Becoming participatory artists, researchers and teachers: my living theory of Art Education

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DECLARATION

I the undersigned, hereby declare that the work contained in this dissertation / thesis is my own original work and that I have not previously submitted either in its entirety or part hereof at any university for a degree.

Gretchen Merna Meyer

Signature

Date: 20 November 2018

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The divine Spirit who gave me insight into matters of the heart and strength to fulfil my dream.

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ABSTRACT

In this thesis, I present my living theory of professional development in art education. Drawing on my own and student's knowledge and experiences, I offer a professional framework to guide novice art teachers to position themselves as leaders in schools and the broader society. As an art lecturer in higher education, I conducted this research because I am concerned about the state of art education in South Africa. I addressed my three concerns in this study, namely i) the lack of status accorded to the subject and consequently to the art teacher's role, ii) the fact that art is marginalised, undervalued and mostly reserved for the talented few, and iii) the fact that art is taught in isolation removed from the social realities of learners' contexts.

These concerns urged me to take action and set me on a path to change my teaching and learning career practices. My aim was to develop a professional framework for art teachers which defines the roles and socially engaged practices that answer the question; *How can I better prepare art education students to become participatory artists, researchers and teachers (P)ART?*

Drawing on Thornton's ART theory and Helguera's notion of socially engaged art, I engaged in four cycles of action and reflection, generating evidence of my learning from student assignments, visual artefacts and reflections. This learning journey enabled me to develop a pedagogical framework which empowered me to teach prospective art teachers to become leaders in schools who are able to restore the status of art education through interdisciplinary and socially engaged practices.

The model developed from this learning represents my living theory of art education and explains how students can be developed as participatory artists, researchers and teachers. This '(P)ART'-praxis, can also help to prioritise professional development as a main focus to steer teaching across inter- and trans-disciplinary borders towards an open, inclusive and creative educational landscape in 21st century teaching and learning practices.

Keywords

action research, artist, researcher and teacher (ART), living theory, participatory artist researcher teacher (P)ART, pre-service art teachers, professional development and framework, self-reliant, socially engaged art (SEA), transdisciplinary pedagogy, transformation

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CHAPTER 1: INTRODUCTION

Figure 1: **Paul Gauguin. *WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING?* 1897. Oil on canvas. Museum of Fine Arts, Boston, US.**

1.1 Orientation

Many roles are ascribed to the teacher in the development of professional identity. Acknowledging these 'roles and their applied competences' for the first time in 1998, the South African Norms and Standards for Educators (DoE, 2000) proposed seven roles which should inform the exit level qualifications of teachers. Subject to norms (applied competences) and standards (qualifications) the policy ultimately requires that the roles are operationalised to integrate theory and practice in appropriate and contextual ways. The roles determine the kind of practices that higher education providers should offer pre-service teachers to embed in their professional training (DoE, 2000:13-14). The roles are:

- Learning mediator
- Interpreter and designer of learning programmes and materials
- Leader, administrator and manager
- Scholar, researcher and lifelong learner
- Community, citizenship and pastoral model
- Assessor
- Subject/ discipline/ phase specialist

From my experience as a lecturer in Visual and Creative Arts education and working in socially engaged environments, I could add to the list of generic roles suggested above, for example self-reflective practitioner who interrogates socially constructed assumptions and who values equitable learning opportunities; and moderator who mediates between different cultures to reach negotiated consensus (Meyer & Wood, 2017). However, it is ultimately individuals' personal experiences, shaped by values and attitudes which influence how they see themselves as teachers and ultimately determine the kind of teachers they become (Beauchamp & Thomas, 2009; Stenberg, 2010). In line with action research theorists, I combine this singular notion (the role of the teacher) with a participatory epistemology, emphasising the anthropological interconnectedness of human life as a natural dimension which connects humans and non-humans, (Wicks *et al.*, 2013[2]), and with a moral imperative that emphasises participatory action research (Fals-Borda, 1988). My moral 'urge' stems from a strong disciplinary art educational orientation which changed to a more contextualised and trans-disciplinary role as I began to regard the integrity of knowledge generation (who creates it and for whom?) at universities as a shared and participatory process (Levin & Greenwood, 2008), co-created by lecturers and students in various learning contexts. My research focuses on how to go beyond 'I' centered knowledge to an 'our' orientated understanding of knowledge acquisition (Zuber-Skerritt, 2011).

The lack of leadership in South African classrooms and its spiralling effects on our education system necessitates a re-thinking of the roles which the educator plays (Davids & Waghid, 2016). This is important since the way in which teachers interpret their roles and embody their professional identities affect their wellbeing and effectiveness (Sammons *et al.*, 2007), resilience and efficacy (Gu & Day, 2007), innovation and professional development (Beijaard *et al.*, 2000), decision-making abilities (Beijaard *et al.*, 2004) and, critically, in a time of student protests and calls for transformation (Naicker, 2016), the ability and willingness to cope with educational change (Beijaard *et al.*, 2000).

[2] When three or more authors are referred to, the use of *et al*. is used from the first instance, as required by the NWU Harvard referencing style.

The Policy on the Minimum Requirements for Teacher Education Qualifications (DHET, 2011:6-7) calls for teacher development programmes which recognise the aforementioned seven teacher roles and to develop competencies:

> '…to address the critical challenges facing education in South Africa today – especially the poor content and conceptual knowledge found amongst teachers, as well as the legacies of apartheid, by incorporating situational and contextual elements that assist teachers in developing competences that enable them to deal with diversity and transformation, brings the importance of inter-connections between different types of knowledge and practices into the foreground, as well as the ability of teachers to draw reflexively from integrated and applied knowledge, so as to work flexibly and effectively in a variety of contexts'.

For the last decade a greater sense of awareness of teacher professional development and identity formation in art education has been deliberated by scholars worldwide (Daichendt, 2010; Eisner, 2001; Hickman & Brens, 2015; Springgay *et al.*, 2008), requiring new thinking about the fluidity of the roles which define the multifaceted nature of the art teacher's work as a professional (Thornton, 2013). Studies, using A/r/t/ography and auto-ethnography, have been conducted to address the intersection of identities through personal and cultural journeys (Ellis & Bochner, 2000; Springgay *et al.*, 2008; Sullivan, 2010), but understanding professional identity from a cognitive psychological and sociological perspective to determine people's perspectives of who they are and who they want to become (Beijaard, 2006) needs to be investigated.

