often view themselves first as performers and second as music teachers. She contends that an inability to perform music can create high levels of uncertainty and anxiety in music performer-teachers as they begin to perceive their music identity as being challenged or compromised by their teacher identity. In contrast, Carklin (1996) whose study focused on drama in South African secondary schools suggested that the South African classroom itself is filled with rich human stories and lived experiences that drama in the classroom is a natural practice of empowerment where making theatre, life and teaching seamlessly meet. His study, however, revealed tensions in the artist-teacher relationship when teachers engage in artistic practices beyond their classroom for the larger school environment. In his research some drama teachers expressed feelings of frustration in expending what they considered to be unjustifiable amounts of time and effort to put on school plays such as musicals that are popular as fundraisers and publicity tools for the school. The teachers are not against staging plays he argues, but they believe school plays should not detract from the educational aims of drama as process in the curriculum or feed into elitist attitudes of drama only for a talented few (Carklin, 1996). Szekely (1978:18) sums up the artist-teacher reality

well in writing that “the demands of the job to which many art teachers give themselves completely, in their creative personalities, often leave them physically and mentally exhausted to pursue a professional career.

The sentiment that artist-teachers required much support from mentors, schools, pre-service training institutions, government bodies and the professional arts world to sustain their artist identities reverberated throughout the literature (De Villiers, 2015; Vermuelen, 2009; Delpont, 1996; Kind et al., 2007; Friedman, 2011; John, 2006; Pellegrino, 2009; Hatfield et al., 2006; Thornton, 2012; Anderson and Risner, 2012; Lichtenstein, 2009; Scheib, 2006). These voices argue that support was a necessity in that messy and blurred third space to bring focus, clarity, freedom, time and structure to that conversation between self as artist and self as teacher.

Scheib (2006) reasons that persistent lack of support for the artistic identity of artist-teachers in schools hold could leave them unfulfilled with their arts teaching career. He bases his predictive claim on the profession’s global reality of teacher burnout, job dissatisfaction, low morale and the consequential teacher attrition. Lichtenstein (2009: 158) also supports this viewpoint, warning that a lack of support for the hybrid identity of artist-teachers artist can force artist-teachers to leave the field and/or view their teaching simply as a pay check. Magagula et al. (2022) addressing the shortage of highly skilled arts specialists in South African schools proffer a similar argument from the flipside, stating that skilled educators would be attracted to teach creative arts in schools if they were supported artistically and were allowed to facilitate learner exposure to the overall arts industry context.

It has been argued in the literature that either self-driven or institutionally planned continuing professional development that support the artist identity of artist-teachers is necessary for their holistic fulfilment and morale in schools (Scheib, 2006; Cusack in Vella, 2016). It gives them opportunities to reattach in profound, deliberate ways to their craft in which they have invested a great deal of time, energy, and perseverance prior to entering the classroom (Hall, 2010).

Ball (1990) counter argues and surmises that with the ongoing push-pull of the dual identities, stressing art teachers to sustain their own artistic work as a practising artist, in addition to teaching, could easily result in lesson planning and school responsibilities being neglected. Thornton (2011:34) in a study of artists and teachers in the primary and secondary classroom also found that the expectation that arts teachers should be practising artists made some teachers feel uncomfortable with not making art and others feeling guilty for not devoting themselves enough to teaching. Gibson (2016) also opines that the assumption or expectation that if we teach the arts then we must be practising artists is a presumption that does not exist in other teaching paths. She questions and problematises this expectation from the standpoint of the different expectations placed on other teachers. She contends, for example, that the English teacher is not expected to write novels, neither is the science teacher expected to be a consultant to a scientific and industrial research organisation.

2.2 The artist- teacher identity as a hybrid space

Hall (2010) expresses the view that the dual identity of artist-teachers is a hybrid identity, meaning a synthesis of partial identities, multiple roles and pluralistic selves (Smith & Leavy, 2008). The artist-teacher is simultaneously an artist and a teacher, crossing professional and disciplinary borders to create a new identity that encompasses multiple

categories. The artist-teacher as hybrid means that the artist and teacher are not separate identities but rather a composite one so that the professional characteristics of artist and teacher are both essential to how they teach (Ikpeze, 2015). Similar to arguments made by Smith and Leavy (2008), Diachendt (2009) states that the artist-teacher exists in the middle ground between artistry and teaching, able to combine and co-exist between the two as needed.

The concept of hybridity or third space is largely associated with the Homi Bhabha (1994) who uses the concept to explain the situation that arises from the interweaving of different cultures. The third space is used here as a productive space that engenders new possibilities (Bhabha, 1994). It is also a place, however, of conflict, ambiguity and complexity warranting continual negotiation of roles and expectations to enable multiple selves to co-exist and co-create (Bhabha, 1994; Hatfield et al. 2006; Hall, 2010) .

Lichtenstein (2009) in her examination of the needs of new teaching artists in a specific mentorship initiative in the USA argues that the artist-teacher as a hybrid space is not sufficient enough to capture the lives of artist-teachers whom she deems need to balance much more than two identities. She advocates for expansion of the artist-teacher as hybrid to artist-as-phenomenon. The artist-as-phenomenon implies the “artist as teacher, scholar, leader, activist, mother, healer, guide, interpreter, translator, animator, curator, mediator, provocateur, advocate, lover and more” (156). Although Lichtenstein was not referring to artist-teachers who are permanently based in schools, her assertion is useful in illuminating the complexities around the hybrid lives of artist-teachers in general. Artist-teachers assume multiple roles and identities depending on context and circumstance and striving for balance between their artist-selves and teacher-selves is by no means an easy feat. Lichtenstein (2009:158) also holds the position that artist-teachers requiring strong mentorship and special support structures.

Given the lack of institutional support for the artistic work of artist-teachers in schools as aforementioned, some scholars like Hatfield, et al. (2006), advise artist-teachers to negotiate with school administration and fellow colleagues as a way to create more support for their artistic practices inside and beyond school. Lichtenstein (2009) and Zwirn (2006) further purports that artist-teachers do not only need special support from schools but also the professional art world to avoid living fragmented and isolated or having to give up one identity for the other. They call for better partnerships between schools and arts institutions, calling out elitist attitudes in the professional art world that look down on art education and arts educators because the field does not prioritize the development of a professional body of artwork for exhibition.

Jane Remer (2010: 89) describing this problem of the artist-teacher hybrid identity in schools in relation to the professional art world states that:

The problem has almost always been one of competition for recognition, respect, status, space, time and money. Some artists dismiss arts educators on the grounds of what they perceive is a lack of artistry and artistic methods. Professional arts educators with degrees and school experience, on the other hand, resent the implication that they possess lower levels of sensitivity, intelligence, and status.

While better arts partnerships are useful, Macdonald (2017) cautions artist-teachers, however, not to complicate their artistic endeavours in attempting to “maintain the same levels of artistic practice, engagement and output that they achieved prior to beginning teaching” (164). Existing in the third space requires and makes provision for the work of negotiating and re-

articulating self and meaning in new situations (Bhabha, 1994). Lichtenstein (2009) further strategizes that artist-teachers need to embrace teaching as a kind of art making and art making as teaching to better achieve balance, fulfilment and satisfaction in their composite work and identity.

2.3 The role of teachers' artistic practice on teaching arts in schools

The main argument in the arts education and artist-teacher literature is that arts teachers practising art while teaching art in schools enriches the teaching and learning of their arts subject in schools and leads to higher quality arts education for young people (Gaining the Arts Advantage, 1999:13). Empirical Research (NSEAD, 2009) focused on the professional development of artist teachers in the UK has shown that nurturing a teacher's own art practice improves the quality of student learning in the arts, as practitioner educators bring insight into the subject that comes through knowing as a form of doing. It was also observed in the relevant literature (Hatfield et al., 2006; Anderson & Risner, 2012; Hall, 2010; Graham & Zwirn, 2010; McDonald et al., 2017; Sayers, 2019) that although the nature, load and frequency of the artistic activity may vary from artist-teacher to artist-teacher, the experience of practising art was invaluable to both teachers and students yielding both pedagogical and psychological benefits.

2.3.1 Influence of arts practice on arts pedagogy

Sinclair et al. (2015:82) articulates that “when teachers are immersed in an arts practice, they have the opportunity to think differently about themselves as teachers and are able to work artfully and with artistry in their classrooms”. Sayers (2019) further surmises that teachers look for ways to nurture their artistic practice out of a strong belief that personal and professional

development impact the effectiveness of teaching their subject. Szekely (1978: 17) argues that “the artist-teacher who is continuously growing both as an artist and as a pedagogue appears to be the best hope for our schools and with one’s involvement in the arts comes the excitement in creation, the flourish of new ideas which may be translated into art making as well as teaching these skills”. Multiple voices within the arts education literature and across multiple arts disciplines unanimously claim that arts teachers’ engagement in arts practices strengthens their pedagogues and enriches arts learning in the classroom in important ways (Wilson, 2016; Hall, 2010; Zwirn, 2010; MacDonald et al. 2017; Sayers, 2019; Anderson & Risner, 2012).

First, artists utilize a variety of artistic methods in their own personal practice. Integrating these range of artistic approaches into the arts classroom can stimulate learners’ innovation and creativity in the subject (Sayers, 2019) by providing rich and varied learning experiences (Westraadt, 2011). This can help learners understand arts in ways that are creative, critical, authentic and meaningful to them (Sayers, 2019; Diachendt, 2009). Westraadt (2011) concluded in her case study research on the facilitation of visual art learning in Western Cape schools that the richest variety of learning opportunities through visual art occurred in the cases of artist-teachers versus generalist teachers. Westraadt (2011) makes the claim that in the case of generalist teachers, there was no study of the aesthetic elements of the art form, which then limited learners’ ability to think, problem-solve, value and create in the art form as stipulated by the curriculum (Westraadt, 2011).

Art educator Szekely’s (1978: 18) seminal writing on uniting the roles of artist and teacher explicates how teachers’ artistic practices can enhance students’ critical engagement with their art subject:

The practising artist can best relate each lesson to the concerns of his pupils... A person who is continuously involved in creative

performances can draw on the specifics of his own work and explore the problems he may have in common with other artists as well as the issues on which he differs from them.

Scholars such as Sayers (2019) and Pellegrino (2009) offer a counter-argument expressing concern that an art teacher who is a practising artist can also stifle students' critical thinking and creative exploration by imposing their own medium of expression and style onto their students without questioning or situating their personal aesthetics within the larger artistic field or social worlds of the students. This would suggest that artist-teachers may project biases to specific genres, media and concepts regarding their own interests and diminish their capacity to nurture students' critical and creative thinking in the art form.

Second, continuous engagement in art-making is a form of continuing professional development for artist teachers that can keep arts pedagogies relevant to current trends, cultural/local dynamics and creative activities that young people engage with in the arts (Sayers, 2019). In other words, artistic engagement can keep artist-teachers renewed in their subject knowledge and better able to situate their arts pedagogies and processes within students' cultural experiences and understandings and the current concerns of their disciplines. By retaining pedagogic approaches that are adaptable to the changing sphere of activity, school-based art can remain in sync with development in art discourses (Rogoff, 2008; O'Neill & Wilson, 2010). Graham and Zwirn (2010) found in their study with art teachers that artist-teachers made schools "interesting places for themselves and their students through their continued artistic practice" (12). Further, within the context of South Africa, where the CAPS curriculum promotes inclusion of diverse artistic practices and cultures in the arts areas of learning, it is essential that artist-teachers continue to grow as artists, developing and extending their artistic skills and craft to include a range of music, dance, visual art and theatre techniques

to meet the demands of the curriculum and a multicultural school system (Vermuelen, 2009).

Third, to continually practice art making is to model or embody pedagogy as a lived experience (Sayers, 2019; Wilson, 2016). These scholars argue that students witnessing the art-making of their teachers supports and encourages them to use creative practices to develop their own ideas. It also gives young people direct access to the real arts world that they are exploring in their curriculum. Szekely (1978) and Graham and Zwirn (2010) further highlights that artist-teachers who are able to model, draw on and have conversations about their own creative work, and the work of others in the field, can help students develop an understanding of and appreciation for what it means to be an artist in the professional world. Magagula, Mugovhani and Yende (2022) further suggest that teachers' artistic practices can be a window into the local creative arts industry, exposing learners to relevant, up-to-date creative arts skills to compete in the industry and improve their future career opportunities. Hall (2010) also suggest that artist-teachers own artistic work can lend greater authenticity, currency and rigour to their teaching in schools. He argues that since they themselves have engaged in these processes, they can better generate creative challenges for their own students to unleash their capacities.

It is a common view in the literature that artist teachers still connected to arts communities through their practice improve the quality of arts education through “giving their own students authentic experiences as artists” (Hall, 2010: 108), rather than simply downloading information to them or supplying experiences from the “recipes” of others (Sayers, 2019, NSEAD, 2006). Pringle (2009) asserts that when artist-teachers view their artistic practice as a model for the creative learning process, learners are provided with an experiential process of enquiry that not only embraces inspiration and critical thinking, but also embraces learners as active makers of meaning rather than passive recipients of ‘objective’ knowledge. Pringles’

assertion strengthens the call in South Africa for more qualified and confident arts practitioners in schools to teach the arts.

Fourth, the cultures of diverse arts disciplines such as theatre, visual and performing arts have developed in such a way that the artist and innovator are synonymous (Thornton, 2012). Aspects of dance and music such as choreography, composition and improvisation also bear that culture of innovation. Artist teachers with strong pre-service training and education or adequate pre-service training seems to be comfortable or secure with creative epistemology and strategies for educating students in those forms as they are devised to encourage originality and divergent thinking (Hall, 2010; Hatfield et al., 2006). Therefore, art educators who are engaged with their own professional practice tend to be more at ease with finding multiple solutions to creative problems in their classrooms, and guiding their learners to do the same. Hall and Thomson (2017) acknowledge the value of such creative pedagogies in schooling by proffering that they carry the potential to re-engage young people with learning and to foster their cultural and creative engagement well beyond their schooling years.

Pedagogically, artist-teachers in schools who fully embrace their practitioner identity tend to be more confident in exploring art with their students (Thornton, 2012). Students learning with the “more knowledgeable other” (Vygotsky, 1967) and experienced artist-teacher in authentic ways deepens their understanding of the art form, the art world and themselves, and stretches learner’s creativity and competence in the art subject (Wilson, 2018; Pellegrino, 2009; Sayers, 2019). As Wilson (2016: 24) articulates in relation to the dance-educator identity, “the dance artist feeds the educator, and the educator feeds the artist... the two are not isolated processes or persons in the teaching of art”. Valuing and being at ease with one’s artistic practice better enables artist-teachers to promote experiential learning with an emphasis on giving learners

the opportunity to question, experiment, take risks, explore problems, play and imagine (Pringle, 2009). Thus, developing critical creative and life skills important to addressing the challenges of South Africa (Carklin, 1996) and contributing to the development of learners in empowering ways.

The literature showed, however, that some artist-teachers can be more rigid and formulaic than creative in their pedagogies. A case study by Kerry Chappell (2007) exploring and illustrating the conceptions of and approaches to creativity of three expert specialist dance teachers working with late primary age children in the UK documented dance teachers struggle to achieve the ‘balance between personal/collective voice and craft/compositional knowledge’ when teaching for creativity in dance education. Even in imaginative processes such as choreography and creative dance, dance activities were devised in formulaic manner rather than truly encouraging learners’ creativity. Thus, demonstrating that being an artist does not always translate into effective pedagogy (Graham & Zwirn, 2010) and that concern for artist-teachers’ pedagogy is just as important as a concern for their artistic practice. As Arostegui & Kyakuwa (2021:20) argue in relation to musicians, “when greater attention is paid to the practice of music, it can imply that being a good musician is the main, if not the only, requirement for being a good music teacher.” Artist-teachers effectiveness in the classroom depends on being both strong artists and strong teachers (Roberts in Pellegrino, 2009). Sayers (2019) concurs and contends that a developed teacher identity is necessary to effectively make judgements on what is to be learned and how the learner will come to understand art.

Finally, studies on artist educators in art, music, dance and theatre all provide evidence that some knowledge, experiences and qualities nurtured in the processes of artistic practice in real-world contexts are also valuable to the development of the teacher identity. Skills and

dispositions such as curiosity, humility, patience, problem-solving and management skills, discipline, perseverance, reflection, imagination, communication, interpretation, high expectations, networking and collaboration, planning, observation, attention to details, comfortability with uncertainty and ambiguity, risk taking, manipulation of materials, flexibility and adaptability and independence (Arostegui & Kyakuwa, 2021; Hatfield et al., 2006; Diachendt, 2009; Szekely, 1978; Wilson, 2016; Hall, 2010; Gibson, 2016).