Professional identity requires both introspective inquiry into personal beliefs (Pfeiler-Wunder *et al.*, 2017), and a social reality shared by others, since this identity is connected to both our inner beliefs and the roles we fulfil in educational institutions. In other words, both internal and external aspects are recurrent in the evolvement of a teacher's identity (Bukor, 2011), and relies on both person and context (Beijaard *et al.*, 2004). I thus integrate my personal experiences and values (being *in* the world) with my professional roles (becoming *part of* the world) to establish a strong professional identity (self-image, self-efficacy, and embedded values) to give agency to my professional role (as artist, researcher and teacher) and to become a professionally engaged citizen in society (Trede *et al.*, 2012).

The starting point of this study and my *first concern* is therefore the status of art and the role of the art teacher. As an art teacher I realise that art occupies a low status in schools mainly because it is offered as a specialised subject which is not connected with the holistic education of the child. In contrast, I believe that art can be used as a medium for engaging learners with socially relevant

issues across disciplines and subjects, and that art teachers need to become leaders and engage with others both in and outside the school community.

To address my concern and to better prepare pre-service art education teachers to recognise their professional positions, to understand 'diversity and transformation', and to embed their knowledge 'in a variety of contexts' (DHET, 2011:7), I needed to improve my understanding of my own role and teaching practices. As subject specialist, I am tasked to uphold aesthetic standards in classroom teaching (Eisner, 1972; Freedman, 2003; Greene, 2001; Kleiner, 2016), but during the course of my professional practice I have come to realise that I needed to do more; I needed to re-position myself, assert my professional role and work outside the confines of studio teaching and lecture halls to become more transformational (Osman & Petersen, 2013; Pringle, 2002). I realised that my experience of working in socially engaged (Helguera, 2011) and interactive ways and of using art-based practices as mediating tool during creative processes could potentially give students more agency and opportunities to learn from real-life experiences such as taking risks and managing failures (Hickman & Brens, 2015; Meyer & Wood, 2017).

Many roles are ascribed to the art teacher, but I regard ART theory (the abbreviated term for **a**rtist, **r**esearcher and **t**eacher) as the best definition of my role as art educator because it frames the three essential roles through which 'new skills, theories and practices [could] influence the development of art education practice and knowledge' (Thornton, 2013:10). I identify with the ART roles since these positions, known as the ART nexus, not only lend themselves to 'being within' one practice, but also allow a flow of information between the three domains of knowledge, teaching and learning, research, and community engagement (Bennett *et al.*, 2010:2). It could be argued that the artist, researcher and teacher positions have three different agencies which function differently and are too complex to include under one umbrella. However, in my experience, if used in a flexible and integrated way, the three positions complement each other, lead to the construction of new knowledge, and assist in the formation of identities which can help one to discover new ways of 'being and becoming' (Marquez, 2006; Théberge, 2007). I could have focused on the artist-teacher's roles of creating and teaching only (Anderson, 1981; Daichendt, 2010; Springgay *et al.*, 2008; Thornton, 2013; Zwirn, 2002), and left the 'research' part out of the equation, but being engaged in the enriching experience of research, and starting to benchmark my practices within the Scholarship of Teaching and Learning (SoTL), I consider the research component as integral to the development of both artist and teacher roles, as, in action research terms, it improves teaching and promotes rigour because it is 'supported by propositional learning theories and [is] a systematic process of planning, acting and evaluation, validated by peer review before it is put into the public domain' (Zuber-Skerritt *et al.*, 2015:71).

In fact, the development of new theories, emerging practices and process activities have become part of the academic's professional role (Ryan & Tilbury, 2013), and I also value the qualities found in the artist, researcher and teacher (ART) roles which resonate with my ontological values of *creativity, connectedness* and *care* and relate to my artistic, scholarly and pedagogical roles.

Moreover, the term 'artist-teacher' can be broadly understood as a mutual relationship found both in the development of the *art* of making and acquiring creative knowledge, and the *artistry* or skill of the art teacher as subject specialist (Thornton, 2013:27). As an *artist* I place high value on my creative and expressive abilities, and I work towards finding my own signature and style in art. I share with other artists the common role of making art, using different mediums such as drawing, painting, sculpture, photography and digital technology to convey meaning. Through these mediums I gain a sense of self informed by my background and other life influences (Beauchamp & Thomas, 2009).

Participatory art-making however implies a mind shift from working in personal and perhaps insular ways to working in collaborative and socially engaged ways (Helguera, 2011). Becoming more integrated as an artist-teacher with social contexts is a priority to me since I recognise the binaries in debates about the juggling of the individual versus the social character of the artist / teacher in education (Daichendt, 2010; Day, 1986; Lowe, 1958; Thornton, 2013; Zwirn, 2002). This is challenge which I notice students also encounter; making art on their own and in autonomous ways versus sharing their knowledge and skills with others. I constantly juggle 'two fires' in me, one as an artist who needs to feed her own aesthetic creative values and the other as a pedagogue who needs to share aesthetic experiences with students and to set subject-discipline standards for their teacher training qualifications. My ontological values are constantly weighed against the level of creativity that I try to maintain since I regard the 'inner' world of intrinsic feelings and imagination essential components in the art-making process (Hickman, 2010). Becoming a participatory artist and subject specialist thus implies that I also extend these two practices (artist-teacher) outside classroom environments to other sites of learning which holds more relevance to others and their contexts.

As a self-directed *researcher* and 'reflective practitioner' (Hall, 2010:108) in art education, I am aware of my own and students' learning since I constantly reflect on my own art experiences and theorise my practice (Hickman & Brens, 2015; Kolb & Kolb, 2005; Kolb, 1984), through action research processes, observing, thinking, acting and reflecting (Stringer, 2014). I use action research methodologies to support my teaching and learning practices to help me evaluate my practices, work collaboratively, revise curricula, improve my professional teaching, and develop

policy (Pine, 2009). Research helps me to mediate, assess and design new learning pedagogies. In addition, incorporating scholarly practices in art education meets the Education Department's minimum requirements; to draw reflexively from integrated and applied knowledge and to help to close the gap between theory and practice by bringing the 'outside world' closer to students (Duncan & Taylor, 2012:vii). Adding research to my artist / teacher position also moves me closer to the participatory and ethical values of 'equality, emancipation and caring' (Taggart & Wilson, 2005:5), as I constantly interrogate my own socially constructed assumptions about the experiences that have transformed my own learning (Mezirow, 1991).

My teaching objectives are to share my knowledge and the models which I use with the students so that they can familiarise themselves with praxis-based training. Art students are accustomed to self-directed learning since their training involves creative problem solving through a process of idea formation, sketching, final artwork applications and reflective writing (Sullivan, 2010; Weber, 2008). These practices are however conducted mainly in classroom settings and in rather insular and individualistic ways. I argue that in order to become participatory researchers grounded in the participative interdependent ecology of life (Fricke, 1983), common issues could still be addressed in autonomous ways but collaboratively researched and shared, so that a collective agency based on shared knowledge and skills which promote self-efficacy, competency and accountability can be established. Creating platforms for participatory engagements ultimately results in taking responsibility and ownership for one's own practices (Meyer & Wood, 2017). In practice, transforming an 'I' centered approach to a more 'our' orientation (Zuber-Skerritt, 2015), has enabled me to move closer to my value of connectedness and has strengthened my understanding of a Mode 2 trans-disciplinary community engagement which supports participatory and engaged scholarship (Boyer, 1996; Kraak, 2000). In my view, connecting students to the world 'out there' is integral to the art teacher's professional development.

As a *teacher* of art, I am acquainted with the pedagogical demands of the subject, the assessment aspects, and the development of pre-service art teachers in various contexts. Some art teacher roles overlap with researcher roles; acting as a mediator to the diverse needs of students, researching and designing appropriate learning materials and assessment strategies, and showing leadership skills in managing learning in classrooms (Shreeve & Sims, 2012). My concern with the teacher role is located in the many responsibilities that young novice teachers need to 'take on' when setting out on their career paths. I postulate that if students have not been exposed to the pivotal roles required of art educators and if participatory and socially engaged opportunities beyond classroom experiences are not embedded in teacher development programmes, they can easily become trapped into classroom teaching dislocated from the social

environments which in effect counters the education policy requirements to 'develop competencies that enable teachers to deal with diversity and transformation'. In my opinion, becoming a participatory teacher implies having a transformed teaching style not limited to classroom-based teaching but adaptable to various contexts and learning environments. Pre-service teachers need to realise the 'importance of inter-connections between different types of knowledge and practices' to strengthen participatory pedagogies and take care of communal partnerships (DHET, 2015:9).

Pre-service teachers thus need to re-consider their professional agendas and the roles they need to play to 'work flexibly and effectively in a variety of contexts' (DHET, 2011:7). The current literature indicates that novice art teachers are encouraged to establish their own identities to help them understand their roles and positions in society while they are also required to recognise 'how to be, how to act and how to understand' their professional practices (Beauchamp & Thomas, 2009:178). Hickman en Brens (2015) suggest that they should (i) position themselves within a particular theoretical framework to guide them when making decisions about the kinds of lessons to be taught, (ii) articulate their personal positions with regard to fundamental values that could help with their teaching and development as professionals and (iii) reflect on their own teaching and learning practices.

Pedagogically speaking, novice teachers have much to manage: 'teaching theories, practices, behaviour management, promotion of learner knowledge and content awareness' (Hickman & Brens, 2015:9). Creative Arts teachers in South Africa often face additional professional challenges, namely working in congested classrooms with limited creative and functional art resources, with little time allocated to creative arts practices, and a general attitude encapsulated in a fellow teacher colleagues' remark that 'art is not taken seriously in our schools' (Mathikithela, 2016). These claims are reiterated in the reflections gained from students attending work integrated learning (WIL) programmes between 2013 – 2016, and support my claim that the lack of a positional stance and role models in art education set the tone for ineffective young novice teachers entering professional careers (Probine, 2014).

It should be clear that my ontological responsibility towards my own professional development as a participatory ART educator is directly linked to my *second concern* which revolves around the fact that art is perceived as a specialised subject reserved for the talented few. Although art has become more accessible to all after post-democratic South Africa, only a handful of learners continues with the subject in the senior, further education training (FET) school phase. Art is mostly taught to the talented few because art teachers do not realise the potential of art as a

medium for engaging learners across disciplines with aesthetics and social issues relevant to learners' lives.

Becoming aware of their key roles and taking a positional stance is important for pre-service art students. I argue that unless pre-service art teachers define their professional roles and work in socially engaged ways, they will find it difficult to perform as professionals who are able to manage artistic and personal creativity, work in scholarly and engaged ways, and extend their pedagogical responsibilities effectively into the public domain. In my experience, we need more clearly defined and tailor-made roles with which art student-teachers can identify in order to know '*WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING*? (Quoting a painting title written in capitals on a canvas by the artist Gauguin) (Gauguin, 1897) (see Figure 1 p.1). My alignment with the views of Thornton's ART theory (2013) serves as creative approach to emphasise the roles and practices of the art professional's desire to 'make, research and teach art' (Thornton, 2013:10). I therefore started to espouse the importance of these roles to the students and assisted them in understanding the value inherent in each practice. I value 'caring' (Noddings, 2004) as a core value of the art teacher's role, not only in relation to the teacher and learner relationships with each other (Nakagawa, 2000), but also in the community at large (Helguera 2011).

Many variables are at play in diverse learning environments which I argue, are difficult for a novice art teacher to grasp and put into practice in the 'real world'. Hickman and Brens (2015:9-20) suggest that novice teachers should incorporate past experiences into the classroom while also attempting to establish themselves as individuals within a larger community of practitioners. My *third concern* then is about the opportunities offered to pre-service art teachers to become more participatory and socially engaged in higher education. I share the concerns of Wood (2012) who claims that allowing students to exit campus with little exposure to participatory pedagogies in diverse and inclusive learning environments adds to the fragmentary character of educational content knowledge, lack of competencies and soft skills such as empathetic understanding for each other's diversities, shared responsibilities, and social justice. We cannot afford to train art teachers solely for the art class and expect them to handle change and transformation in different educational environments as professionals.