2.3.2 Psychological effects of artistic practice on teachers and learners

2.3.2.1 Feelings of satisfaction, confidence and inspiration

Artistic practice was a meaningful source of satisfaction and well-being among artist-teachers who were able to balance their dual identity, and continually engage in artistic practices while teaching in schools. The literature revealed that artist-teachers who nurtured their artistic practices were more likely to maintain personal excitement and interest for teaching their subjects in schools (Gibson, 2016; Lichtenstein, 2009). Hall (2010: 108) listed deeper creative thinking, skills, confidence, and self-esteem among artist-teachers who worked and practised as artists in a professional context. Being actively connected to the very processes of creating, enabled them to bring excitement, a sense of play and discovery into the classroom that motivated them to teach and inspired their students to learn (Pellegrino, 2009; Diachendt, 2009; Wilson, 2016; Pringle, 2009). Continuous engagement with practice sustained their confidence to model and stimulate creativity which in turn inspired their students towards higher levels of aesthetic possibilities and also generated interest in their subject and vocation (Westraadt, 2011). They accomplish this by handling aesthetic elements and materials with confidence (Westraadt, 2011), thinking on their feet, taking advantage of accidental occurrences (Szekely, 1978) and using unique tools to solve problems in open-minded ways (Pringles, 2009).

Zwirn's (2006: 168) study examined the extent to which art teachers should engage in creative production in order to teach others to do so. She found that the participating teachers relied on their own creative endeavours, and not just a prescribed curriculum, to guide, excite and challenge their students' imagination. Her study concluded that while findings cannot be generalized for everyone, artistic expertise is critical for the art teacher and, therefore, art teachers should maintain their creative lives as artists to be successful and satisfied teachers (Zwirn, 2006). Similarly, Pellegrino (2009) and Stephens (2007) who studied the lives of music educators also suggested that music making fostered feelings of well-being and satisfaction in the lives of music educators. Stephens (2007: 22) states:

Teaching music is not something that exists within a void, divorced from a love for and engagement with one's subject. To separate subject-engagement from subject-application reflects an impersonal model of teaching and learning rather than one that emanates from a dynamic human exchange between teacher and learner-an exchange that draws its life from music itself.

2.3.2.2 Feeling Empowered & Motivated

Hatfield, et al. (2006) and Hall (2010) revealed that artist-teachers felt motivated and empowered when they were recognized as artists and teachers inside and outside the school. Meaning, when their artistic pursuits are validated and institutionally supported (Scheib, 2006; Zwirn, 2006). It has been argued by Hatfield et al. (2006) that artist-teachers' past memories of being an artist was not enough for them to feel secure in both their artist and teacher roles in the classroom (2006). Westraadt (2011); Vermuelen (2009) and van Vuuren (2018) claim that continuous engagement in the creative processes themselves, be it self-directed or institutionally supported through professional development training, can motivate and

empower artist-teachers, and generalist arts teachers alike, to bring greater challenge and fresh risks into their creative arts lessons. Going through the process of your own artmaking and troubleshooting problems in translating your own ideas into art makes you more sensitive to the artistic challenges of learners (Graham & Zwirn, 2010). It empowers you with insight and solutions to similarly guide learners to overcome difficulties and improve their work.

Dance scholars Kerr-Berry (2007) and Wilson (2016) in addressing the development and manifestations of the artist-teacher identity in education in America and South Africa, further argue that dance educators cannot afford to distance themselves from the arena of the studio and of performance as doing so only reinforces the condescending platitude that “those who can, dance; those who can’t, teach dance.” Artist-teachers practising their art may therefore diminish feelings of artistic failure (Szekely, 1978; Hatfield et al., 2006) or disappointment (Arostegui & Kyakuwa, 2021) or a lower sense of self-worth (Wilson, 2016), resulting in greater physical, spiritual, mental and emotional well-being of the artist-teacher (Graham & Zwirn, 2010). In fact, in a US based report, *Gaining the Arts Advantage Report* (1999) which identified factors that contribute to successful art education programs, most artist-teachers expressed feeling stimulated and refreshed in their commitment to both their art and to teaching when school administrators acknowledged and valued their professional art work.

2.4 Conceptual Framework

The specific purpose of this research is to investigate the roles of the artistic practices of as artist-teachers, known as specialist arts teachers in South Africa, in the teaching of their arts subjects in schools. Smith-Lovin’s (2003) identity theory work and Thornton’s (2013) artist-teacher conceptual framework were used to ground this study as they help us define and

understand the construction and characteristics of the artist-teacher identity and the complexities of the interactions between the composite identities of artist and teacher.

2.4.1 Identity Theory

Social psychologist Smith-Lovin's (2003) identity theory speaks of the complex self as being a necessary condition for multiple identities to be enacted in a given situation. Identity is often qualified, for example by gender, race, profession and group membership. Identity is a set of meanings and expectations defining who one is as an individual or in a role or social group or category and which guides behaviour (Burke, 2020). The ability of the artist-teachers to maintain two identities can be understood through the identity theory work of Smith-Lovin (2003) which asserts that activation and commitment to multiple identities necessitate situations where each identity is validated. Implying that artist-teachers with their dual identities would seek out both teaching and artmaking activities to verify their multiple identities. Smith-Lovin (2003) further explains that having two oppositional identities activated at the same time results in stress and distress and even abandonment of one of the identities. "This is because the verification of one identity increases the discrepancy of the other" (Burke, 2003: 201). If situations create opposition in activated identities, the identities will adjust to the pressures of the situation for greater emotional well-being. First, one of the identities may become less important or the commitment to the identity may become less as the person withdraws from relationships involved with the identity. Second, the person may avoid situations where both identities are likely to be activated together (Burke, 2003). In other words, if the artist identity is not activated in schools or elsewhere for artist-teachers, then it will fall away or become latent until re-activated again. The theory also explains that while multiple identities may be enacted together, situational demands and the levels of personal

commitment to each identity influence which identity is dominant in the situation (Smith-Lovin, 2003; Burke, 2003). According to the identity theory, increasing number of identities held by a person increases the likelihood that activated identities will conflict with each other. However, the more common meanings shared between the identities the less complex the situation.

2.4.2. Thornton's Artist-Teacher conceptual model

Thornton (2012) conceptualizes the artist-teacher as an overlapping identity constructed from two concepts, a concept of the artist and a concept of the teacher.

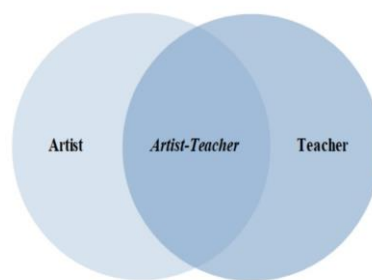


Figure 2.1: Thornton's Conceptual Model (Thornton, 2013: 52)

Thornton's conceptual model emerges from research based on “historical and psychological impressions, identity theory and the reported practices and beliefs of individual artist teachers” (Thornton, 2013:86). Thornton’s model is useful in explaining how multiple identities relate to each other and jointly operate to influence behaviour.

Thornton (2013) defines artist teachers as:

...individuals who produce artwork (art, craft or design work) and also teach art to students usually within the formal education system and, as the term implies, value both practices. However, the time and energy they devote to each may

vary according to personal desire or circumstances. For example, full-time art teachers sometimes make art in their spare time; full-time artists sometimes teach in their spare time; and some artist teachers work part-time at both activities. Many artist teachers have art or art related qualifications and teaching qualifications, and are involved in teaching students at all levels of art education but predominately practice at the tertiary and secondary levels. (40-41)

As the artist-teachers in this study associate with both artist and teacher identities and range from different arts disciplines, this conceptual framework as illustrated in Figure 2.1 is of relevance. As a conceptual model it assumes that each of the composite identities have discrete skills and knowledge as well as interrelated or overlapping practices. It is broad enough to encompass differences and similarities and varied relationships between the artist and teacher identities. Although Thornton (2012) conceptualizes the artist-teacher as an interrelated concept which overlaps the roles, identities and practices of the teacher as well as the roles, identities and practices of the artist, it makes room for nuanced differences. Thornton (2012: 87) considers that on the one hand there are artists and teachers of art who are different practitioners. On the other, there are individuals whose professional and personal identities and roles straddle these two vocations in different ways and to varying degrees at different times in their lives. The latter has been my lived experience as well as that of my participants and therefore this conceptual model aligns well with this study.

Thornton's model, summarized from extensive research data, provides very useful textural descriptions of the notions, characteristics, beliefs, and practices of artist-teachers in England. Thornton (2012:88-89) proffers that artist-teachers are often influenced by the notions of artistic autonomy. They view their practice as a way of life as well as a professional practice. They see their practice as artists as an important aspect of their teaching and some may see their teaching as an important aspect of their artistic practice. They are characterised by a deep

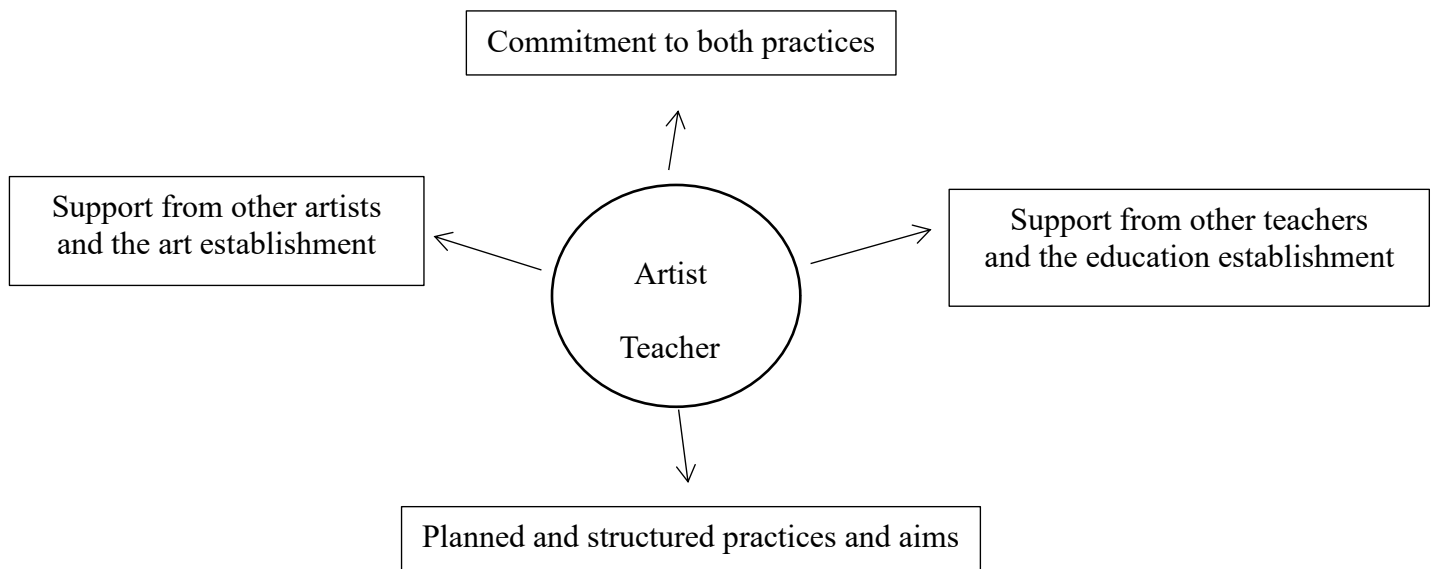
identification with both art and teaching, which “could be indicative of a function of identity regarding psychological stability and consistency or, philosophically, a reflection of the desire to be authentic in the world” (Thornton, 2012:88). They are more successful at sustaining their dual practice and identity if they are involved in the world of art beyond the education system and if they are supported by other artists or artist-teachers and senior management in the education institutions and systems in which they work.

Although from the global North, the descriptions are helpful for reflecting on a parallel practice and professional orientation in South Africa which integrates the teacher self or persona with an artist self. It accommodates individuals who have complex, varied, and evolving relationships with visual art, and other arts – relationships that do not fit into any neat, singular category.

Research by scholars Graham and Zwirn (2010), Hatfield et al. (2006), Anderson, Risner and Butterworth (2013) have shown that experiencing and negotiating the artist-teacher identity is not always straightforward or a comfortable process. Artists who become teachers of the arts can struggle with the dual identities as teacher identity, artists may need to suppress aspects of their artist identity such as their strong the demands of teaching often impact on their ability to maintain a sustainable arts practice (Hall, 2010; Hickman, 2010; Thornton, 2013, 2011; Zwirn 2005). Conversely, in taking up a sense of individualism and nonconformity so often associated with creativity and personal expression (Day, 1986). Thornton’s (2013) conceptual model of the artist teacher enables identification and analysis of factors that can contribute to the maintenance of the dual practice and identity of artist-teacher in the school setting. The figure below illustrates common factors that influence artist-teachers or specialist teachers’

capacity to thrive in the overlapping space in UK schools. This framework contributes to the analysis of the same within the South African context.

Figure 2.2 Thornton's Model of Factors Influencing Artist- Teachers (Thornton, 2013: 85)



Thornton's artist-teacher conceptual model and Smith Lovin's identity theory framework offer complementary perspectives, operational definitions, and lenses for studying the study's phenomenon. The identity theory work of Smith-Lovin (2003) creates understanding around the ecology of multiple identities and as such is a useful model for "examining the interactions of overlapping identities where levels of competition for the time or energy of the actors are involved" (2003:171). While Thornton's framework makes possible the examination of the internal and external variables influencing the dual practice of these complex professional identities within the context of education.

This chapter presented a review of relevant literature pertinent to defining, understanding and explaining the artist-teacher identity and experiences in the fields of music, dance, theatre and visual art education. It also discussed Thornton's (2013) artist-teacher conceptual model along

with Smith Lovin's (2003) identity theory as the theoretical frameworks to ground the study in understanding the relational experiences and characteristics of the artist-teacher hybrid identity.

It must be acknowledged that exploration of the artist-teacher concept in the literature primarily emerged from the field of art education, where the concept was first coined (Diachendt, 2009). Studies related to the phenomenon of the artist-teacher in dance, music and drama education were far less visible in the literature, indicating areas warranting further research. Also, studies with a multidisciplinary design like this one, comprising artist-teachers from different arts disciplines, though present in the literature, were always situated within the contexts of the global North. Global South contexts were almost invisible and multidisciplinary studies related to arts education in South Africa were non-existent. In addition, the framing of these Northern studies were often various arts partnerships and schemes that collaborated with artist-teachers in their schools rather than artist-teachers working alone in their natural school routines and environments.

Also, lacking sufficient discussion in the literature were strategies which artist teachers use to manage their artist-teacher hybrid identity and keep connected to their craft while in the demanding school environment. These gaps add to the significance of this study and reveal its potential contribution to the field of arts education. It is my contention that the artistic identities and practices of artist teachers in South Africa, a country which is rich in arts and cultural traditions, are valuable to quality arts education in schools, but remain untapped or under-utilized and marginalized in the school system. Hence, this study aims to provide insights from the lived experiences and perspectives of the artist teachers themselves on arts teaching and learning in schools with the hope of generating concrete and resourceful ways in which they

can bring more of themselves and their artistic worlds into the arts classroom to arts education in South African schools.

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction

The purpose of this chapter is to explicate and justify the research design and methodological choices as well as the theoretical framework. It is organized around the four design elements of a research study which Denzin and Lincoln (1999) conceptualizes as four questions: a) Which paradigm or world-view will inform the study design? (b) Who or what will be studied? (c) Which research strategies will be used? and (d) Which research methods or tools will be used to collect and analyse data? The chapter commences with the objectives of the research. The research design, methods and paradigms underpinning this study examining the artist-teacher relationship of specialist arts teachers in public schools in the Western Cape will follow. The chapter concludes with a discussion on the limitations of the design and execution of this study.

3.2 Research Objective

The objective of this research is to construct knowledge on the interaction of specialist arts teachers' dual identities as both artist and teacher in South African arts classrooms. The study aims to understand, more specifically, how artist-teachers in dance, music, visual arts and drama, teaching in primary and secondary public schools, utilize their professional arts knowledge, skills and experiences in the teaching and learning of their art subject in schools. It further sought to ascertain knowledge on how specialist arts teachers develop and sustain their professional craft outside the classroom given the time and labour intensity of teaching in schools. Drawing on the social experiences of six South African artist-teachers, the research

study set out to probe the following questions: 1. How do the professional art practices of specialist arts teachers influence their teaching of their art subjects in public schools? and 2. How do specialist arts teachers develop and sustain their craft outside the classroom?

3.3 Research Paradigm

The theoretical framework for understanding the phenomenon and practice of the artist-teacher hybrid identity in schools in South Africa through the lived experiences of the participants is rooted within a constructivist or interpretive phenomenological worldview and fits firmly within the qualitative paradigm (Denzin & Lincoln, 2005). In working with the assumption that individuals (specialist arts teachers) develop subjective meanings of their experiences, the research relies as much as possible upon the participants' views of the situation being studied.

Phenomenology as a theoretical and methodological framework for this research permits multiple viewing points on the lived experience of a phenomenon. In using an interpretive phenomenological lens to guide the data collection and analysis, the researcher aims to identify the essence of the participants' experiences as artist-teachers in schools through their own eyes.

All research is guided by a set of beliefs or philosophical ideas referred to as a paradigm. Rehman and Alharthi (2016) define a paradigm as our way of understanding and studying the reality of the world. Rehman and Alharthi (2016: 52) further assert that:

...as a researcher, one must be able to understand and articulate beliefs about the nature of reality, what can be known about it and how one can go about attaining this knowledge as such philosophy of thought governs the choice of design and

decisions made during the research process aimed at studying the world.

Multiple paradigms about the world exist. Within the social sciences, positivism, interpretivism, critical theory and pragmatism are dominant paradigms, even though other kinds of philosophical orientations with epistemological and ontological roots in non-Western traditions are emerging (Brennan, 2011). This study was situated within the interpretive paradigm, particularly designed to understand human behaviour and communication and to find and interpret meaning (Guba & Lincoln, 1989). Epistemologically, the interpretive paradigm is interested in people's subjective perspective of the environment or phenomenon. Ontologically, it acknowledges that many different interpretations of the same reality exist.

This view stands in contrast with positivism, which holds the epistemological position that reality is objective and exists independently of human behaviour (Rehman & Alharthi, 2016). Given its assumption that reality is context free and constant, positivism suggests that different researchers working in different times and places will arrive at the same conclusions about a given phenomenon (Mack, 2010). Positivist research often generates numerical and uniformed data. As quantifiable data is not the goal of this study but instead to understand a particular phenomenon within the contexts of arts education in schools, this paradigm was rejected in favour of interpretivism. Furthermore, as educational researchers have argued in their criticism of the positivist paradigm being applied to research on human affairs, "uniform causal links that can be established in the study of natural science cannot be made in the world of the classroom where teachers and learners construct meaning (Mack, 2010:3).

A critical paradigm was also not considered as a relevant underpinning for this research due to the study's non-alignment with its emancipatory worldview. The critical paradigm stems from

critical theory and is suited for research conducted for “the emancipation of individuals and groups in an egalitarian society” (Cohen, Manion & Morrison, 2007: 26). The critical paradigm is interested in social change, empowering and removing oppressive structures around research subjects by means of the research process (Mack, 2010). This extends beyond the parameters of this study wanting to merely understand or explain a phenomenon.

3.4 Qualitative Research Approach

In seeking to elicit meaning and understanding of human behaviour and experiences from the opinions and views of participants, a qualitative methodological research approach was taken as opposed to the numeric quantitative approach. Creswell posits that a qualitative approach is “one in which the inquirer often makes knowledge claims based on multiple meanings of individual experiences, meanings that are socially and historically constructed, with an intent of developing a theory or pattern” (2003:18). A qualitative research approach deepens understanding of a phenomenon through generating rich descriptions of it from multiple perspectives. A disadvantage, however, is that it generates high volumes of information, even in a small-scale study such as this one, thereby demanding much time and effort to make sense of the data. However, a qualitative over a quantitative approach was a better match for the research problem.

3.5 Research Design

The research was designed as a phenomenological study. Gaudet and Robert (2019:6) asserts that one of the most important foundations of qualitative research is phenomenology, because its function is to develop and use approaches and methods that are sensitive to the

subjective nature of human realities. They further assert that the unprocessed experience is only accessible through the people who experienced the phenomenon first hand, where the deep layer of the 'felt' is not distorted by conceptual frameworks.

The purpose of a phenomenological approach, therefore, is to illuminate the specific nature of the experience. In this study the aim is to identify the phenomena of the artist-teacher identity and the role of personal, professional artistic practice and experience in the pedagogy of specialist arts teachers in Cape Town. Phenomenology is powerful for understanding subjective experience internally, surfacing deep issues and gaining insights into people's motivations and actions. Lester (1999:1) asserts that the experiences and perceptions of individuals brings to the fore effective phenomenological methods, adding interpretive dimensions to phenomenological research. This enables the structural or normative assumptions to be used as the basis for practical theory, allowing it to inform, support or challenge policy and action.

In the tangible process of research, this normally translates into gathering information and generating data through inductive, qualitative data collection methods such as interviews, discussions and participant observation, and representing it from the perspective of the research participant(s). An inductive qualitative approach such as grounded theory, also concerned with real-life experiences could have been considered as a research design and methodology. However, as the primary goal of the research was not the generation of a theory to explain phenomena but rather to describe and understand "the meaning, structure and essence" (Patton, 2002:132) of participants' lived experiences of teaching their arts subjects in schools, the study was oriented towards a phenomenological design.

3.5.1 Sample

The sample group comprised of six participants: one visual art educator, one music educator, two dance educators, and two drama educators. Three of the educators (1 visual art, 1 drama and 1 music teacher) work at an arts centre where they teach their arts subjects to learners from primary and secondary schools in the surrounding areas. The learners are transported to the arts centre from their neighbouring schools for arts education in music, dance, drama and visual art. The other three educators are based in secondary public schools around Cape Town. Of the six educators, five hold permanent positions at their institutions and are employed on a full-time basis and one is in a full-time contract position. I am known to the arts teachers I interviewed personally. They are my colleagues, friends in the performance industry and a few were peers from my time at university. All teachers received both knowledge, skills and understanding in their art discipline and the pedagogy of their art subject through undergraduate studies at South African universities.

The participants were selected via purposeful sampling (DiCicco-Bloom, B & Crabtree, F. 2006: 317) as I identified and selected individuals who had knowledge and experience with the phenomenon of interest and who were easily accessible and available to participate in the research. This saved on time and cost, thereby maximising research efficiency (Creswell & Plano Clark, 2011).

Purposive sampling ensured a target group specific to the study which in this case were artist-teachers (specialist arts teachers) in Cape Town public schools who: 1. Considered themselves to be both an artist and a teacher, thus embracing the dual identities of artist-teacher; 2. Possessed professional experience or a professional career in their art field prior to teaching;

3. Continued to engage in professional level art activities/work while teaching; and 4). Possessed a minimum of 4 years full-time teaching experience, to demonstrate sustained levels of teaching.

Butina (2015:192) states that sample sizes depend on the answers being sought, the theoretical framework, the type of data collected, the resources and time. Marshall, Cardon, Poddar and Fontenot (2013) suggests that for phenomenological studies the sample size can range from six to eight people. Though homogenous in the sense of all being specialist arts teachers with a shared set of characteristics, teachers of different arts subjects were included in the study to provide as much insight as possible into the phenomenon under examination and to construct a more robust view of the issue from participants' perspectives. Including teachers from various disciplines also enhances representation of the greater population of artist-teachers working in Cape Town schools and improves findings across arts disciplines.

Initial contact was made with each participant via phone. The initial contact was to introduce potential participants to the nature and purpose of my research and to ascertain their willingness to participate. It also afforded them an opportunity to directly ask me questions about the research. Upon receiving a positive response, consent forms were emailed to each participant to complete and return. The consent forms further explained the research, participants' rights and the level of participation required from them. Participants were also informed that they could withdraw their consent from the study at any time (Strydom, 2011). Pseudonyms were used to protect the participants' identity and their schools that they are currently teaching at.

3.5.2 Data Collection Methods

3.5.2.1 Interviews

“Methodologically, inquiry into a human being’s subjective perspective of the world would require qualitative data collection methods such as interviews, journals and observation” (Willis, 2007: 3). The data collection method was primarily structured interviews with open-ended questions to allow participants to candidly share their views, opinions, experiences and understanding of the research phenomenon with as much detail as they desire (Willis, 2007). A structured approach to interviews is not usually the preferred approach to interpretive research seeking to understand the subjective world of human experience (DiCicco-Bloom & Crabtree, 2006). However, as time was a major constraint in the lives of teachers, and the interviews were conducted in their classrooms, potentially risking distractions and interruptions, I aimed to keep the interview process tightly focused with a pre-determined set of questions that would address the research problem and guide the interview process efficiently. All questions were open-ended to maximize eliciting substantial personal narratives and stories from the participants and strike a balance between keeping a focus on the research issues and avoiding undue influence by the researcher (Lester, 1999). This interview approach ensured that I collected relevant information on the issues of interest in the study. It also ensured that I collected similar types of data from all informants making it easier for this novice researcher to compare participants’ responses during the analysis process (Seidman, 2013).

The questions in the interviews covered the following areas: participants' demographic information (e.g., gender, age, ethnicity, education/training background, school context and area of arts specialization); participants’ art making and engagement in the professional arts world; participants’ views and reflections on the artist-teacher identity and interactions within

their school experience; participants' pedagogical practices and feelings concerning the delivery of their arts subjects in schools; and participants' perspectives on opportunities for professional development. (See Appendix 1 for full interview guide.)

The face-to-face interviews were individually conducted and lasted between forty-five to ninety minutes. Upon consent from participants, the interviews were digitally recorded with a phone device and saved digitally to password encrypted drives. "In qualitative interviews, words are the main currency of interviewing and subject to analytic interpretation" (Edward & Holland, 2013: 69). Recording the interviews in addition to freeing me up to be more present with the participant through greater attentiveness, allowed for participants' voices to be later transcribed with accuracy and for me to provide verbatim texts from participants' words in writing up the research. This enhances the trustworthiness of the study (Chilisa, 2020; Korjstens & Moser, 2018). The words of the participants were transcribed verbatim by the researcher shortly after the interviews to maintain salient recollection of the interview and to be able to follow-up with participants in case there were sections of the recordings that were perhaps unclear. Casual conversation was, however, deleted in the final preparation of the transcripts for analysis and personal identifiers removed. Transcripts were checked against the recordings for accuracy.

3.5.2.2 Focus group

After all the interviews occurred, the next phase of data collection was to do a focus group discussion with all six participants at a designated time and location outside of participants' everyday events to further probe and clarify participants' perceptions, attitudes, beliefs, opinion or ideas around the research questions. Kitzinger (1994:117) states that focus

groups encourage interactions among participants, unlike other research methods, and these interactions yield further depth, nuances and breadth and variety of ideas. Through group processes, participants are able to ask questions, clarify their views, exchange anecdotes and comment on each other's experiences and point of views. These methods would be less easily accessible in a one-on-one interview.

Due to multiple personal reasons, including one participant being sick from Covid-19 and the hectic life schedules of the individual participants, finding a common time for all proved difficult. To mitigate this key challenge, a smaller focus group was planned and occurred on site with four available participants. The format of the focus group discussion was a free-flowing, relaxed conversation between participants and researcher around their personal experiences of sustaining and managing their artistic practice both in and out of schools. Situated in a private staff area that was relaxing and non-intimidating, participants were able to talk and share openly, honestly and at length with their colleagues and to compare their experiences with the phenomena. The focus discussion was also recorded with the intention to further corroborate the data from the interview transcripts.

3.5.3 Ethical Procedures

As aforementioned, informed consent was sought from each participant before any research was conducted and prior to conducting any audio recording. The nature and purpose of the research and participants' participation was meticulously explained to all participants. Password encrypted storage was used to secure the data and so maximize confidentiality of the participants. Most importantly, ethical clearance for this research was obtained from the Faculty of Humanities' Review Board of the University of Cape Town, which considered

ethical principles of care, research integrity, confidentiality, data management and dissemination in the proposal review process (Faculty of Humanities, Guide to Research Ethics, 2012).

3.5.4 Qualitative Data Analysis

Thematic analysis was used to identify, analyse, and report patterns within and across the qualitative data (Braun & Clarke, 2006). Thematic analysis has a long tradition in phenomenological research because it emphasises subjects' perceptions, feelings, experiences and sense-making in a systematic way. It also "allows the researcher to see and make sense of collective or shared meanings and experiences" (Braun & Clarke, 2012: 2). An inductive approach to thematic analysis was employed to allow themes to develop from the data rather than trying to fit them into a pre-existing coding frame or my own analytic preconceptions. This choice was made to allow a richer description of the data overall and a more detailed analysis (Maguire & Delahunt, 2017). As such, following Braun & Clarke's six steps of analysis, after each transcript was carefully read and re-read to establish familiarization with the data and take note of initial impressions of patterns in the data, every piece of text was coded and not just segments of data that were directly relevant to the research questions. In step two, the initial coding process, the researcher thoroughly read the texts line by line and assigned paragraphs or segments of texts to researcher generated codes that captured the essence of what was being said. These were documented initially on the margins of the transcripts. The codes from each transcript and their frequency of occurrence were then compiled manually and tabulated (See Appendix 6) and codes that seemed to relate to each other were highlighted in the same colour. In search of themes (step 3), "meaning a pattern that captures something significant or interesting about the data and research question" (Maguire

& Delahunt, 2017: 3356) codes that seemed to fit together were collated and organised into broad themes. These initial themes were then reviewed with my supervisor to validate if they made sense, were distinctive enough, worked in the context of the entire data set and answered the research question. As Braun and Clarke (2012: 9) assert about this fourth step in their model of thematic analysis which they label 'reviewing of the themes', "what you are aiming for is a set of themes that capture the most important and relevant elements of the data, and the overall tone of the data, in relation to your research question". Reviewing of themes is essentially about quality checking and to "build reliability in themes analysis coding" (Hosmer, 2008: 2). Discussions with my supervisor resulted in some categories of themes being modified to account for all the relevant coded data and to provide a more comprehensive story about the phenomena.

The next phase or step five according to Braun and Clarke (2006) is defining and naming the themes. At this point themes were further refined to "identify the essence of what each theme or sub-theme is about" (Braun & Clarke, 2006:92) and to establish the relationship between them through the lens of the research questions. Extracts from all the data (interviews and focus discussion) supporting each theme were also identified and gathered in this phase to illustrate the trustworthiness of the analytic claims (Braun & Clarke, 2006). Systematic analysis of the data through steps 1-5 facilitated the development of an argument for the research questions which will be presented in the findings chapter. Braun and Clarke (2006) refer to this sixth and final step in thematic analysis as writing the report. Through interpretive phenomenological research lens, writing the report is the researcher's attempt to generate meaning and interpretation from participants' themed subjective experiences to better understand a studied phenomenon through the lens of the participants and the researcher (Gaudet & Robert: 2019: 7). It is also an attempt to theorise the significance of the emergent themes and their broader

meanings and implications in relation to participants' socio-cultural contexts and the current literature (Patton, 1990).

3.6 Limitations of the Study

This study, however, is subject to several limitations which are important to acknowledge. The first limitation relates to methodology. The sample size of the study was small and geographically narrow. The study was conducted with six participants, all located in Cape Town which boasts approximately three hundred and fifty specialist arts teachers (WCED, personal communication). This definitely limits generalisation of the results beyond the participants in the study.

According to phenomenology scholar Lester (1999:1), the extent in relation to the population from which the participants or cases were drawn, can be robust in indicating the presence of factors and their effects in individual cases. Nevertheless, as Creswell (2013), Lester (1999) and others have argued, phenomenology as a research methodology is uniquely positioned to help us learn from the experiences of others even when we can't claim the experiences to be typical. A larger and more comprehensive study such as survey research that considers a larger population of specialist arts teachers would be beneficial to understanding the phenomenon on national and regional levels and can be an offshoot of this study. Additionally, given the potential distinctiveness of each art discipline, studies focused on artist teachers strictly within a specific arts discipline may be useful in providing nuanced perspectives on the artist-teacher identity and interaction in the teaching of specific arts disciplines in schools.

A second methodological limitation was the researcher's use of more structured interview techniques during the interview process. A less structured approach to interviews is more ideal for a phenomenological study seeking to describe a phenomenon in-depth (Lester, 1999). The decision to use a more structured approach in the interviews was due to significant time constraints which affected participant teachers. There was limited probing and exploration of the participants' responses. This in turn potentially sacrificed richer and deeper understanding of the phenomenon of the participants' lived experiences. To fill in the gaps of this limitation, transcripts were later sent to participants for member checking and for expansion of their narratives in relation to the research phenomenon. This proved useful as some participants extended their perspectives, beliefs and opinions regarding the artist-teacher interaction in their school experience revealing further descriptive layers of their experience.

The focus group following the interviews also contributed to addressing this limitation. It provided another opportunity for participants to further reflect on their experiences and to not only express their opinions of the phenomenon but also to respond to those of their colleagues. In facilitating such engagement, the focus group offered depth, nuance and variety that further illuminated the artist-teacher phenomena through their eyes. In planning future studies, this limitation of time can be better managed by conducting interviews during less busy periods of participants' teaching schedules and in settings that are more relaxing. The researcher can also sharpen her interviewing skills to be able to trust and better negotiate the conversational, less formal approach to interviews favoured by this qualitative research approach.

The third and final limitation is my position as a dance artist-teacher with great interest in the topic. This factor could lead to potential bias in all aspects of the research, from sampling to data collection to data analysis to interpretation of the data (Creswell, 2013). While completely

avoiding researcher bias is impossible, several steps were taken to minimize it. First, a reflective research journal was kept by the researcher to help take stock of her own perspectives, actions and feelings while analysing the data and throughout the research process. In consciously acknowledging my values, personal beliefs, experiences with and assumptions of the research phenomenon, I am better able to distinguish my voice from that of the participants and their social worlds (Finlay, 2002: 212). In this way, the drive to interpret or confirm the data in favour of my point of view or impressions rather than those of the participants, was lessened. Second, participants were asked to review the findings and confirm whether the analysis and interpretations were representative of their experiences of the phenomena.

3.7 Conclusion

This chapter discussed the research design through outlining and examining the overall elements of the research methodology and explicating how they fit together. The study was situated in the interpretive paradigm as it was interested in human behaviour and a qualitative phenomenological approach was adopted to understand how artist-teachers' artistic identities and practices inform the teaching and learning of their art subjects in primary and secondary schools in Cape Town. Open ended questionnaires/surveys, structured interview with open-ended questions and conversational/informal focus group interviews were employed as data collection methods. An inductive thematic approach, more specifically Braun and Clarke's (2006) six step framework, was used to analyse the data, resulting in themes that give insight into the research questions.