As tertiary educators, we have to take responsibility for equipping pre-service teachers with the knowledge and skills they need. Providing them, as is currently the case, with only theoretical and content-based knowledge in work integrated learning (WIL) programmes is not enough; they also need to embed their teaching practices in participatory ways in diverse learning environments to establish professional identities which answer the questions: 'Who am I?' 'What are my roles as

art teacher?' and 'How can I become an effective and transformational art teacher?' I argue that unless tertiary students are familiarised with the pivotal roles they play in schools and broader society, their practices will metaphorically remain a 'one-vantage-point composition', predictable and safe but lacking in dynamic, multiple perspectives to effect change and transformation. Sadly, the rippling effect based on the lack of dynamic creative processes and leadership initiatives in schools contributes to the 'art-unconscious' society we currently experience.

1.2 My central concern and challenge

Apart from 'open-ended questions' regarding artist-teacher identities (Hickman & Brens, 2015), the literature does not empirically show *how* pre-service art teachers can position themselves in their professional roles and *how* they can become more participatory and socially engaged teachers and leaders in interdisciplinary learning environments (Helguera, 2011). These questions bring me closer to my central concern, namely if pre-service art teachers are required to become engaged citizens described in the South African education policy statement (DHET, 2011), and if engaging with diverse and marginalised communities is recognised as the core business of universities (North-West University, 2016), then new ways of becoming part of the broader educational landscape need to be addressed. 'Becoming' in the sense of being *in* the world (positioning yourself as artist, researcher and teacher) and becoming part *of* the world (engaging in participatory ways as an artist, researcher and teacher with the broader community) as a responsible professional in art education is both important and necessary.

Evidence exists which points to the value of participatory engagements for mutual learning between students and communities in service-learning projects (Costandius, 2012; Meyer & Wood, 2016; Van Schalkwyk & Erasmus, 2011), but amalgamating the ART roles into a participatory ART theory based on grounded empirical evidence so that art educators can become participatory artists, researchers and teachers who are (P)ART of different learning contexts, requires more clarification. This challenge directs the purpose of my study.

1.3 Purpose of the study

The purpose of this study was to explore the epistemology of my own practices as art educator in constitutive roles of artist, researcher and teacher to create a living theory (Whitehead 2012) of art education. I conducted the research in an attempt to improve my own understanding of my professional development in art education practices which entailed working in participatory ways in diverse learning environments. Based on my experience in all three core areas; teaching and learning, research, and community engagement, my aim was to guide pre-service art students in

understanding their roles as artists, researchers and teachers (ART) and to create opportunities for them to apply their learning in participatory ways and in various learning environments.

1.4 Key concepts

1.4.1 Action leader

In this context action leadership refers to a person who is an active agent of change, and who takes initiative and responsibility to accomplish educational objectives (Zuber-Skerritt, 2011). It is a person with transactional abilities who can mediate positions in a team in democratic and participatory ways, and who has a 'motivational vision of transformation collectively shared' (Duncan & Taylor, 2012:103). In this context I aim to become an action leader who position herself as a participatory artist, researcher and teacher ((P)ART) and who acts confidently in transparent, moral and ethical ways. Developing students as action leaders is the ultimate professional accomplishment for an educator who can usefully distinguish between first/second/third person practices, embraces self-inquiry into subject knowledge in informed and scholarly ways, and shares acquired knowledge in diverse workplaces (Bryant, 1994).

1.4.2 Participatory pedagogical practices

In this study participatory practices refer to empowering learning sites that create democratic forms of knowledge through action, and the mobilisation of groups of people who work together in evolutionary ways to critically reflect on their own learning (Springgay *et al.*, 2008). More specifically, according to Helguera (2011), participatory engagement with arts-based practices involves different levels of participation, namely nominal, directive, creative and collaborative. Although the voices of all participants are paramount in participatory action research studies, I focused more on the learning of the pre-service art teachers and did not make a study of the schoolchildren's learning; their voices were nevertheless heard throughout the process and considered in the students' critical reflections after each engagement.

1.5 Research questions

The overarching research question guiding my study was:

How can I better prepare art education students to become participatory artists, researchers and teachers (P)ART)?

I organised the study in four cycles with the following sub-questions underpinning each cycle:

Cycle 1 addressed the conceptual conundrum of my role as artist, researcher and teacher (ART) and my changed ontological, epistemological and methodological values of becoming a more participatory art educator, asking the question:

(i) How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher?

As I critically reflected on the lessons learned during the processes of becoming a participatory artist, researcher and teacher, I shared my knowledge with the art students to establish, in **Cycle 2,** how the students see themselves as art educators and how they relate to their roles as artists, researchers and teachers to answer the next question, namely:

(ii) How can I guide pre-service art teachers to see themselves as artists, researchers and teachers?

Once the students formed an understanding of their interrelated roles as artists, researchers and teachers, I proceeded to **Cycle 3** with the following question:

(iii) How can I influence pre-service art education students to become leaders in their learning environments by adopting more socially engaged practices?

The evidence that emerged from these questions led to my final claim to knowledge presented and validated in **Cycle 4** which asked the question:

(iv) How can I use my learning from the three previous cycles of action and reflection to generate a grounded theory about the development of a professional framework for pre-service art teachers?

1.6 Paradigms that I adopt as my framework

I conducted a living theory of my professional practices seeking to understand and transform the world in which I live and work (Whitehead, 2012). My 'living life as inquiry' (Marshall, 1999:155) is informed by a critical action research paradigm which aligns with my views of transformational professional development. I am thus attempting to change my own practices while simultaneously studying them (Pine, 2009). It is, however, complex to clearly distinguish 'philosophical and political influences from intellectual and spiritual influences as well as from the experiences,

practices and relationships in which many of those influences are embedded' (Wicks *et al.*, 2008:17). The idea that 'living life matters' (Wicks *et al.*, 2008:20), and that social progress and understanding could be obtained through the infusion of theories and practice, scholarship and activism, and numerous perspectives and life experiences intimately tied to a particular context, place, time and life history (Chambers, 1997; Dick, 2004; Fals-Borda, 1988; Torbert, 1981), framed my critical orientation and also refined my inquiry into effective practices.