This study contributes to the global body of research exploring artist-teacher relationships and identities in arts education and does so uniquely with its cross-disciplinary South African orientation and context. In the next chapter, the findings will be presented to reveal how artist-teachers value and utilise their artistic practices in their arts teaching in primary and secondary schools. It will also reveal the constraints to and strategies for maintaining their hybrid identity.

CHAPTER FOUR: DATA PRESENTATION AND DISCUSSION

4.1 Introduction

This study sought to ascertain the value and function of the artistic experiences of artist-teachers in Cape Town schools in the teaching of their arts subjects. It also sought to investigate how these specialist arts teachers in music, dance, drama and visual art and design sustain and develop their artistic craft beyond the classroom. To better understand the artist-teacher identity relationship and experience of specialist arts teachers in Cape Town, the study explored the following questions: (a) What roles do the professional artistic practices and experiences of artist-teachers in public schools play in their arts teaching? (b) How do artist-teachers in schools remain professionally connected to their craft outside the classroom?

As mentioned in the previous chapter six artist-teachers participated in this study. In presenting the findings the codes M1, DA1 and DA2, DR1 and DR2, VA1 will be respectively used to represent the single music teacher, two dance teachers, two drama teachers and the one visual art teacher in the study.

4.2 Findings

Five main themes were generated from the data: 1) Artistic practice as a stimulant for arts teaching and learning; 2) Artistic practice as a source of cultural and local industry knowledge; 3) Challenges and constraints to teachers' hybrid identity; 4) Strategies for maintaining teachers' artistic identity and 5) Recommendations emerging from participants. The themes and their connected sub-themes will be presented and discussed in this chapter. (See Appendix 8 for a visual representation of these themes.)

The findings of the study echoed similar findings in the literature. First, that artist-teachers in Cape Town, South Africa also defined and experienced the dual identities of artist-teacher as reciprocal rather than distanced or separated (Thornton, 2012). All participants suggested that the nature of their artist-teacher relationship was one where the artist identity influences and informs the teacher and the teacher identity influences and informs the artist (Thornton, 2013; Aróstegui & Kyakuwa, 2021; Hatfield et al., 2006; Diachendt, 2009; Wilson, 2016; Hall, 2010). Words such as “interlinked” (M1), “symbiotic” (DR2) and “intertwined” (VA1) and connected (DA 1) were used by participants to describe their artist-teacher relationship.

The findings also revealed that artist-teachers’ perceived their professional creative practices as critical and central to their classroom arts pedagogy even as the majority (DR1, DA1, DA2, VA1) struggled to consistently engage in artistic practice. Thus, corroborating the artist-teacher characteristics and beliefs found in the artist-teacher conceptual model of Thornton (2013) that artist-teachers see their practice as artists as important aspects of their arts teaching and also their teaching as important to their art practice.

In this study, lack of time and energy due to the intensity of teaching, family commitments, harsh arts industry realities, minimal support for artistic practices from school administration and the education establishment, and prescriptive curriculum content and delivery were challenges to artist-teachers’ consistent engagement with artistic practice. Lack of time and energy were the dominant barriers participant artist-teachers (DR1, DR2, VA1, DA1, DA2) expressed as adversely attempting their efforts to commit equally to their artist identity as they are to their teaching. The inability to frequently activate their artist identity generated feelings of failure (DR1, VA1, DR2), and stagnation (DA1, DA2) even as they also experienced teacher

satisfaction from earning a stable income (VA1) and witnessing their art form and their pedagogies not only grow their learners' creativity but also change learners' lives (DR1, DR2, VA1, DA1, DA2, M1). Music teacher, M1 states:

...to see how music, my art form, has changed lives...to see how a child who was inclined to be destructive before has picked up an instrument and completely become invested in learning that instrument...re-routing the child's focus...makes me feel good.

It could be interpreted from the data that nurturing the artist side of their hybrid identity is critical to their holistic sense of self and psychological well-being (Smith-Lovin, 2003) and as predicted by Smith-Lovin's identity theory, the artist-teachers adjusted their situations to attempt to maintain their multiple identities and minimise distress. For example, VA1, the visual art teacher, chose to relinquish his contracts with art galleries and engage in artistic practice as an independent solo artist to avoid "being pressurised in making work to sell or making work for a certain clientele" while dealing with the pressures of public-school teaching (Vermeulen, 2009; Westraadt, 2011; De Villiers, 2015). One of the dance teachers, DA1, expressed that in her situation, moving from teaching creative arts in the Senior Phase to dance in the FET Phase brought so "much work...prep and admin" that her capacity to perform professionally was restrained. By shifting her desire to perform on the professional concert stage such as at the Baxter Dance Festival to practising as a choreographer for her learners and as a professional artist within the educational contexts of the "Artscape schools festivals, and eisteddfods" she found some sense of fulfilling her artistic calling (Hatfield, et al, 2006).

This thesis asserts that artist-teachers working with primary and secondary learners in Cape Town schools found meaning and significant value in both their artist and teacher practices

and identities. Their desire to commit to both practices was driven by a set of beliefs and convictions as Thornton (2013) predicted in his artist-teacher conceptual framework. First, all participants held the conviction that the arts should be important subjects in the general education of all young South Africans even though the arts “are not taken seriously” (VA1, DR2, DR1, DA1 DA2, M1) in many schools as say Mathematics, English and Science (Vermeulen et al., 2011; De Villiers, 2015; Westraadt, 2011). An example of this belief is evidenced below by the drama teacher, DR2:

I went to a workshop in the Eastern Cape once, they were introducing the artists in schools, so the guy who was a district manager was praising the creative arts, especially for those slow learners. And I had to object, I told them I was a Maths kid, I could have been a doctor, I chose Art. And for me it was also to dispel that the Art ones, are the slow learners. No, it's wrong!

Second, their desire to maintain both identities and live in the third space (Bhaba, 1994) was driven by a firm belief that being an artist was a worthy and valid vocation and to practice and teach was a way of giving back to their communities. The visual art teacher, VA1, expressed:

I had a really great art teacher that had a huge influence on me pursuing the arts. And if I could be that for somebody else, I think that is really a great reward, especially in our country and our community where we need teachers.

Third, a belief that the artist-teacher relationship is “interlinked” (M1) and “symbiotic” (DR2) and that the artistry and teaching feed one another (Wilson, 2016) both in the classroom and in professional artistic space. Artist-teachers described engaging in their professional artistic

space as “invigorating” (DA2), “feeding the soul” (DA1), being “visible” in the industry (DR1, VA1), “empowering” (VA1) and as a way of life (M1).

These beliefs and descriptions reflect Thornton’s (2013) notions that the artist-teacher may also “have maternal or paternal drives that make them amenable to supporting the nurturing of children or other needful individuals and/or a philosophical belief in the value of education” (87). Although myriad challenges and constraints made most of the participants’ teacher identities more dominant than their artist identities, all artist-teachers in the study felt it was important not to abandon their professional artistic practice given their value to the teaching and learning process and to themselves.

4.2.1 Artistic practice as a stimulant for arts teaching and learning

From the data it was clear that artist-teachers’ artistic practices benefitted themselves and their learners, stimulating both the acts of teaching and learning. The data revealed that artistic practices functioned as a source of motivation for learners to learn and teachers to teach the arts in schools. They also served as sources of inspiration for the learners and valuable means of pedagogical skills development for the teacher identity. Each of these claims will now be discussed.

Source of Motivation

From the data it was clear that artist-teachers’ artistic practices served as effective sources of motivation for learners, resulting in increased learner engagement in their arts lessons. Dance teacher, DA2, shared that exposing her learners to her professional dance practices motivated her students to engage more with their subjects. She states that bringing “the professional work

environment to the students...makes them respect you more and they engage more”. Similarly, music teacher, M1, suggested that by viewing his performances his learners “come to know...the subject more. They begin to understand what we are trying to achieve with them...engage more and learn more”.

The role of artist-teachers’ professional artistic practice to stimulate learning of the arts through increased motivation and engagement is valuable. It creates the right conditions that enable teachers to provide quality arts education. Meaning to develop learners’ artistic skills and draw out their creativity, as required by the CAPS curriculum, in aesthetically rich and varied ways (Westraadt, 2011). An engaged and motivated learner is also more likely to achieve in the subject area than one who is not (Pellegrino, 2009). Further as South African scholar Friedman (2009b) proffers getting learners who are often drawn from communities beset by social and political strife interested and motivated in dance a is a battle won.

Other participants (VA1, DR2 and DA1) communicated that their artistic practices not only motivated their learners but also kept them motivated to teach the arts in schools. The visual art teacher suggested that his artistic practice inside and outside of the classroom gives him such sense of achievement, that he feels ethically motivated to give back to his classroom and empower his learners:

As an art teacher, my creativity is definitely shown in the types of projects that the learners are doing and their techniques they are developing because I am guiding that process. So, when I see the learners work, I do have a sense of achievement, where a little bit of myself is imparted on to the work... I am able to be an artist and at the same time have this responsibility to be giving back and empowering others. It is very empowering to be in a position where I can help others.

The visual art teacher's motivation to give back and teach through the lens of his practice is a powerful example of the compatibility of the artist-teacher identities, that overlapping hybrid space where concern for the art merges successfully with concern for the learners. The visual art teacher seems to believe that specialist knowledge and skills in the arts empowers the artist-teacher to influence learners in ways that can empower them to see new possibilities and achieve. He further went on to say that he "had a really great art teacher that had a huge influence" on him pursuing the arts and as such he "thinks more artists... don't necessarily have to be teachers, but should be interacting with learners and be in the classroom space and so forth". Artist-teachers' practices with their specialist levels of knowledge and skills as well as studio-based pedagogies can better influence students to pursue the arts as a career (Pringle, 2009; Graham & Zwirn, 2010) than teachers with generalist or theoretical knowledge of the arts. Here we find an example of artistic practice reciprocally motivating both teacher and learner in the arts classroom.

The drama teacher similarly expressed:

Artistic practice feeds you back, brings you something. I know when I finish a job, I come with all this wonderful new information into my classroom. I worked with an amazing actress and I learnt techniques and I worked with this new piece of material. I bring this new bit of writing into the classroom that nobody else has. They [the learners] get to experience it, play with it and rework it...I find myself years down the line happier being a teacher, though it was not necessarily my first dream.

It was evident from the data that being involved in professional artistic practices allowed the artist-teachers to infuse fresh ideas and exciting techniques into their teaching as indicated in previous studies by Westraadt (2011), Vermeulen (2009), Hatfield et al. (2006) and Graham and Zwirn (2010). Such infusion inspired their learners' creativity in various medium, and allowed them to witness the transformative and empowering effects on learners. In the case of

artist-teachers, learners do not just get access to the arts but to quality arts education that can better realise the national educational goals of transformation and redress in arts education for previously disadvantaged learners (De Villiers, 2015).

Source of inspiration and psychological well-being for teachers

Professional artistic practice of artist teachers fed their soul (DA1, DR1), excited (M1) and energised their being (DA2). All participants mentioned that teaching and administration in schools consumed most of their energy and time leaving . The FET teachers suggested that they spent very long hours at school doing extra tuition, rehearsals and practices due to the grossly inadequate contact hours allotted to cover the CAPS curriculum, leaving them with no time to dedicate to their artistic practice. However, one dance teacher (DA1) expressed that in spite of her exhaustion “when I get myself into that space, its inspiring, its invigorating, I feel energised”. The drama teacher (DR2) also provided evidence of this invigoration in his comments that “artistic practice feeds you back, brings you something”. The music teacher (M1) also concurred in responding that “when I am an artist, I can be more free...and derive more personal expression and creativity”. Artistic practice was a valuable creative outlet for the artist-teachers.

Some artist-teachers (VA1, DA1, DA2) highlighted that they worked alone or away from other colleagues and felt isolated in their schools as arts teachers. In the words of the visual art teacher (VA1), “they put the art room right at the back of the school, and the art teacher is alone on an island”. In the case of the dance teachers, they were the only teacher of their subject in their schools and the need to build a community of collegial relationships was strong. One dance teacher expressed how the sense of isolation was quite daunting in the early years

of teaching that she kept pondering in her teaching role that, “there has got to be more than this”. Meaning more than the four walls and the learners alone as the felt experience of working isolation was like “dying a slow and painful death your learners” (DA2). As such the artist-teachers looked to their professional artistic practices where they tended to work collaboratively with others to reclaim much needed professional stimulation and a sense of working in community. This they claimed led to a greater sense of well-being and satisfaction as predicted by Smith-Lovin’s (2003) identity theory. Dance teacher (DA1), further adds that rather than being an authoritarian dance teacher, she takes this collaborative, social pedagogy into the dance space, and co-creates with her learners. The outcome is that the learning experience is more enriching and refreshing for herself and her learners (Pringle, 2009).

Some artist-teachers perceived their artistic practices affirmed their artist identity as without them they experience inner conflict or an identity crisis (Thornton, 2012; Smith-Lovin, 20003; Hall, 2010). Drama teacher (DR1) expressed feeling like a failed artist sometimes because he is not acting on the stage with all his talents but teaching in the classroom. In a similar vein dance teacher (DA2) state that she struggles to call herself an artist because she is not invested in it fully, even though she is still making work. In contrast, the drama teacher (DR2) and dance teacher (DA1) rather than look outside their school environment for artistic engagement embraced their teaching context as their professional art-making space. As Lichtenstein (2009) and Gibson (2016) asserted they achieved a better sense of satisfaction and fulfilment in their hybrid identity. The study corroborated Hatfield et al. (2006) study that that artist-teachers define and shape their artist identity and practices in different ways.

I personally, as a trained actor, don’t do that anymore. But I still make theatre, working my artistry in terms of conceptualising, developing and mentoring young actors, that’s very much part of what I do. Especially, my last 6 years at X, there is a good percentage of kids that finish matric, and they want to be

artists...and I get kids audition ready for the big schools.... And then also, creating my own work, writing.
(Drama teacher, DR2)

Source of pedagogical skills development

The data also brought understanding of the less articulated aspect of the artist-teacher relationship, meaning how artistic practices can nurture knowledge, skills and understanding valuable to teaching in the classroom. As previously mentioned, the participants in the study are all trained artists with teaching qualifications. Five of the six participants possess a Postgraduate certificate in education and one participant holds a bachelor degree with a major in dance pedagogy. Interestingly, sixty-six percent of the participants (M1, DR2, DR1, DA1) felt that their artistic training and work as artists in the real-world prepared them far more for the classroom than their teaching studies which many described as lacking diversity in teaching methods and teaching practice contexts. The other thirty-three percent (DA2,VA1) felt their teacher certification was adequate and that their university professors modelled effective pedagogies for them to succeed in the classroom. This result parallels a similar finding by Risner (2012) whose study, although conducted with only dance teaching artists in American public schools, revealed that participant dance teaching artists considered their teaching certification or training programs to be one of the least influential events in their development as effective teachers.

Participants in this study stated that their artistic work and experiences strongly nurtured pedagogical skills of “communication” (DA2, DR2), “tolerance for diversity” (DA1), “collaboration” (VA1, DR2, DA2), “care and empathy” (DR2, VA1, M1), “creativity” (VA1, M1, DA2, DA1), “adaptability” (M1, DR1), “planning” (VA1) and “management” (DR2). These are essential skills for teaching in the multicultural South African classroom and the socially dynamic and challenging public school system. Vermeulen et al. (2011) raises concern

that a major problem with arts teaching in South Africa is that teacher preparation does not correspond to the demands set by school practice. These results, therefore, strengthen the argument for meaningful investment into artist-teachers' creative work beyond the classroom where real issues are tackled and pedagogical skills relevant to the South African realities can be honed and sharpened.

Even though there were competing perspectives on the value of their university teacher education programs, they all agreed that their ongoing artistic training and practice gives them expert confidence to teach their arts subjects in schools. In response to the question of how have your professional arts experience enriched your pedagogical practices one participant (DR2) commented:

You can speak from authority...as a master... the expert. It becomes easier for you to run your classroom. You can keep them busy. I have never really experienced discipline issues in teaching for 15 years, because in an art subject there is no reason to not have a conversation, there's no reason for nobody to have a moment to shine, there is no reason for somebody to just sit still. You are busy from the moment you start to the moment you finish.

This finding that artistic practice enables artist-teachers to confidently use a range of materials and pedagogies to develop learners' aesthetic sensitivity and skills in the arts reverberates throughout the literature (Pringle, 2009; Westraadt, 2011; Vermeulen et al., 2011; Vermeulen, 2009; Pellegrino, 2009). Even though it should not always be assumed that artist-teachers will have confidence to teach the arts and generalist teachers will not (Graham & Zwirn, 2010; Parker, 2009), the comment above illuminates that creative practice can shape a signature pedagogy of active participation, accessibility, mobility and conversation (Thomson, Hall, Jones & Green, 2012), which is different from the highly structured, seated traditional classroom and which can draw more out of the learners.

Westraadt (2011), De Villiers (2015) and Vermeulen (2009, 2011) have all highlighted this gap between pre-service teacher training arts institutions in South Africa and the realities facing arts teachers in South African schools. These voices have called for better cooperation and communication between policy-makers, universities where teachers are trained, and schools. Participant DA1 described her tertiary education as emphasising dance artistry and skills and being “superficial” on the teacher training, not representative of the real classroom space, especially that of a public school. She advocated that it was her professional artistic experience working on cruise liners with people from vastly different backgrounds and from different nationalities that taught her to tolerate diversity and to handle people with great care. This she claims has been the biggest influence on her teaching methodology. The music teacher (M1) suggests that practising his art helps him to understand different methods “to get things done” (M1), while the dance teacher (DA1) made it clear that the confidence gained from artistic practice made her unafraid to spontaneously adapt her teaching methodology if a process was not working for the learners at hand and risk a new approach. Such is the nature of teaching for creativity (Pringle, 2009; Diachendt, 2009).

4.2.2 Artistic practice as a source of cultural and local industry knowledge

A few participants further highlighted an additional and important value of their artistic practice to arts education in South Africa. They suggested that their artistic practice which they have honed and developed over the years in collaboration with different local artists and local influences provide learners with local, culturally relevant art making processes and industry products that potentially contribute to decolonising the still largely Western arts curriculum in South Africa (De Villiers, 2015). Meaning to centre local arts and culture

knowledge and understanding and students' lived experiences in the content and pedagogy of the curriculum (Vandeyar, 2020).

Historically, as Mahabeer (2020), points out the cultural voices and ingenuity of South Africa's diverse ethnic groups were silenced and disregarded in the education due to the oppressive systems of colonisation and apartheid. Despite the inclusion of indigenous arts in the post-apartheid new curriculum, the transformation of education in South Africa away from the inherited social inequities and cultural exclusion continues to be a challenge (Mahabeer, 2020; De Villiers, 2015). One of the reasons for this is that tertiary training in arts education in South Africa have been largely Western (Mahabeer, 2020) leaving pre-service teachers with a local cultural deficit.

The data seem to suggest that artist-teachers with access to various cultural communities and industry practitioners are a valuable resource for teaching the CAPS curriculum in schools and to contribute to its mission of transformation and inclusion of South Africa's diverse arts and culture. This potential decolonising function of artist-teachers' artistic practice in their teaching was a function not seen in the literature review conducted for this study, and so I regard it as being significant. Dance teacher (DA2) speaks of the difference between training at university and her community dance experience and the value of the local cultural experience to her teaching :

My dance training came from a community-based project...there is no Western training there, no ballet. We did stories and productions. I then performed with a company ...where I did classical Indian dance, African dance, pantsula, gumboot and contemporary dance and then I was freelancing. And then I came to study at X and learnt more Western dance, modern dance, ballet, in addition to Spanish flamenco and African Dance. I am teaching contemporary dance in my school and I most certainly don't come at it from a Western angle...I come at it from an Afro-

vibes communal angle. I think it is important for artist teachers to experience different South African dance forms.

Participants (VA1, DR1) critiqued the CAPS curriculum and textbooks for what they considered to be a lack of diverse representation. The visual art teacher (VA1) expressed a belief that the CAPS art curriculum did not “take into consideration the reality of schools in South Africa” and needs to be written in a way that accommodates all socio-economic levels, and not just the well-resourced schools. It is well documented in the literature that the South African education system is unequal and dogged by stark inequalities rooted in the legacy of apartheid (Rijdsdijk, 2003; Vermeulen, 2009; De Villiers, 2005; Friedman, 2009a). High income schools are highly resourced and low income schools are left to struggle for the right to quality arts education. Participants VA1 and DR2 felt that the CAPS curriculum with its lofty goals and standards privileged high income earning schools where teachers and learners are well-equipped with materials and resources. They seem to be suggesting that the CAPS offer little or no alternatives for less resourced schools to achieve those standards and goals.

As such visual artist VA1 expressed a belief that his local artistic practice served as a culturally relevant, local resource that empowers both him and his students through making CAPS tasks less “intimidating and unreachable”. Drama teacher (DR1) echoed similar sentiments in suggesting that his knowledge and experiences with theatre developed in Cape Town, for example District Six “which you don’t see... in the curriculum”, allows him in 2021 to bring these relevant institutions into the learning space to facilitate learners’ skills rather than through emphasis on Greek Theatre or Shakespeare. The music teacher (M1) in a similar fashion also critiques the music curriculum. He states that “our outcomes as music teachers are limited, because we are, generally speaking in South Africa, trying to simulate a European and American identity”. The repercussion of developing “people outside their cultural

contexts”, as expressed by the drama teacher (DR1), is the development of skills “that are not relevant to learners’ lives and their environment”.

Teachers in this study strongly felt that their artistic practices carried a wealth of local arts knowledge and cultural experiences that helped them to teach their art form through a South African rather than a Euro-American lens. In so doing, they are making an active contribution to decolonising the CAPS curriculum, making arts education relevant to learners and opening up students’ and teachers’ worlds in ways that empower them to achieve and excel. This response by the music teacher supports and captures this perception well:

Perhaps because we are a third world country, we tend to look to America and Europe...but we have so much natural talent that is untapped. I experienced it yesterday very quickly. I am generally surprised even at the rhythm that these kids have. We must understand where and why that rhythm is there and if we try and use the western classical system as a reference, it is going to create a blockage.

The artistic practices of Cape Town artist-teachers in primary and secondary schools providing multiple benefits to the teaching and learning of the arts in schools confirm and resonate with findings from other global studies mentioned in the literature review chapter. This study, however, has extended the benefits to include aspects of decolonising the curriculum (Mendes & Lau, 2022; Vandeyar, 2020; Mahabeer, 2020) a concern of significance in the post colonies of the global South.

4.2.3 Challenges and constraints to maintaining the hybrid identity

Another theme arising from the data was that teaching the arts also presents challenges and constraints to teachers’ artistic practices. It appeared that multiple challenges and constraints, internal and external to the school environment, limited the capacities of the

majority of artist-teachers in this study, to engage consistently and regularly in artistic practice. This supports the findings of Thornton (2012) that have identified multiple tensions, practical and otherwise, in integrating the worlds of the teacher and the artist in school settings.

Only one participant who had a contract post and therefore a more flexible and negotiable teaching position relative to the permanent full-time post held by the other participants, suggested that he was very active as a musician and that he performed frequently. The rest of the participants described their interaction of the artist and teacher identities in schools along a continuum range with “ebb and flow” (DA2) at one end, meaning a moving back and forth between the identities, and steady and consistent engagement at the other end. The nature of their artist-teacher relationship reflects knowledge already known about the phenomenon in the literature that the hybrid identity is dynamic and evolutionary rather than fixed (Diachendt, 2009; Macdonald, 2017; Thornton, 2013).

4.2.3.1 Lack of time and energy

The dominant constraints voiced by the other participants were a lack of time and energy due to the “hell of a lot of work” (DA1). The intense demand of teaching arts in schools for a full working day and in the case of the dancers, the added physicality of movement form left them “run out, dry, dead” (DA2). One overwhelmed dance teacher vehemently expressed that it was “crazy being the only dance teacher from grade 8 to grade 12...you are at school for 8 hours and still having to teach after school” (DA1). Some weekends also had to be shared with family responsibilities and these participants unanimously expressed that there was little time and energy left to make art. Balancing the identities was difficult as other studies (Hatfield et al, 2006; Lichtenstein, 2009) have shown and as evidenced below.

In your day's teaching your entire morning and afternoon is taken up every day... I have a 9-5 or an 8 – 3 and you come home. I have a family and it's seeing to them, so you literally have one or two hours in the evening, but then you're really tired. Then also on weekends, I have so many responsibilities. So, I think those are the factors that really affect the practice negatively.

(Visual art teacher, VA1)

Teaching is 100% full time, and then being mother on top of it is full time. So, I really have to carve out the time to be an artist.

(Dance teacher, DA2)

The data revealed that teaching is time consuming. It also highlighted that the responsibilities of having a family also took away time from artmaking. The variable of family was not featured in Thornton's conceptual model of the artist-teacher implying as Lichtenstein (2009) asserted that there needs to be an expansion of the artist-teacher hybrid identity to include other identities artist-teachers in reality have to balance alongside the dual identity, such as being mother and father.

Time as a major constraint for arts teachers in living out the artist-teacher identity endorses the findings of Diachendt (2010), Hall (2010) and Withers (2019) who argue that with time as a significant constraint, artist-teachers would have to be intentional, determined and deliberate about planning and prioritizing art making time and spaces to engage in their artistic practice. The seemingly impossibility of time may also demand that artist-teachers engage their creative imagination and pursue and re-imagine school spaces as potential creative hubs for teachers and students to thrive as artists. Otherwise, Smith-Lovin (2003, cited in Burke, et. al. 2003) suggests the artist identity may be dropped altogether if the artist identity is not validated in the school or elsewhere and will not return until the person enacts it (Smith Lovin, 2003). This explains why some participant such as DA2 mentions that, "I struggle with calling myself an artist because it doesn't feel authentic any more". It also explains why dance artist-

teacher DA1 chooses to view and accept her constant creating of choreography and class exercises in the dance classroom as valid artistic practice. As she strongly expressed, “it doesn’t matter what you do in the classroom, you are an artist, you are constantly creating”.

That which was certain, however, was that full-time teaching sapped the artist-teachers of time and energy to pursue their craft outside of the classroom. Given this reality, perhaps then the school environment could be or should be re-imagined or conceptualized as a creative hub, a valid artistic space for artist teachers with the potential to bring teachers, learners, the whole school community and the public into the professional worlds of the artist-teacher as DA1 suggests. This, however, would be no easy feat given all the teachers felt that the arts generally, though not always the case as “in more affluent schools”, were low-status subjects compared to Mathematics and Science. Nevertheless, it could be interpreted from the study that efforts to encourage and support artist teachers to thrive artistically in the school environment where they “live”, may reap greater reward and success, than their own efforts to thrive in the outside professional arts world, as highlighted by the next constraint.

4.2.3.2 Harsh arts industry realities

The data revealed that the arts industry in South Africa was “difficult” and that working as an artist required the skills of networking, resilience, determination and grit (DA1). As one participant stated, “there isn’t money, so it’s a hustle” (DA2). The artist-teachers named issues of limited and highly competitive funding, strict funding guidelines for one’s work, nepotism and narrow typecasting as a few of the many issues that constrain their artistic practice in the professional arts world. Participant DA1 voiced the personal, moral dilemma of being a full-time teacher who has a salary and wanting to take a chunk of the small funding pie to make

creative work, when there are so many artists needing funding. A drama teacher (DR2) expressed the harsh realities of the industry in the comments below:

I hope in your dissertation you are talking about the economic problem of being an artist in this country. There is no union, there is no safety net, there are no companies to join that will pay you a salary, there is no protection, you are freelancer from the day you are done. So, to leave a university, or a trained facility, and think you are going to run your own brand, you are still a kid, it's crazy, and then you fail at it...So, I suppose you still wonder when you're a teacher, if you have failed at the first dream.

It seems from the data that some artist-teachers have bought into the elitist idea that an arts teacher is a failed artist (Parks, 2003). As Wilson (2016) has argued the artist and the teacher are not binary identities. They are identities that help to develop each other and as such it is unproductive for artists to view teaching as a back-up career plan rather than one of the many branches to becoming an artist. This is a prudent perspective to have in South Africa given the harsh arts industry realities indicated in the data.

4.2.3.3 Inadequate school administration support

All participants felt that generally neither their artistic practices nor their arts subject were given enough value in education. Some voiced those unfounded misconceptions such as the creative arts being “the go to place for slower learners” (DR1), or for “leisure” (VA1) and a general lack of understanding of “what we do” (M1) by some school administrators, contribute to the arts not being taken seriously in some schools. However, as participant DR 2 noted, in schools where there is administrative and governmental support for their artistry, their artistic practice has the potential to thrive, even as time remains a serious constraint. The

teachers seem to suggest a direct correlation between the support of school and governmental administration and their capacities to engage their artist identities in schools:

DR2 (drama teacher):

I was lucky that when I was interviewed...the principal who interviewed me wanted me to still make theatre and do work because they knew what value it brings to you as a teacher. I think we are lucky in the WCED. Also, we have a good subject advisor. She makes sure that professional development opportunities are visible and well communicated. So, it's there if I am available and if I want it. A lot of time though there is no time for me to do it.

DA2 (dance teacher):

My principal wants us to attend professional development because he sees the benefit of it. He will let me take a few days off work to go and attend a workshop. I try and attend as much as I can.

VA1 (visual art teacher):

...depending where you are, what school you are at, you get the support or not. I have been in different school environments where the arts were really put as equal to the other subjects, meaning like equal amount of funding and opportunities were given to the arts as your science and mathematics...And then you have schools, where ...the art...gets very basic funding for materials, and it's really tough for an art teacher to survive. I've experienced both cases.

As indicated in Thornton's (2013) model, support from school administration and the WCED department is vital to the success of artist-teachers sustaining their hybrid identity in schools. Support in the form of adequate arts facilities and resources and professional development courses were critical to the effectiveness of artist-teachers in schools especially at the FET Phase (Vermeulen, 2009, Arostegui & Kyakuwa, 2021, Scheib, 2006) specifically for developing their practical knowledge and skills in the various art forms, is critical. It is also clear from the data that disparities exist in relation to provision of the arts in Western Cape

schools (Vermeulen al., 2011; Westraadt, 2011). This should be of concern to education stakeholders as such inequities unrealise the promise of transformation in education and kills the vision of the arts in the curriculum as redress for historically disadvantaged communities (De Villiers, 2015). The data also shows that attitudes toward the arts is a major determinant in the provision made for arts in schools. Thus, as Thornton (2013) points out, the artist-teachers' success in school goes beyond their commitment to their practice and is a function of school and provincial administration. Artist-teachers may therefore need to reflect on how to change attitudes towards the arts in their school. The data shows, however, that even when support is granted for professional development, time remains a constraint.

The data also revealed that bureaucratic procedures can also deter professional development opportunities for artist-teachers. The issue of bureaucratic policing emerged in the focus group discussion as an added complexity of practising as an artist. One participant pointed out that as a salaried full-time teacher with the WCED, approval must be obtained from the department before one engages in any artistic activity that is income generating. In light of the heavy administrative workload already that teachers carry, this additional paperwork, while it may be for reasons of accountability and transparency was perceived by the artist-teachers as inhibiting professional art work and opportunities. Slow and lengthy bureaucratic procedures result in fleeting artistic opportunities especially in the highly competitive arts industry (M1, DR1)

4.2.3.4 Rigid curriculum content and delivery

The final sub-theme under challenges and constraints was related to the curriculum. A few participants while acknowledging that they bring a wealth of knowledge and experiences

to schools through their creative practice, mentioned that a prescriptive approach to the delivery of the CAPS curriculum as a factor militating against their creativity in schools.

Schools are so WCED'd, this is the curriculum, and this is how it gets done, and this is your job...doesn't allow the freedom to create. They don't realise that the more bureaucratic, the more rules...It destroys creativity.

(Drama teacher, DR2)

Others highlighted the emphasis on evaluation and assessment in the curriculum that they believed stifle students' creativity as well as theirs, and subsequently limit what the arts can do for young people.

I don't think creativity in the classroom is celebrated because you work towards testing, exam and assessment. So how do you get to celebrate creativity, and the process of making, it's only the final thing that gets seen in the school system. And I understand the need for testing, I just think it is a bit of a killer to creativity.

(Drama teacher, DR1)

Despite these real and impacting constraints, the teachers in the study appeared committed to remaining connected with their professional arts world and art practice, demonstrating their artist identity was still very much a real or desired part of their core identity as specialist arts teachers. Further as one participant felt, to not engage in practice was to entertain the nonsensical "saying that if you can't do, you teach". Again, such platitude is elitist, false and unproductive (Wilson, 2016). As Wilson (2016) has argued the artist and the teacher are not hierarchical identities or isolated persons or processes. The artist and teacher can reciprocally shape each other.

The next section identifies various strategies participants in the study employ to try and enact their artist identity and prevent a part of them from “dying a slow... death”. Understanding how artist-teachers navigate this hybrid identity sheds light on the interaction between the dual identities.

4.2.4 Strategies for maintaining teachers’ artistic identity

Multiple strategies of maintain the hybrid identity emerged from the data: networking; collaboration and carving out art-making space and time.

4.2.4.1 Networking

Participants (VA1, DA1 and DA2) revealed that networking with other arts teacher colleagues and artists as a welcoming and viable way to remain professionally connected to their craft inside and outside of the classroom. Professional relationships that brought the artist- teachers away from their isolation and into community with other practitioners and educators were believed to be vital for the sustenance of artist-teachers and their subjects in schools. Networking skills certainly emerged in the literature as being critical to teachers forging and maintaining their artist-teacher hybrid identities (Hatfield et al., 2006; Lichtenstein, 2009). All the participants engaged in some form of networking (e.g., attending performances and workshops (DA2) and going to classes (DA1) offered by emerging and established artists), even though some had the time and means to do so more than others. They suggested that networking provided them with valuable benefits such as generating art making and professional development opportunities (DA1), keeping them abreast with happenings in the professional arts world (VA1) and provided much needed artistic and collegial support in

the school environment (DR1). The outcome of which has been the feeding of their artistry and subsequently their teaching.