Since I examined my role as ART educator and addressed issues around power relations, identity and personal / student development, my research has political and emancipatory agency (Bourdieu, 1984; Foucault, 2000; Freire, 1972; Gamson, 1992), which I attempted to embed in a caring and humanist pedagogy while trying to make meaning of '*WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING*?" (Gauguin, 1897). I also grounded my theories in a participatory, interdependent ecology of life (Fricke, 1983), acknowledging the philosophy of process and hope (Bloch & Plaice, 1995) along with a spiritual view which sees people as partners in creation in an ongoing process of making (Friedman, 2008).

The level of participation that I intended to obtain with this research goes beyond egocentrism and ethnocentrism to build new forms of relationships with students in connected and interrelated ways (Kincheloe & McLaren, 2002). I moved my own 'I' centered knowledge to an 'our' oriented understanding of a complex world (Zuber-Skerritt, 2011). Following a critical and socially engaged paradigm, I also tried to move beyond the contemplative realm of self and only thinking interpretively, which Giroux (1983) views as defeatist and failing to inform transformative practices, to a more concrete form of social engagement with others (Capra, 1996; Fals-Borda, 1988; Freire, 1985; Freire, 1998; Helguera, 2011). Using 'known practices' I developed an epistemology of practice grounded in these theories (Glaser & Strauss, 2009), as I imagined a more democratic, humane and participatory engagement in professional development programmes. Thus, two main theories, namely the artist, researcher teacher (ART) theory (Thornton, 2013), and the socially engaged art (SEA) theory (Helguera, 2011) informed my action research practices and fostered the definition of professional identities and roles. Epistemologically, these theories synergise with my values of creativity, connectedness and care.

1.7 Research methodology

Inquiring into my own practices, I acknowledged the complexity of researching the relationship between individuals and their contexts, since metaphorically speaking, no portrait can be exactly repeated, or no social study can be replicated.

1.8 Research design

The focus of this study was to understand how my professional and participatory art-based pedagogies could influence my teaching and learning practices. I therefore used a cyclical action research design process of thinking, acting and reflecting (Mertler, 2015; Stringer, 2014), grounding my knowledge in critical reflection of my actions (Schön, 1983). The design was recursive and comprised four phases with eleven iterative cycles to gain in-depth knowledge and insight into my professional practices (Zuber-Skerritt, 2011). In these four phases, I (i) critically reflected on my own praxis as a participatory artist, researcher and teacher, (ii) used my learning to help pre-service art teachers develop their own professional roles as artists, researchers and teachers, (iii) created opportunities to encourage participatory and social engagement; opportunities to become action leaders in diverse contexts and (iv) drew on reflections of my own learning and understanding of a participatory ART praxis to create a grounded theory for developing professional identity and defining roles in the professional training and development of pre-service art teachers.

I explored my own practices through observations, dialogue, creative processes, activities, reflective notes and organised events. Action research resonates with my ontological beliefs, not only because it is 'done in the company of other people' (McNiff, 2010:5) in a generative and hands-on manner, but also because it reinforces personal values. I anchored my values of *creativity*, *connectedness* and *care* to the artist, researcher and teacher roles. My learning was also supported by pre-service art teachers' assignments gathered during the action research process.

1.9 Research approach

Founded in a qualitative and critical pragmatic paradigm (Kincheloe, 2005), data was generated through an action research processes and analysed using inductive and deductive reasoning. Inductive reasoning starts from the bottom up; from observations and reflective notes and generates a broader theory. Deductive reasoning works from the more general to the specific in a 'top-down' manner; narrowing the broader theory down to a more specific hypothesis *through observation.* I thus looked at my own practices inductively, in a critical and self-reflective way, and validated my perceptions and themes against the reflective insights of the students. Once the themes were established, I deductively assessed the data to determine if more evidence was needed to support the themes, in which case additional information would have been gathered (Creswell, 2014).

Since my approach was qualitative and participatory, I sustained engagement with the participants and considered strategic, ethical, and personal issues reflexively during the process (Locke *et al.*, 2014), keeping my biases, values and personal background in mind (Creswell, 2014). I also carefully considered the setting, the participants, and the evolving research process (Miles & Huberman, 1994) measured against my values of creativity, connectedness and care.

1.9.1 Site and participant recruitment

Since this was a self-reflective form of action research (McNiff, 2010), I inquired about my own practices as Creative Arts lecturer, and drew from the Senior and Further Educational Training (FET) phase pre-service art students' visual narratives, critical reflections, drawings and posters which were done as part of their semester course work. The research was conducted during the students' final two years of teacher training to help them establish a professional framework that could guide them in their future teaching careers.

I engaged with students in- and outside classroom areas. During the second cycle of the study, twenty-five fourth year Senior phase and FET phase pre-service art teachers who took Creative Arts and Visual Art education modules (ARTD 411 & LAAD 411), established their ART roles during normal contact sessions. Students were conveniently selected as the activities form part of their professional development course module. Their ages ranged from twenty to twenty-two years, they were mostly females, culturally mixed, spoke either Afrikaans, English or SeSotho/SeTswana, and came from middle-class to poor backgrounds. They possessed artistic skills and had been exposed to school-based teaching through work-integrated learning programmes (WIL).

In the third Cycle of the study, the pre-service art students engaged with learners from a nearby children's home. They had no prior experience of socially engaged projects with children from multi-cultural backgrounds; fifteen children of mixed race, both males and females between 14 and 16 years of age who spoke mostly Afrikaans but understood both Afrikaans and English. We decided to meet at the university as it was convenient for the students who had to fit a busy academic programme in a six-week timeframe. Management from the children's home, allowed the children to be involved with skills-based activities and offered transportation for the children to the university campus. The first session was held at the university's botanical gardens, the second and third sessions in the vicinity of the arts and crafts studio, and the last session was presented as a small-scale exhibition event on the premises of the children's home. The sessions included i) relationship-building, ii) vision-planning and design, iii) skills application, iv) celebration and exhibition, and v) reflection and evaluation of leadership roles. I incorporated all the students'

assignments of the different phases in my research in order to generate thick and rich data and triangulated these with open-ended discussions at the end of each cycle (Ellingson, 2009). This helped me to adjust the research agenda according to the suggestions of the students, re-affirmed the qualitative findings, and grounded my studies in greater depth (Bernard, 2013; Creswell, 2013).