DA1 found that her strategy of staying abreast with what is happening globally has given her the confidence to expand her community by engaging with fellow dance teachers, building on relationships and creating her own circle of support, so that she is “not working in isolation and dying a slow and painful death” with her learners. Similarly, VA1 expressed the lack of connection as an art teacher. He claimed it to be a “wonderful experience” when in a room full of other visual art teachers from other schools and areas, to share and learn about their experiences, as well as to network. To M1, networking provides “exposure, resources and support” that he feeds into his teaching, and claimed that if he is teaching, he also needs to learn. This strategy means that there is involvement in his artistry, and he is taking what he is learning in his professional practice into the classroom, and vice versa. From a performing art perspective, DR1 acknowledged that networks must be kept strong. As the nature of the dramatic industry goes, “out of sight, out of mind”.

Participants DA1, DA2, DR1 and VA1 strongly believed that their professional networks and connections with other creative individuals were powerful resources that were underutilized in the teaching environment. Even though, on their own volition, some specialist arts teachers have invited professional artists from their networks, some of whose work the learners’ study in the CAPS curriculum, into their arts classrooms to extend and enrich their learners’ knowledge and understanding of their arts subjects, participant VA1 advocate for more formal partnerships between schools and arts institutions that would make room for professionals to be in the classroom working with teachers for a few hours. This they perceived could further “bridge the gap between the professional artists and educators” (VA1) and also “develop the artistic side of the teacher” (VA1) given professional artists work in different mediums and

with different creative approaches. It was felt by VA1 that this was one strategy that could “definitely empower” the artist teacher.

4.2.4.2 Collaboration

Participant DA2 also spoke of collaborating with other arts educators and learners in their schools as a means to build strong networks and creating and attending platforms like “showcases” (DA2), “master-class workshops” (DR1) and “exhibitions” (VA1) where teachers can exhibit their artistic skills for the whole school community to partake of. The data demonstrates the teachers’ burning desires to come alive as artist in their school environment. Both Thornton’s (2012) artist-teacher conceptual model and Smith-Lovin’s (2003) work of multiple identities aver that navigating multiple identities and experiencing self in a unifying whole demand creating situations where the identities are simultaneously enacted and validated. While the teachers were content to make work for their own enjoyment and fulfilment, studies with art educators, as mentioned in the literature review, did reveal that feelings of empowerment can emerge when artist-teachers are recognized as artists inside their school (Hatfield, et al., 2006; Hall, 2010).

Participant VA1 in sharing his experience of the artist-teacher identity in his school further explains why creating room for artist-teachers to showcase their skills and to be recognized in their schools’ matter. M1 described a scenario where he found a perfect opportunity to work alongside a community youth project, offering very little payment. The company would not employ him as his qualifications were too advanced for this position. “So, there are times when there are these opportunities, but there is [sic] not very many to be involved in. So that is why

I am at X, and we have to create our own community projects here instead of waiting around for something to come up” (M1).

4.2.4.3 “Carving out” art-making space and time

The study participants suggested that prioritizing and scheduling time for their arts practices was a necessary strategy to maintaining their artist identity in and beyond their teaching contexts. Also, they felt that carving out space and time to engage in artistic practice would be made easier with a flexible approach to one’s disciplinary practice as well flexibility in work hours and policies as expressed here:

DA2 (dance teacher):

I connect with a friend or two who are dancers and I say let’s meet at a time and place and let’s see what comes of the moment and we make something. So, its playful and process based and its exploring screen dance, its more fulfilling. I’ll take a camera and we’ll make some film or take some photos. That I can make time for because I know that is 2 hours and I know we can make something in those 2 hours. It’s not for showcase, which will take so much time.

VA1 (art teacher):

What I try to do is, set time aside during the school holidays, and I also work with mediums that don’t take too long. So, I specialised in photography, so photography is something that is quite instant, you can make a lot of work in a short space of time, and then also some mixed medium work...

DR2 (drama teacher):

...I come to work having only two classes that start at 10 and finish at 12. So somehow if we were to work in a way that is more flexible and be efficient in time, then I know that I have got these hours where I am not going to do anything, then I can... use the workplace as a space where I can be productive. For example, if I know that I am free between 9:30 and 13:30, then I can arrange my own rehearsal in the hall, or I can organise the community kids and I am doing something...but because of no flexibility in

the work environment, I feel that the department does not appreciate that we are artists.

Having established that 'time' was a major constraint in the participant artist-teachers' abilities to consistently explore and practise their art forms, artist-teachers in the study believed that school administration support in the form of flexible working hours could help them carve out space and time for their artistic work. As voiced in the focus group discussion by one participant (VA1), "you can't make work in a week, you need at least a month. You need time, it is a process." The drama teacher expressed the sentiment that "a schooling environment does not allow you to push your own practice" (DR1). Others felt this way and believed that more can and should be done on the personal, school and governmental level to understand, support and harness the value of artist-teachers in education in South Africa.

Embedded in this strategy is an understanding by artist teachers that carving out space and time to engage in their artistic practice is as much about their psychological well-being as it is practising and developing their skills and knowledge in their arts subjects (Moura & Serra, 2021; Hatfield et al., 2006; Anderson & Risner, 2012; Hall, 2010; Graham & Zwirn, 2010; McDonald et al., 2017).

4.2.5 Recommendations emerging from participants

The research indicated that artist- teachers in schools, many of whom work alone to develop and create enthusiasm for their subjects in schools must be active in advocating for their needs in the school environment and for developing their artistic identity if school leadership is not doing so. Adding advocacy to the already heavy teaching workload seems quite unfair and cruel but this reality underscores the value of artistic traits like resilience, grit,

determination and tenacity. Like the creative process, these recommendations are not fool proof but are nevertheless worthy of consideration.

The following recommendations and needs were voiced by the artist-teachers as being critical:

- The need for pre-service arts teachers to explore their teaching practice in various contexts outside the university and its more affluent surrounds to strengthen their capacity to become a successful artist-teacher once employed full time (DA1).
- The need for more experienced artist-teachers to become mentors for younger specialist artist-teachers in their disciplines to start a process of building a support group or cluster for the work of artist-teachers in schools. A mentorship circle of colleagues was recommended to provide focus and accountability to help artist-teachers “carve-out” or prioritise their art making within the overwhelming school environment.
- The need to build strong networks/relationships with industry artists and colleagues to be able to observe and learn from each other through the sharing of best practices. It was believed that such networks can bridge the gap between the professional artists and educators. It was believed by participants that while artist-teachers may have individual aesthetics and styles, existing as a community of practitioners in schools through collaborations and integrated teaching can strengthen the work of artist-teachers in schools.

- The need to reiterate, where possible, within the school community or make visible in conversations and actions with other educators and the school administration, the work and value of the artist-teachers work in and beyond the school actively address false notions and misconceptions about the arts.
- It was recommended that special time allocations, special leave policies of flexible working hours be created to grant artist-teachers' special leave time to pursue professional artistic endeavours with their learners, other colleagues and by themselves. Endeavours that would equally benefit the teaching of the arts in schools and the artistic development of the teacher. It was suggested by dance teacher (DA2) that the WCED should consider assigning a quota of special leave days or professional development hours to artist-teachers solely for the purpose of allowing them time to explore their creativity in the professional domain.
- The need for arts subject advisors to play a more active role in seeking out artistic development opportunities for the artist teachers of their subjects. This would demonstrate that they value both the teaching and artistry of their teachers in the development of their subjects.
- One participant (VA1) suggested that The WCED can reimagine professional development workshops away from government officials "trying to do a project with you" and toward specialist arts teachers sharing best practices and their authentic projects that work in the school environment with each other. The diversity in schools make teachers' experiences in them very important and in these scheduled times of being together, artist-teachers can be inspired by each other's efforts and the nuanced

perspective they bring to bear on delivering the arts curriculums in less privileged as well as privileged schools.

4.3 Conclusion

In this chapter, I ascertained the value and function of the artistic experiences of artist-teachers in Cape Town schools in the teaching of their arts subjects. The investigation questioned if and how artist-teachers sustained and developed their artistic craft beyond the classroom. As was illuminated in the data, managing the artist-teacher identities is beyond challenging but the hybrid identity is valuable to the provision of quality arts education in schools and in meeting the curricular demands for social transformation through education. The next and final chapter of this dissertation will summarise the findings, make recommendations for implementation of the findings, and conclude with possible suggestions for future research.

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This qualitative study had set out to answer the questions of: (a) What roles do the professional artistic practices and experiences of artist-teachers in public schools play in their arts teaching? and (b) How do artist-teachers in schools remain professionally connected to their craft outside the classroom? The purpose of this study was to gain an understanding of how specialist arts teachers in music, dance, drama and visual art and design, more specifically in Cape Town, experience the hybrid identity of artist-teacher in the primary and secondary school setting and how the dual identities interact with each other. This is an under researched area of study in the discourses and scholarship around artist-teachers in education.

Much of what is known and have been written about the topic has been derived from global North educational contexts and schooling. Thornton asserts that “people who construct themselves as artist teachers do so because both activities are considered necessary regarding their sense of being” (2012: 43). The artist-teacher phenomenon, therefore, can potentially impact the teaching and learning of arts (already marginalized subjects in the curriculum) in schools, and subsequently the outcomes of arts education for young people (deVilliers, 2013). In giving voice to the experiences of artist- teachers in Cape Town public schools, a result of this study is a better understanding of how the artist-teachers’ dual identities impact the teaching and learning of their subject. A deeper insight can be gained into the tensions, dilemmas, opportunities and possibilities that may arise from the interactions and integration of both identities in the school environment.

This final chapter will commence with a summary of the findings and its limitations. Thereafter, recommendations for implementation of the findings at the departmental level (WCED) will be proposed. The chapter culminates with suggestions for further research.

5.2 Summary of Findings

The artist-teacher relationship is a reciprocal one where the artist identity influences and informs the teacher and the teacher identity influences and informs the artist (Thornton, 2012; Arostegui & Kyakuwa, 2021; Hatfield et al., 2006; Diachendt, 2009; Szekely, 1978; Wilson, 2016; Hall, 2010). The findings revealed that all artist-teachers in this study valued their artistic identities, and believed their professional arts practice and experiences played a significant role in the teaching of their arts subjects in the classroom. The artist-teachers suggested that their artistic practices were sources of *motivation, inspiration* and *local cultural knowledge* in the arts classroom leading to increased learner engagement in their arts subjects.

Participants perceived and described their dual identity of artist-teacher as being “intertwined” (DA2), “interlinked” (DA2), and “symbiotic” (DR2) rather than distanced or separated. However, they described the interaction of their artist and teacher identities in schools along a continuum range which has “ebb and flow” at one end and steady and consistent engagement at the other. The majority of participants (DA1, DA2, VA1, D2, DR1) expressed that while highly desirous of engaging in professional arts practice, their first love, balancing the dual identities of artists and teachers was significantly challenging. This finding supports and echoes the tension and complications expressed in the literature around the lived experiences of artist-teachers in school settings. The artist-teachers described their work in schools as “all consuming” (DA1) and “exhausting” (DA2). A lack of time and energy, due to the heavy demands of teaching, were the dominant constraints mentioned by participants to sustaining

their artistic identity while employed full-time in schools. Other sub-themes or factors such as harsh *arts industry realities*, *administration support*, and *rigid curriculum content and delivery* influenced participants' abilities to live out their hybrid identity as artist-teachers in schools and to consistently engage in their artistic practices. The consequence of this identity tension for the artist-teachers in the study was a mixed range of thoughts and emotions which they described as “feeling stuck”, “feeling dried up” (DA2), “feeling like a failed artist” (DR2) even as they experience the “comforting” (DR1) financial stability that full-time teaching provides them. This sense of artistic failure and disappointment has been documented in the literature by multiple scholars (Thornton, 2013, Diachendt, 2010, Hatfield, et al, 2006).

The participants in the study mentioned *networking*, *collaboration*, “*carving out*” *art making space and time* and *flexibility* in institutional and personal artistic practices as critical strategies for maintaining their artistic practice and bringing greater balance to their artist-teacher identity. Based on the findings of this study with artist-teachers in Cape Town, it can be concluded that the artist-teachers’ artistic practices, although difficult to sustain while employed full-time in schools, can provide valuable pedagogical and psychological benefits (Moura & Serra, 2021) to teachers and learners in the South African arts classroom, through enriching the teaching of arts in schools toward meaningfulness and relevance and keeping artist-teachers more holistically integrated and fulfilled. It can also be concluded that stronger validation and support for artist-teachers’ creative practices and identities in schools is needed at the personal, school and departmental/governmental levels. Artist-teachers and their learners would be empowered through the arts within the school environment and teachers’ artist identity and practice would not just, at best, barely survive or, at worse, stagnate, but thrive in schools; so that their engagement with their art forms in and out of the classroom can

simultaneously be their creative practice. So that the school environment may be re-imagined as an artistic hub or space for creativity.

The findings of the study corroborate the findings of other discipline specific studies in art, music, dance as well as multi-disciplinary ones, that the knowledge and experiences that artist-teachers bring to the study of the arts and arts education are valuable resources that inspire and shape their practice (Stephen, 2007) and improve the quality of arts education (NSEAD, 2009; McDonald et al., 2017; Sayers, 2019). Similarly, corroborated is the finding that most artist-teachers identify first as an artist and second as a teacher suggesting that the artistic identity plays an important, central role in the lives of artist-teachers and, thus, without its enactment and validation artist-teachers can experience an ebb and flow of negative emotions despite the feelings of satisfaction and reward that teaching brings them. Echoing Scheib's (2006: 8-9) assertion, an implication of this would therefore be that professional development opportunities provided by WCED for artist-teachers in the Western Cape should not only include support of their arts teacher identity, but also their identity as artists, if arts teachers are to be holistically fulfilled with their arts teaching career.

There are tensions and challenges in implementing the artist-teacher identity balance in Western Cape schools, especially in those schools that are less affluent or resourced. In the South African context, the inequities of provisions in schools add another layer of complexity to the artist- teacher phenomenon in schools. Participant's experiences suggest that balancing the dual identities is complex. They claimed that however exciting it was to be able to practice alongside teaching, it was the energy levels that was needed for these identities to balance each other out, that was not easy to sustain. The interactions between the two identities were often experienced as integrated in the arts classroom, as participants felt that they were being an artist

in their classroom space. At other times, one identity overtook the other and in other instances, the identities were separated and pursued at different times and in different spaces.

Factors related to the personal (e.g., family life), the institutional (e.g., school and the WCED) environment, the society and the arts industry affected the artist-teachers' ability to always balance and sustain their artistic identities. Given this complexity, I contend that the artist-teacher experiences of the participants in this study align with the perspective of Lichtenstein (2009) that the artist, and in this case artist-teachers, as a hybrid identity that balances two identities is insufficient. The experience is more like the artist-teacher as phenomenon, balancing artist/teacher as teacher/artist, administrator, learner, collaborator, parent, advocate, cultural agent, local curriculum translator and more. VA1 and DA1 were both expressive in claiming their phenomenon as an artist-teacher as well as a learner, vocalising that they are constantly learning from their learners in their classroom. DA2 advocated herself as a cultural agent and collaborator, creating opportunities for collaborations with other dance teachers and connecting her learners with professional artists for workshops.

A significant result from this study is that artist-teachers perceived that they brought a wealth of local cultural knowledge to the arts curriculum that enabled them to teach and adapt the Western contents of the curriculum through a local, South African lens. Thereby making learning more relevant to the South African learners' worlds and increasing their engagement with their arts subjects. Their perceived role as local translators of the seemingly Euro-American focused arts curricula makes them valuable contributors to the decolonising agenda and imperative in education in South Africa currently. In my opinion, this result is significant for two reasons. First, this value-added benefit of artist-teachers' artistic knowledge and skills to arts education was not mentioned in the literature. Second, it is so important to continue to transform education in South Africa, where for many decades the cultural voices and ingenuity

of its diverse ethnic groups have been silenced and disregarded in the education of its people due to the oppressive systems of colonisation and apartheid (Mahabeer, 2020). Lack of representation in the curriculum can leave many learners disadvantaged (deVilliers, 2013) and confused about their learning (Vermeulen, 2009) and without the capacity to identify effective pathways for their future careers (Vermeulen,2009). Within the South African context, perhaps the most significant benefit of having practicing artists in schools is their potential capacity to transform arts education and perhaps education, in general, through their creative and culturally relevant pedagogies. I know that this cannot be said of all artist-teachers as there are many arts teachers with strict allegiance to Western traditions than local traditions and culture due to their training and their own preferred aesthetics. Nevertheless, for the diverse South African classroom, exposure to local arts traditions and cultures opens up spaces for potential decolonization.

5.3 Limitations of this study

This is a qualitative inductive study of a small group of committed artist-teachers with a track record of quality professional engagements in their individual artistic careers prior to teaching. This study does not claim to represent all artist-teachers' experiences in schools in Cape Town or the Western Cape or South Africa. Individual experiences of professional practice, teaching practice and schools are unique and diverse. The results are representative of the individual experiences of the sample participants in this study and therefore generalizability of the results is not possible. The small sample size boasts artist-teachers from various arts disciplines. While these findings may give a glimpse into a few artist-teachers' experiences in schools, it is limited due to the size of the sample group and the amalgamation of four different artforms, with a small number representing each artform.

5.4 Recommendations

The participants contend that the school environment ought to be a space and place for nurturing and recognising not only students' but also teachers' artistry. They were of the opinion that the challenges and constraints they faced in attempting to integrate their artist and teacher identities in schools were not insurmountable and offered possible recommendations and strategies that could effectively support their artistic identity in schools.

5.4.1 Recommendations for WCED schools

- I recommend that artist-teachers as a community of practitioners in schools should work with school administration to re-imagine schools as artistic hubs and spaces that generate creativity across all subjects in schools. In doing so teachers and learners can collaborate in performances and exhibitions. Opportunities for artist-teachers to showcase their own works to learners, the larger school community and the communities outside the school to be created. A drive such as this can potentially create more opportunities for teachers' artistic practice to shine and be sustained in the school setting in different and novel ways that may counter the artist- teachers' sense of feeling stuck or stagnant. It can also help to raise the status of the arts in the school.
- I recommend that school administration support the artistic practices of their arts teachers through flexible work plans and schedules. Such design would allow artist-teachers to engage in artistic activities that do not impede their teaching responsibilities. This idea is not novel, since special arrangements are often made for

teachers in sports who play on national or regional sports teams. The same provision can be made for artist-teachers.

- I recommend that school administration working alongside their artist-teachers should move beyond the rigidity of schooling and open the learning space to partnerships and collaborations with arts institution around Cape Town that have the means and desire to build quality relationships with schools. Partnerships can bring value and benefits in terms of professional development to the artist-teachers. It can also benefit other educators who desire to be more creative and engaging in their teaching. Partnerships can facilitate the sharing of human, material and financial resources and bring learners in contact with the real professional, local arts world in formal, structured ways.
- I recommend that professional development workshops for the development of teachers' artistic skills be a goal of the WCED planning. There is much value for teachers to engage in professional development in which they are offered opportunities to make art and engage with current research and concepts of art. I recommend that WCED strengthen its relationship with higher education arts training institutions to possibly access current research in the arts even as this study recommends that it centres and documents the unique practices of its artist-teachers to provide diverse examples of best practices for teaching the arts in primary and secondary education.

5.5 Suggestions for further research

Artist-teachers in South African schools are an asset given that the arts especially in primary schools are normally taught by generalist teachers due to the integrated nature of creative arts education in the early phases of education (Delpont & Browne, 2015). Both the findings of this study, the arts education and teaching artists literature suggest that artist-teachers or specialist arts teachers who bring meaningful artistic experiences with them into the classroom enhance the quality of arts education in schools and help to implement the arts curriculum in ways that are potentially transformative for the individual, the school and the society.

I believe the findings of this small study have generated multiple pathways for further research. Further research may explore artist-teachers' practices and identities that resist binaries as decolonial arts practice in schools. A study which focuses particularly on the psychological effects of artistic practices in the lives of artist-teachers could be interesting, providing greater insights into the role of art making in teachers' lives. Presently, due to always needing to validate the place of arts in education, much of the present research in arts education tend to focus on the benefits and value of the arts to learners and their development and less on the effects on teachers themselves. Future research could also be done on the artist- teacher identity within the distinctiveness of each art discipline to provide a more nuanced understanding of the hybrid identity interaction or phenomenon among different arts disciplines. An extension of this research study could examine the various ways in which artist-teachers engage their professional practices within the larger school environment and not just within their classrooms to expand insights into the value and ways of being of artist-teachers in the school environment. Finally, a longitudinal study with a larger sample of artist-teachers from different kinds of

schools, even though it would be more expensive and time consuming, would provide more in-depth knowledge of the phenomenon on a regional and national level.

5.6 Final Thoughts

Artist-teachers being engaged and connected to their artistry help them to stay informed with the evolution of their arts and to remain dynamic in their arts teaching. In this study, despite the challenges and barriers to making art, the desire and need to make art permeated the beings of the artist-teachers. The artist-teachers demonstrated grit in finding ways to keep connected to their craft in meaningful ways inside and outside school and to keep their artistic souls and confidence alive. Drama teachers were making their own work, directing shows after school hours where possible, watching rehearsals, and mentoring young actors. The music teacher was frequently conducting and presenting choral workshops to WCED teachers. The art teacher was creating his own authentic artworks for his own enjoyment, with no pressure to make and to sell and attending gallery events to stay visible in the art community.

Dance teachers were exploring quicker and more convenient forms of dance making works in the way of screen dance, grabbing opportunities to take classes or participate in artist residencies or simply watching and following dance on digital/ social media platforms. While the methods of staying connected with their art forms varied, all the artist-teachers shared the common, and perhaps nostalgic desire to not lose their defining passion, their artist identity. It is also important to note that the artist-teachers' yearning to enact their artist identity was not an indication that they were not satisfied as teachers. Teachers in this study indicated that teaching was rewarding for them with one participant even expressing that it became "a calling" (D2) that was not necessarily a "first dream" (D2). In conceptualizing their classrooms

as studios for their learners and also themselves, these artist-teachers are working to find ways to creatively make their teaching their artistic practice as well, and thus experience their complex selves in a more unifying whole (Smith-Lovin, 2003).

It can be argued that artistic practices are central to inspiring teachers and learners in schools, are central to arts subjects, central to making a difference in learners' lives and teachers' lives and this is the kind of impact that is needed in the arts in South Africa. It can be concluded from this study that artist-teachers' embodying their identity as integrated rather than separate in schools and dreaming about the possibilities of growing their artist identities in their school communities and educational circles seem to be a less complicated way forward for artist-teachers to reconcile and resolve the pull between the dual identities, than dreaming about and actively pursuing space and place in the professional arts world. This is not to say that the latter is not possible, but such an approach demands time and effort which were significant constraints in this study. Hence, networks of artists, colleagues and school administration need to come into conversations with each other to generate communal support and professional development opportunities that can sustain artist-teachers in schools in stimulating ways.

In concluding, this study contributes meaningfully to strategies aimed at improving arts education, and indeed education in South African schools. This study would be of interest to the WCED, school principals, arts teachers and university lecturers involved in pre-service arts teacher training. Finally, this research would be of interest to the invisible and marginalized artist-teachers for whom this research speaks.

I close with a reflective question posed by one of the participants to those charged with overseeing the delivery and development of arts subjects in Western Cape schools, "How are we keeping our teachers fed and full and not burnt out and empty and dry?"

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Footnotes:

1. Footnote for WCED. Provincial government gives oversight into being responsible for services to education in the province, and holds legislative executive powers over education at all levels except at tertiary education level.
2. WCED Policy: The importance of Educators and Public Servants applying for permission to perform remunerative work outside the public service and conducting business with an organ of state.
 - a. Section 33 of the [Employment of Educators Act, 1998 \(Act 76 of 1998\)](#), section 30(b) of the [Public Service Act, 1994 \(Act 103 of 1994\)](#), and section 13(c) of the Public Service Regulations, 2016, inform all employees of their obligation to apply for permission from the Head of Department if they wish to perform remunerative work outside the public service.
 - b. Employees who have not yet sought approval to perform remunerative work outside the public service, as well as those who intend to perform remunerative work outside the public service, must immediately submit their applications to perform such work. Approvals are granted per financial year (01 April to 31 March of the following year) and therefore employees must apply annually in advance.

Appendix 1 - Interview Questions

Training/Background

Describe the training you had to become a Specialist Arts educator?

Artist-teacher Identity

Do you consider yourself to be an Artist- Teacher?

Would you say that you are equally an artist and a teacher or more of one than the other?

Describe the difference (s), if any, between your artist self and your teacher self?

In your opinion what tensions arise, if any, between your identities as artist and teacher?

In your opinion, what opportunities arise, if any between your identities as artist and teacher?

To what extent have these 2 identities influenced or distanced each other in your life?

How do you experience this artist-teacher identity? (e.g., as a struggle, a synergy, a conflict)

Artmaking

How frequently do you create professional art as a teacher?

Describe your experiences in the professional arts world?

What factors inside and outside of school negatively affect/ mitigate against you making art?

What are your views on the importance of artistic practice as a teacher?

How do you remain connected to your craft professionally outside the classroom?

What role(s) do you believe your teacher identity has played in your making of art?

Teaching

From your experiences, what would make a satisfied teacher and a productive artist?

Do you think teachers' creativity is celebrated in the classroom? Why?

How have your professional arts experience enriched your pedagogical practices?

What role (s) do you believe your artist identity has played in your teaching of your arts subject?

How do you feel about other educators teaching mainstream school subjects at their schools, do they get more attention for their subject?

Professional Development

Do you often pursue further training opportunities for professional development?

Have you found any opportunities to develop yourself as an artist outside of the classroom? If yes, give examples.

Are there any opportunities to be involved in community arts projects?

Based on your negotiation of these two identities do you have recommendations on a support structure for the professional artist development of an artist teacher?

Based on your negotiation of these two identities, can you identify any problems in the way specialist arts teachers are trained and developed in South Africa?

Do you believe that training for arts specialist teachers should be rethought or re-imagined and why?

Do you believe that arts pedagogies in South Africa need to be transformed to better support the artist-teacher identity and why?

Appendix 2: Study Participants

| Code | Qualifications | Years of Teaching | Artform | Primary/ High School | Professional Arts Experience | Date of Interview | Interview Type and place | Duration |
|------|--|-------------------|---------------------|-------------------------|--|-------------------|----------------------------------|------------|
| VA1 | Bachelor of Arts in Fine Art, PGD in Art, PGCE | 9 years | Visual Art & Design | Primary and High School | Solo Exhibitionist Standard Bank Young Artist Award winner Spier Contemporary Art winner 3-month residency in Amsterdam Goodman Gallery Artist | 22 November 2021 | Face to Face, School Classroom | 57min58sec |
| DR1 | Theatre Making/ Drama, Masters in Theatre making | 3 years | Drama | Primary and High School | Actor for TV and Theatre | 22 November 2021 | Face to Face, School Classroom | 53min42sec |
| DA1 | Dance Teachers' Diploma & PGCE | 12 years | Dance | High School | Professional Dancer at East-London Guild Theatre Freelance Dancer in Johannesburg Sun City Dancer Cruise- Liner dancer | 09 December 2021 | Face to Face, Dal's home | 30min09sec |
| DR2 | B. Dram, Honours in Drama, PGCE | 15 years | Drama | High School | Actor Director Producer Consulting | 10 January 2022 | Face to Face, Interviewee's home | 47min21sec |
| M1 | B. Mus & PG in Performance | 11 years | Music | Primary and High School | South African National Conducting Winner Conductor for Cape Philharmonic Orchestra and South African National Orchestra Commercial/Corporate Events Musician Worked with AKA, Ladysmith Black Mambazo, UB40, Marc Lottering | 26 January 2022 | Face to Face, School Classroom | 23min59sec |
| DA2 | Certificate in Performing Arts, Honours in Dance | 8 years | Dance | High School | Professional Dancer Worked with Gregory Macqoma, Liande Steen | 07 February 2022 | Face to Face, School Classroom | 42min39sec |

Appendix 3: Sample of an Interview Transcript

Describe the difference (s), if any, between your artist self and your teacher self?

As a director, I think I am still very much a nurturer, I use the principles of teaching with actors. I think I am definitely a better director being a teacher. I think every theatre director, should go be a teacher for a while, because it teaches you how to concisely articulate what you want an actor to do. Because high school don't have the vocabulary or life experience that you would expect, so you have to find different and exciting ways to get a performance out of them. And it is still very useful being in that process with professionals, because you know what you want, and you can get it out of them, from an easier, faster way. It is more exciting working with professionals, because, obviously, they bring more to the table, it's just communicating your intentions in a way that is unambiguous, that is very clear to them, and getting them to translate that. The difference would be what is at stake, for me, when you create a production, it's an egocentric-al in a sense. You want to show your talent, your ability and point of view. When you're a teacher, it's not about you, it's about your students, getting the best out of them. So, it's in a way more sacrificial, way more rich holistic in a way, because you are almost sacrificing all of your knowledge to them so that they can look good.

In your opinion what tensions arise, if any, between your identities as artist and teacher?

Failure. You worry about failure. You start off as a performer, this is what I want to do. This is it. I'm going to sleep on people's couches, I'm an actor, I'm a performer. And it is tough. I hope in your dissertation; you are talking about the economic problem of being an artist in this country. There is no union, there is no safety net, there are no companies to join that will pay you a salary, there is no protection, you are freelancer from the day you are done. So, to leave a university, or a trained facility, and think you are going to run your own brand, you are still a kid, it's crazy, and then you fail at it. Because it's inevitable, because there is nothing to help you through that process, unless you have a trust fund, and if you get lucky. So, I suppose you still wander when you're a teacher, if you have failed at the first dream. I think myself, I found, years down the line, I'm happier being a teacher. I am fulfilled being a teacher. Like it was my calling in the first place, but I don't think it was necessarily my first dream, but it was a better sense of realisation on what I could possibly bring to the universe, if you will. I don't go to sleep after a day's work, and go.... Like I know I have done something good. Especially if you care about the kids. I think your mainstream school, they find it very difficult, especially the dance teachers. They don't understand why we do the extra hours, and why we care so much. It becomes a relationship, you have to get a good relationship with the student in a school environment, then you would if you were teaching maths. There is less of a separation, you have to get to know them personally in order for you to get the best out of them, so that investment becomes so symbiotic and so much more weighted for the long term. The final product means so much more to you.

In your opinion, what opportunities arise, if any between your identities as artist and teacher?

I suppose the opportunities of becoming of becoming a better director is there, the opportunity of building a network of young actors that you have as a trust able team. I have been very privileged to lead extremely talented young people, and I say this, because you now have young actors that are talented in their own right, that you have a working relationship already. So, if you want to work with them in a production or something like that, the actor director relationship becomes a lot easier, you can almost bypass the getting to know you phase, sort of like a long-term relationship that you build with a stock of actors. I suppose the other opportunities is the building the knowledge. I think I know more now that I could possibly know as a teacher that I can bring back into for example a production. My range and depth of

knowledge is stronger, in what is successful, what's working, understanding what going on with what the younger audiences want. I can bring that to a production meeting. Because you bring your own self when you are young, and when you are just working, or your point of view, or your idea. I think I have more grounded experience on different generations, and on different topics, on things that don't necessarily interest me. You go through phases. In high school, you go through issue-based phases. I don't want to minimize the issues that you'll have, and it's got a lot to do with history itself and what's happening timeously around us. It's always magnified in a school and students always bring that up. Like being in a metropolitan school, you go through phases. We went through a big phase like Black Lives Matters, it was huge, it was campaigned in our school to switch immediately to the Gender Based Violence thing, to the next big thing. And what young people are talking about is very opportunistic to bring to a theatre company that is a reflection of a society, and what we do is to create art that is reflecting the society that were living in. How can you reflect a society if you don't work or you're not living in it?

To what extent have these 2 identities influenced or distanced each other in your life?

They definitely influenced each other; I don't think they have distanced each other. I think it is important to bring the professional work environment to the students, it helps them respect you more, it helps them to understand there is something greater out there, that it isn't just in the in the microcosm of the school, or their lives, or their point of view. That there is a working world out there. It is important to say to them, that if they behave like that, nobody is going to work with you. And let me prove it to you. I will give you a clear example from a production that I worked in. And vice versa, working on a professional production, being able to communicate quickly and effectively with different kinds of people, which you learn on the job as a teacher, it's part of the job.

How do you experience this artist-teacher identity? (e.g., as a struggle, a synergy, a conflict)

It's all of it, I think it's a struggle because you are always torn between two places, and always want to be doing something. So, for me, it is being offered a project/ production, and knowing I can't do it because of my day job. It is also affirming, because as a drama teacher I haven't stepped away from my first love entirely. I'm not working as a plumber now; I'm not divorced from the subject that interests me. I am talking about a subject that I know best. Not always live any more, all the time, because it's hard to maintain that, but it's important to be able to speak from a place of knowledge, confidently about what you know. And it's not even an academic place, a place of practice. So, that isn't the struggle that helps me have confidence in the classroom. Knowing what I know from practical experience in the industry, helps me to live on something of quality for my students, and therefore I can stand by the work that I do.

Art making

How frequently do you create professional art as a teacher?

Before Covid, once to twice a year, either in a consulting capacity. Or in full. I don't produce my own work, but I have a producer who likes to work with me. So, we would produce work once or twice a year, that would be either in a consulting position or in a drama term position, or as a full-on production member. Then during Covid everything died, and I suppose, now, it is more consulting, as we get things off the ground. Its finding out that the Fugard is closed, so how are we going to restart the space. So, we can hire out the space, but what are you going to put on that stage, what is important to put on that stage. It is understanding the audience now, and where are they going to spend money, do they have money spend, what are they going to watch. People are dying to go out and watch something rather than sit at home and watch

Netflix. They want to go out and watch theatre, what do they want to go watch? What kind of work are they looking for? And as artists you don't want to make something for the sake of making it.