1.9.2 Data generation and analysis

Reflecting on my past and current practices, qualitative data generation methods were employed (Ebersöhn *et al.*, 2014). My observations and reflections were measured against the critical reflections of the students (Flewitt *et al.*, 2014) which were gathered during the contact sessions between myself and them over a six-cycle period. Different data documentation methods were used as evidence to serve as 'agents of insight' (Lewin, 1948:60) including evidence drawn from my own experiences as an art educator archived as reflective notes and data generated during the students' course work, visual mind-mapping and planning sessions, visual sourcebooks with drawings, designs, and reflective notes (Sullivan, 2010; Weber, 2008), art-based artefacts (Emmison *et al.*, 2012), and exhibition event happenings (Noffke & Somekh, 2009), documented as photographs and critical reflective notes.

I analysed the data systematically by reducing the information and organising it into themes and sub-themes (Braun & Clarke, 2006; Mertler, 2015). The students presented narratives of their visual presentations and explained the metaphors. I analysed the data inductively by coding it through the lens of my concerns plus ART and SEA theories. I related the findings of the students to my own observations and reflective notes to gain a better understanding of how they became participatory artists, researchers and teachers.

1.10 Measures to ensure trustworthiness

To validate the reliability of my 'I-enquiry' as a legitimate form of knowing, making my tacit knowledge explicit, I authenticated my inquiry by asking questions such as 'What is validated? Who validates? and How do we validate?' (McNiff & Whitehead, 2002:102). I validated my personal knowledge by understanding my inquiry at a cognitive level and used it to benefit the pre-service art teachers by living my values in practice. I thus weighed my research against my ontological values of creativity, connectedness and care. I applied the three C's when I explored my practices as an artist (creativity), a researcher (connectedness), and a teacher (care), and evaluated my roles as ART educator. For instance, I interrogated how innovative and original I was as an artist and subject specialist, how connected I was as a researcher and teacher to social

issues, and to what extent I addressed and took care of students in- and outside classroom environments. I engaged in dialogical processes to reach 'shared understanding' between the students whom I teach and myself, judging the legitimacy of my living theory by asking: Is the research *true, comprehensible, authentic* and *appropriate* to the situation? (Habermas 1984). By providing good reasons for my actions, I aimed to be comprehensible in this study, since 'comprehensibility can be seen as a basis for validity claims' (Goldkuhl, 2000:4). I engaged both linguistically and visually with the pre-service art teachers and used words and expressions in a way that ensured that my language was fundamentally connected to the domains of the 'cognitive, interactive and the expressive realities of the participants' (Goldkuhl, 2000; Habermas, 1984:329).

As a stringent critic of my own practices, I also employed *self-validation* which underlies own thinking and takes into account agonistic pluralism, meaning that I strived to find consensus through democratic participation by recognising potential social conflict in gender, class and race relations (Colaguori, 2012). I honoured the rights and opinions of others (Gray, 1998; Gray, 2007), and invited honest feedback, advice and criticism from *validation groups* such as critical art education colleagues, fellow action researchers, student participants and art colleagues at academic conferences (McNiff & Whitehead, 2002:106). To answer the *how to?* question of my self-study, I used action research strategies; critically reflecting on the process, I worked in collaborative ways with the students, accommodated multiple viewpoints, and showed how theory could be embedded in practice (Winter, 1989:43-65). The process of validation was also linked to my own commitment to 'an authentic representation of a life lived in an educational way' (McNiff, & Whitehead, 2002:108).

Complementing my participatory pedagogical approach, I used the validity criteria of Herr en Anderson (2014). *Democratic validity* ensured that my claims to knowledge were substantiated by co-constructed knowledge collectively generated by the students and myself. *Process validity* applied during my contact with the students which meant that clear guidelines were provided to ensure that they exercised mutual respect for each other's contributions during their engagements in different disciplines. In the end, *catalytic validity* warranted that the knowledge gained from the research process would be communicated to higher education programmes to inform its significance as a possible framework for art education practices. I aimed to attain credibility, quality, and workability in my self-inquiry as affirmation of my commitment to authentic living standards and truth.

1.11 Ethical considerations

I included my living epistemological standards of judgement by maintaining good ethical practices to validate the evidence and test the credibility of my claims (Whitehead & McNiff, 2006) I avoided what Polanyi (1959:256) described as 'futile authorization of my own authority', by honouring transparent and informed conduct during the process. The manner in which I conducted my research and practice complied with the university's ethical codes of practice. This conduct embraced respect during the research processes with informed and ongoing consent, protecting the welfare and privacy of the participants, and treating everybody with fairness and equity (Chevalier & Buckles, 2013; Manzo & Brightbill, 2007). Informed consent, explained by a colleague from my subject group (Creswell & Clark, 2011; Davies, 2008; Struwig *et al.*, 2001), was obtained from the students. The consent letter provided information about the objectives of the research and requested permission to view the students' visual diaries, sketches, artefacts and reflective notes for further analysis. Since the activities constituted normal coursework expected from all students, including the exhibition of artworks, no ethical considerations outside of normal teaching conduct as stipulated by the South African Council for Educators (SACE) were required. The students' privacy was protected (Emmison *et al.*, 2012), and anonymity assured, allocating codes to their names. No discomfort with the execution of the work was experienced since we examined our art teaching roles in an open and non-threatening way, allowing for free expression and interpretation of the themes. My role as researcher was to ensure that institutional standards were met and that sensitive care of creative outputs and respectful conduct between the different groups of participants prevailed throughout the research inquiry.

1.12 Potential significance of the research

With this study of my living praxis, I attempted to improve my understanding of my own professional identity and the development of my role as art educator to establish a professional framework that could better prepare pre-service art education teachers to become participatory artists, researchers and teachers (P)ART, who could work inclusively as leaders in diverse learning environments.

1.12.1 For my practice

I now understand the roles of the art educator as I improved the quality of my teaching and learning experience with my students through critical reflections on the action research process. My values of creativity, connectedness and care became the living standards of judgement that I used to make sense of and explain my professional development (Whitehead, 2017). In

researching the professional identity and roles of the art educator, I believed that I positioned the art teacher as an important role player by clarifying my own professional potential to improve my teaching and learning practices with respect to pre-service art teachers. Sharing my knowledge and experience with students, I enhanced the value placed on their professional identities and roles. I developed my own living theory grounded in participatory and socially engaged practices answering the how to question. Becoming a practising, participatory artist, researcher and teacher (P)ART, enabled me to develop a professional framework to model students as dynamic and praxis-orientated leaders in art education. This could impact positively on the status of art teaching.

1.12.2 For curriculum development

I conveyed my findings to all the validation groups including my colleagues. The students became engaged scholars demonstrating skilful engagement during two cycles of action research. The learning platforms in Cycle 3 introduced students to a variety of pedagogical strategies, including informal conversations, group interactions and collaborative teamwork. The participatory strategies related to professional development and service-learning modules are absorbed in new BEd course curriculum programmes. By demonstrating the methodological models which I used in a hands-on and practical way, the students tapped into their own resources and became engaged scholars.

They became skilled and worked flexibly with numerous arts-based activities that could be applied in their future practices. Drawing from this study, a body of ART learning resources and strategies could be used in tertiary education courses to pollinate other related teaching subjects as well. If the action research models were adopted as a form of professional development on a national scale, teachers' self-perceptions and professional identities could change, which could invigorate and enhance the status of art education in schools and grow social responsibility. The (P)ART professional framework could be a viable option for the Department of Education in supporting professional development since it addresses areas of professional credibility which have been neglected in the past.

1.12.3 In education

I attempted to contribute to new forms of educational research and theory. I generated praxis-based knowledge of my own living theory in the form of a professional framework model. I contributed to a much wider body of knowledge in transforming what the research community understands as legitimate theory. As I intended to influence the quality of professional learning

in- and outside classroom contexts, I have alerted the wider community of researchers in understanding how action research can be used in individual and collective practices. As a participatory ART educator, I have shared my findings in the broader educational contexts at two national and one international conference. Prospects of global longitudinal research are in the pipeline.

1.13 Outline of Chapters

This research thesis followed an article model and comprises an introduction, four articles and a conclusion. The overview, articles, and summary may overlap and repeat some content with regard to the background, ontology, epistemology, methodology and rationale for the students and research project, as these details have to be clarified for the reader in each article. The rest of the thesis is structured as followed:

1.13.1 Chapter 2

Chapter 2 is a compilation of four journal articles. Each article focuses on different aspects of my self-study research.

As per A-rule requirements of the North-West University for the article-based PhD thesis submission:

- *At least one article has to be accepted for publication and proven evidence of submission of the other articles are included.*
- *The journal articles in this thesis (Chapter 2) are formatted in accordance with the editorial prescriptions of the various journals.*
- *The final reference list at the end of this thesis, is formatted in according to the NWU Harvard Style.*

1.13.2 SUMMARY OF ARTICLES: TITLES, AIMS AND QUESTIONS

ARTICLE 1: Rethinking the roles of the art educator as participatory artist, researcher and teacher (P)ART: a South African perspective

Aim: To conceptualise a professional framework for participatory and socially engaged teacher development

(i) How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher?

ARTICLE 2: Fostering a professional framework for pre-service teachers in art education

Aim: To find out how the ART framework enabled students to re-imagine their roles as artists, researchers and teachers

(ii) How can I guide pre-service art teachers to see themselves as artists, researchers and teachers?

ARTICLE 3: Developing socially engaged art teachers: a practitioner self-study approach

Aim: To find out how I could influence pre-service art teachers to position themselves as socially engaged art teachers working in diverse learning environments

(iii) How can I influence pre-service art education students to become leaders in their learning environments by adopting more socially engaged practices?

ARTICLE 4: Participatory artist, researcher and teacher ((P)ART): a living theory of a professional framework for art education

Aim: To develop a grounded theory for art education participatory and engaged professional framework for pre-service art teachers

(iv) How can I use my learning from the three previous cycles of action and reflection to generate a grounded theory about the development of a professional framework for pre-service art teachers?

1.13.3 Chapter 3

Chapter 3 is a consolidation and conclusion of my living theory in which I reflect on the contributions of the study, my learning and change, sustainability, challenges of the research study, and questioned practices for future studies to answer the question: *How can I better prepare art education students to become participatory artists, researchers and teachers (P)ART?* Last, I close with a short epilogue.

1.13.4 Epilogue

I describe coming the full circle; the art of becoming (P)ART. I compare my learning metaphorically with Leonardo da Vinci's world famous *Vitruvian Man* icon. I touch the world by becoming 'other'-centered to fulfil my role as a participatory artist, researcher and teacher (P)ART professional practitioner in art education.

1.14 Summary of Chapter 1

This chapter details my concern about the position and roles of the art educator. It gives an overview of my ontological, epistemological and methodological stance as a 'living' enquirer into my own practices. I mention the generic teacher roles devised by the Minimum Requirements for Teacher Education (2011) and the need for more tailor-made positions in art education. I discuss my concerns about my own and students' professional development, the need to take a positional stance as an action leader in art education, and the need to consider learners' contexts. I also critically engage with the empirical gap in professional frameworks in art education. I explain the background context and ART theories which supported my claims, followed by the central concern and challenge, the purpose of the study, key terms and research questions, the paradigm choices and approach, and the methodological design that I used. I discuss the data documentation and generation methods and explain the ethical measures taken to ensure the validity of the project. The chapter concludes with my learning, contributions to the critical understanding of art education, and the significance of my 'living' inquiry as a grounded theory and professional framework in art education. Chapter 1 also indexes the chapter divisions as articles, together with a summary of each article's aims and questions. Chapter 2 hosts the articles and Chapter 3 concludes with the learning I have drawn from my living theory, its significance, and the challenges which have emerged from this self-study research.