Describe your experiences in the professional arts world?

Firstly, in the drama world, I don't think I would say it was fun. There isn't money, so, it's a hustle. So, it becomes these passion projects, or these vanity things that you create. But I suppose there is value in that we don't have to make art just for ...we can make art because we want to, we don't have a reason to do it. It's a hustle, as a professional actor I gave that dream up quite early, but as a director and writer, and making my own work, it becomes a level of vanity that you do it.

Appendix 4: Excerpt of Reflexive Journal of Researcher

As an Artist, I was focused on creating, finding ways to stay relevant in the field as an artist and to make sure that I was earning my potential financially. As a teacher, the focus has definitely become on teaching practice and finding ways to become a better teacher. The focus is not on earning more, but finding ways on being creative in the classroom.

I definitely think that there is a tension between how other artists see you as a teacher. It is as if you were never a creative, and you are seen as teacher and not as an artist. It is also assumed that you are unable to use your creativity or you no longer have any as soon as you are in the teaching field.

I have had very few opportunities to create outside of the classroom. I wish there were more opportunities as I feel like it's a stimulation and motivation for when you're in the classroom too. The little opportunities I had was with 34/18 Youth Dance company when I was an assistant teacher, I could create and work with this group as often as I wanted to.

The more I went into the teacher identity, the less chances I got as an artist. Not only because of becoming a parent, and time, but also less opportunities arose.

I definitely feel like I experience jealousy. I feel jealous that others get to be seen as artists, even though they are recognised as teaching artists, the only difference is they are not permanently employed by one employer and when they are given reign to create, I feel a bit of a sting, I would have liked to be asked to create too.

I was a professional dancer, dance captain and choreographer and worked in Turkey, Tunisia

and Croatia. I choreographed for 34/18 Youth Dance Company and my pieces have been performed at Grahamstown Festival and Edinburgh Festival. I think it's just the lack of opportunities and finances for most dance institutions to approach me and ask for assistance. And then, it is also that the Cape Town dance scene is so small, everyone knows everyone, it is a battle of who needs it more. I think it is vital that the one identity feeds the other, maybe not continuously, but it definitely is needed when the vessel of creativity is feeling a bit dry. I believe that practising and having a go at your creative expressions, helps build confidence in the classroom as a teacher. It is a stimulus for positivity towards your craft and helps grow your initial passion for the subject.

The struggle is very real in a school setting to attain the necessary resources, especially from a budget point of view, as well as the process of getting something as simple as props for the classroom. In my years of teaching, I have found that I go above and beyond to make my own teaching experience satisfactory, and if I get the finances back, then great, and if I don't, well, then I at least had a better teaching experience. I would like to create on trained dancers more often, even if it is one small piece of choreography to be performed at a festival, for example. Right now, I am using my creativity in the classroom, on the kids, and trying to push boundaries, with children with minimal dance training. I think that this is my own reward I have created for myself, keeping my title of 'productive artist' and satisfying myself as a teacher.

Appendix 5: Participant Consent Form

Title of research project:

The role of professional artistic practice in the pedagogy of artist-teachers in Cape Town

Names of principal researcher(s):

Bernadette Ann Langeveldt

Nature of the research:

To investigate if and how specialist arts teachers (dance, drama, visual art & design and music) working at primary and secondary schools in the southern suburbs of Cape Town draw on their professional arts experiences to form and inform their arts pedagogy.
What roles do teachers' professional arts practice and identity play in their arts teaching in public schools and why? How do artist-teachers at the schools remain connected with their craft outside the classroom?

Participant's involvement:

(Detail the participant's envisioned involvement, the methods of data collection (written, recorded audio or visuals, etc) and how this data will be presented in the final research), and any other expectations or risks inherent in the project).

The participant will be interviewed with a standard set of questions related to the research. The interview will be recorded, audio and visually. Data will be transcribed and used against a thematic analysis to identify and review key themes. Data will be presented in the dissertation.

Name of participant:

Contact details: (for informed consent purposes only)

Telephone:

Email:

| | |
|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> |
|----------------------|----------------------|

Postal Address:

- I agree to participate in this research project.
- I have read this consent form and the information it contains and had the opportunity to ask questions regarding them.
- I agree to my participation, responses and image (if applicable) being used for education and research purposes on condition my privacy is respected, subject to the following:

- I understand that my personal details may be used in aggregate form only, so that I will not be personally identifiable.
- Specific permission must be obtained from me, in writing, for any use of my image, in photographic or video form, for any use outside of the scope that is detailed herein, or where I may be personally identified.

Where the project **does not** form part of any degree I am registered for:

- I understand that I am under no obligation to take part in this project.
- I understand I have the right to withdraw from this project at any stage.

Where the project **does** form part of a degree I am registered for:

- I understand that I am ordinarily obliged to take part in this project but that I may have the right to withdraw from this project subject to clause 8.2 (Participation in Departmental productions) of the UCT Centre for Theatre, Dance and Performance Studies handbook, and subject to consultation with the Director of the Centre.

Further, I attest to the fact that I am eighteen years old or older.

Signature of Participant: _____ Date: _____

Signature of person who sought consent (Principal Researcher): _____

_____ Date: _____

Name of person who sought consent: _____

Appendix 6 - Coding from the Interviews

| Coding from Interviews | Cross (Drama) | Essop (Visual Art) | Hendricks (Music) | Viljoen (Visual Art Dance) | Vosgatter – (Dance) | Masimini – (Drama) |
|---|---|---|--|---|--|--------------------|
| <ul style="list-style-type: none"> Artist teacher ratio Artistic practice Balancing multiple professions Budget for Arts Building a network (2) Network Camps Bay High arts offerings to students - Value of the Arts Communication (3) Creativity in classroom (3) Discipline Diversity needed for students - curriculum Don't be a teacher by default Drama as teaching tool Duties at school Experience in industry - Artist experience Failure as an artist Final product (2) Focus on Maths and Science (2) Fulfillment as a teacher Influence of identities Invitation to artists Knowledge of industry (3) Artist experience Lack of freedom Lack of time Master mentorship (2) Mentor artists Non-negotiable timeframe (2) Own work (3) Planning Preparing learners Principles of teaching Professional work environment (2) Project Management Reflecting Society Relationship (5) Relationship with students Role of an educator (2) SA economy (2) Sacrificing knowledge Socio- Political movements Struggle between identities - artist teacher Subject knowledge (3) Support from Staff Teaching Practice Teaching Profession The student's exposure to the arts Training as Arts teacher (2) Value of Arts | <ul style="list-style-type: none"> Artist - teacher Ratio (2) Artist identity Artist practice (2) Artist contribution (3) Artistic Experience Artistic practice (2) Balancing multiple professions Choice Communication (2) Discipline Diversity Empowering self Equality of Arts with other subjects - Value of the Arts Expectations Failed Artist Financial stability Focus on Maths and Science Funding (2) Future endeavours Impact of the Arts - Value of the Arts Influence of identities Interest to start teaching Invitation to artists Network (2) PGCE Planning Professional Development Relationship Responsibility (2) Role of the teacher Sacrifice Share knowledge (3) Showcasing creativity - creativity in classroom Staying relevant Support from Staff Teacher's Creativity - classroom Teaching method-Teacher Practice Teaching Profession Time (2) Transfer of knowledge between the two identities Work Experience | <ul style="list-style-type: none"> Artist - teacher ratio (2) Artistic practice (2) Arts in society - value of the Arts Diverse learners Fulfillment as a teacher Influence of work experience - artist Network Professional development Relationship with the student (2) Staying relevant (2) Support from staff Teacher instinct - teacher practice Teacher training (2) Time (3) Value of the Arts Workload | <ul style="list-style-type: none"> Artist - teacher ratio Artistic practice (4) Artist - teacher ratio Artist training Balance CPT artists Dance Training Focus on Maths and science - Value of Arts Funding (2) Future endeavours Giving support Industry in CPT - Artist experience Influence of artist experience (2) Influence of artistic practice Invitation to artists Network (2) Planning Professional development (2) Relationship (2) Showcase the teachers Staying relevant Struggle with identities (2) - artist teacher Support from staff Support of staff Teacher practice (2) Teacher training practice (2) Teaching experience Time (3) Training from UCT Value of the Arts Feeling stuck | <ul style="list-style-type: none"> Artist - teacher ratio (2) Artistic practice (2) Arts in society - value of the Arts Diverse learners Fulfillment as a teacher Influence of work experience - artist Network Professional development Relationship with the student (2) Staying relevant (2) Support from staff Teacher instinct - teacher practice Teacher training (2) Time (3) Value of the Arts Workload | <ul style="list-style-type: none"> Artist - teacher ratio Artistic practice (3) Curriculum Curriculum content Irrelevance Curriculum relevance Failed Artist Flexibility Influence of artist experience Network (2) Role of the teacher SA economy Showcasing teacher creativity - creativity in the classroom Staying relevant Struggle with the teacher identity (2) Subject knowledge Support Teacher by default Teacher training Teaching practice Time (2) Value of arts (2) | |

Appendix 7– Summary of the Interviews

Music (M1)

Arts/Teaching qualifications: B. Mus, PG in Performance; Years of Teaching: 11 years

His relationship of artist teacher is synergistic. He doesn't struggle in the classroom because he sees it as being outside of the class, in his practice. He seems fulfilled in both identities. He finds that when he performs as an artist, he gets to experience and get to the end product, whereas through these experiences he can take it to teaching and bridge the gaps. Performance practice keeps him motivated and inspired to be the best educator he can be. He is in demand in his personal professional practice, and doing well at what he does as an artist. He believes that making music can transform peoples' lives. His professional practice yields insights into pedagogy and what can be done to bridge gaps. He feels that the arts have a low status in our society. He recommends creating your own community projects instead of waiting around for opportunities. He recommends that we bring our own traditions and cultures into the curriculum and transform alongside society technologically.

Drama (DR1)

Arts/Teaching qualifications: Theatre Making/ Drama, Master's degree in Theatre making; Years of Teaching: 3 years

Artist- teacher relationship is inseparable. Even though he values his primary identity as an artist, but in terms of practice, he teaches. He compares his role as a teacher to that of a parent, an authoritarian, the head. His one identity is interrupting the other, i.e. The longer he teaches, the less of an artist he is. He claims that there is no flexibility to be a practising artist as a teacher because teaching is so demanding. Professional practice brings him confidence in his teaching and influences each other in relation to knowledge and skills. 'I'm not dreaming any more, I am stuck'. He has a sense of failure, but consoles himself with the knowledge that he

has a job, especially in the economic climate we are facing in our country. He was able to practice his craft on a professional platform, because it was planned around the school holidays. He describes the reality of the television world versus the theatre world. The industry is laced with politics and cliques, and it is seasonal.

The workspace of the school is rigid, with too little flexibility. Once you are employed, the artist title falls away. He would like to showcase his own works in schools, as he thinks that this inspires the learners and provides him the opportunity to develop his professional practice. Having a strong network in the industry is vital for visibility and relevance. He has used his classroom as a space for accessing stories, giving him material to write his own one-man show. He does not feel appreciated or celebrated as a drama teacher. He talks about the irrelevance of the curriculum and how kids are bringing current skills to the classroom, we as teachers need to facilitate these skills and take it to the next level.

Dance (DA2)

Arts/Teaching qualifications: Certificate in Performing Arts through Moving into Dance;

Honours in Dance Studies; Years of Teaching: 8 years

She experiences major shifts in the artist- teacher identities in phases, as being an artist was dominant and the main aspiration, but the identities are crafted by what they do. Finding the middle ground between the two identities is a struggle, but has a sense of ebb and flow. She desires a collaborative effort between artist-teachers, and feels isolated in her classroom as an artist- teacher. She struggles with the authenticity of identifying as an artist, because there is little time to invest in her artistic practice, and compares her artistic practice to those who are currently full- time artists. Her professional practice brings new fresh ideas and approaches to

her classroom practice which brings improved quality learning via established networks. She recommends having flexible working hours. Her professional practice allows her to teach with authority, having confidence and not being afraid to take risks.

She has been able to pursue professional development opportunities as an artist in residency with the support of her school and actively engage with multiple online platforms to stay informed on arts transformations.

She has family constraints and struggles to 'carve out time' for professional artistic practices. Her professional practice makes her a better teacher, and to find ways to practice, she has started exploring screen dance or photographic dance, as this is a quick and easy way to create work. She mentions the harsh realities of our industry in SA: no funding & competing for funding, seems too unfair to be a part of that. She recommends that artist- teachers be given the space to reconnect with each other, support one another, give them the platform to perform, have a showcase, have a workshop, have them participate and connect with their artistry again. To nourish the artist- teacher who is susceptible to 'dry, dead or run- down' spell.

Dance (DA1)

Arts/Teaching qualifications: Dance Teachers Diploma (UCT), PGCE (CPUT); Years of Teaching: 12 years

She finds that her artist- teacher ratio is divided equally. She uses her classroom as her creativity station, learners as the audience and teaching as a performance. She conceptualises the artist- teacher existence as operating at work all the time in a traditional artist – teaching setting. She has not experienced any tensions in the artist- teacher dichotomy. She does feel 'stuck' in

teaching, and opportunities to perform are zero. Professional practice feeds the soul, and it is important to engage in it, because it keeps one relevant and current. She keeps herself active via online platforms, as her time constraints includes her family. She feels that her teaching, is vital to the learner, as she is developing the child, through her dance subject, holistically. She is comfortable teaching learners from different backgrounds and cultures, because of her professional practice and the experiences she had gained from working professionally as an artist. Her recommendations are that artist- teacher find support from others, build relationships, otherwise they will 'die a slow and painful death', detect a sense of loss and identity erosion. Artist- teachers need to be trained as such, not as one identity or the other.

Visual Art (VA1)

Arts/Teaching qualifications: Bachelor of Arts in Fine Art, Post Graduate Diploma in Art, PGCE; Years of Teaching: 9 years

He matured as an artist, grew into a teacher, and values his artist identity as his primary identity. Teaching was a viable option as it brought about stability into his life. It provides for his family; gave him a long-term plan and he feels as if he is 'giving back' by being a teacher. He finds that one identity interrupts the other, because of the demands of teaching. As a teacher, there is less pressure on him to make money through sales of his artwork, instead, his artwork can be his own and can be honest. He is proud of having the two identities and tries to make the two intertwine with each other. He is involved in the arts every day, and being in the space with learners, sometimes inspires his own arts practice. He has this feeling that it is his responsibility to give back and empower others through the arts.

He believes that all artists should be interacting with learners and be in classroom spaces. He tries to set time aside during school holidays to work with mediums that does not take so much

time, example photography or mixed medium artworks. His strategy to stay connected is through being on mailing lists of galleries, network with old contacts and spending time in his own home studio. He believes that artist- teachers' creativity should be celebrated, by having their own work showcased. His Professional practice enriched his pedagogical skills to help nurture the learners and their diverse needs. He views himself as an artist that is teaching, and not as a teacher that is teaching.

He critiques the professional development of WCED by mentioning that it is not helpful, and recommends having artist- teachers on the same space to share best practices and experiences. There is pressure on oneself to create your own artistic practices and it can be overwhelming. Recommends that artist- teachers need to be empowered, develop the artistic side of the teacher, create an incentive for them to participate and share. The SA curriculum must consider the reality of the public schools and accommodate different levels of theoretical content.

Drama (DR2)

Arts/Teaching qualifications: B. Dram from Stellenbosch University, Honours in Drama (UCT) currently completing PGCE – Drama & English

Years of Teaching: 15 years

He faced a huge shift in identities, and now is more of a teacher than an artist. The difference for him being a teacher, as opposed to an artist, is that he wants to showcase his talent and his abilities, by sacrificing his knowledge to make the learners look good. He main worry was being considered a failure. He thought that when he finished his studies, he would be a performer, but then realised that in this country, there is no money, and therefore you teach. He often wonders whether he failed at his first dream. He now realises that teaching was his calling, teaching is rewarding. Being an artist in South Africa is tough: there is no union; no safety net;

no money; no protection. Teaching has informed his professional practice to; he understands what works and what is going on with younger audiences and what they want. He also brings his professional practice knowledge into his classroom, by informing learners of the real- world values they need to survive.

He talks about the non- negotiable timetable a school setting makes, making it 'all consuming', 'emptying the vessel of creativity'. He finds that when he has finished a job, he is inspired, and goes to school to show off this new information and material with so much excitement, keeping him relevant. His way to stay connected is by being kind inside the industry, having conversations, going out to watch works, going to exhibitions and network with the people of Cape Town.

He believes artists should be trained as teachers, so that they are informed to what goes into teaching, if their artist ' dream' does not materialise. He has seen many artists become teachers, leaving so quickly, because they ' feel drained, and that 'their lives have been sucked out of them'. Teaching cannot be faked.

He is able to keep his learners engaged from the time they enter his class until the time they leave, as he can speak with authority, as a master, with passion, about his subject.

Recommends that artist- teachers are allowed sabbaticals and given the space to work beyond the classroom stage and make way for reciprocal partnerships because it brings value to one's teaching.

Artist- teachers should be prepared in teaching multiple levels through more teaching practice experiences.

Appendix 8 – Visual diagram of themes and subthemes