CHAPTER 2: COMPILATION OF FOUR ARTICLES

2.1 Introduction

This chapter's content is made up by four articles. I provide details of the journal where each article was submitted and/or published. Some information related to the background, theories, methodology and ethical considerations are similar in each of the four articles to orientate the reader. Each article is independent and covers an aspect of my learning about a professional framework for pre-service art teachers. I have included evidence of acceptance or submission from the relevant journals with myself as main author and my research supervisor as second author. The references for each article in this chapter are included separately as required by the referencing style guidelines of the four journals. The final composite reference list, after Chapter 3 and before the addenda, contains all the references used during this research project collated in NWU Harvard style. Article 1 has been accepted for publication and Articles 2, 3, and 4 have been submitted at accredited journals and are under review.

Article 1

- Accepted for publication by *International Journal of Education through Art*.
- Article Reference Number: #189 990
- See Addendum A

Articles 2, 3 and 4 are under review in the following journals:

Article Two

- Journal: *Teaching and Teacher Education*
- Article Reference Number: TATE_2018_1523
- See Addendum B

Article Three

- Journal: *Teaching in Higher Education*
- Article Reference Number: CTHE-2018-0490
- See Addendum C

Article Four

- Journal: *Action Research*
- Article Reference Number: ARJ-18-0149
- See Addendum D

Article 1

Rethinking the roles of the art educator as participatory artist, researcher and teacher (P)ART: a South African perspective

Abstract

As an art teacher educator in South Africa, I am concerned about three issues: i) the low status of art as school subject, ii) the restriction of art as a subject for the talented few, and iii) the isolation of art from the lives and social realities of learners. These concerns prompted me to embark on a critical study of my own art didactical practices in teaching professional development to pre-service art teachers. I draw on qualitative data in the form of observations, visuals and reflective notes to present my living theory and positional stance about how such concerns can be addressed to enable students to become transformative, interdisciplinary leaders within schools through embodying the roles of participatory artists, researchers and teachers. The knowledge generated by my self-reflective practitioner enquiry contributes to framing professional development in art education and the vital role that art teachers could play to improve the status of art education as art becomes more recognised as a catalyst for transforming how people think and act in the world.

Key words: action research, ART educator, living theory, participatory artist, researcher teacher, professional development

Introduction and background

As a white middle-class female in South Africa during the pre-democracy era, I attended a well-resourced school that enabled me to specialise in art education. I followed this passion in my graduate studies and taught art in a similar school context to my own. I am currently a lecturer in Creative Arts in a faculty of education. I have over thirty years of experience in art teaching and have witnessed how professional conditions have changed, before and since the advent of democratic education policies in 1994. I am concerned that art has lost its status as subject; that it is regarded as a specialist area for the talented few; and that it is isolated from the lives and social realities of the learners. As an art teacher, I thus question how I can address these issues.

These concerns prompted me to carry out an enquiry into my own practice to redress the cognitive dissonance (Festinger 1962) I experienced as a result of my practice not aligning with my values. In my opinion, art as a subject and the teaching of it, could be approached differently to ensure it is accorded the necessary status that allows it to play a pivotal role in transforming current thinking in teacher education. The way it is presently taught at universities and thus in schools, contradicts my values of *creativity*, *connectedness* and *care*. I denote these values to the three ART roles (the abbreviated term for the artist, researcher and teacher) (Thornton 2013: 10) and propose that we need to engage with values as part of our professional identity to develop agency in our professional roles (as artist, researcher and teacher). I now explain my three concerns about art education.

The status of art education and its implication for teacher education

Art as a subject was phased out of the South African school curriculum for almost a decade in the intermediate and senior school phases (Grades 4 – 9) during the 1980s. Schooling in South Africa has followed the global trend of succumbing to the neo-liberal view that education is about preparing citizens to contribute to the economic development of countries (Chomsky and McChesney 2011), resulting in the arts taking a back seat to subjects considered more useful for gaining skilled employment. Accordingly, art education could not be held as more than a specialised profession in South Africa.

Other developments at institutions in the global North indicated that art education constitutes and served a heightened humanitarian purpose (Beuys and Harlan 2004; Biesta 2017) or in didactical terms, driven by inter-disciplinary programmes, developed creative abilities and enabled multi-cultural and integrated learning (Freedman 2003; Hanley et al. 2013; Kim 2018; Vecchi 2010).

After the South African democratic elections in 1994 and the restructuring of the school curriculum, art education was subjected to three reviews of the curriculum (Westraadt 2011). Visual Art was first grouped under the learning area Arts and Culture, then was phased in as Creative Arts in the intermediate and senior phases. It had to share a platform, in terms of teaching time and resources, with other arts subjects, such as dance, drama and music (Department of Basic Education (DBE) 2011c). It is currently clustered in the Life Skills programme in Grades 1 – 6, with only 1.5 hours per week allocated to creative activities (DBE 2011b). School learners in the senior phase (Grades 7 – 9) can choose between two Creative Arts subjects and are given the opportunity (at a few well-resourced schools) to continue with visual arts, dance, drama or music during the FET phase (Grades 10 – 12) (DBE 2011).

This situation has resulted in less teachers being adequately qualified to teach art and the subject often being allocated to those who happen to have free periods, rather than to specialist art teachers (Westraadt 2011). This concerns me, as I realise these circumstances affected the status of the art teacher and devalued the role that art could play in the lives of learners. This state of affairs contradicts my value of *creativity* (Eisner 1962). I regard creativity, in post-modern terms as 'the act of transcending traditional ideas to create meaningful and new ideas that are progressive, imaginative and original' (Mango 2017). For me, *creativity* in teacher education means that I need to regard myself as a progressive and innovative artist-teacher who seeks imaginative methods of presenting art to the pre-service art teacher. It means that I should have a vision of how I want to project myself in art education and what knowledge I want to share with the students whom I teach. If I want to change the traditional perception of art teachers in schools, I need to re-assess pedagogical views on professional development.

For instance, the Revised Policy on the Minimum Requirements for Teacher Education Qualifications (Department of Higher Education and Training (DHET) 2015: 58-59) denotes seven collective roles and 'their applied competences' and recommends that these roles should be carried out 'appropriate to their specific position in the school' and developed 'as appropriate to their practice' (DHET 2015:58). The roles are: i) specialist in a phase, subject discipline or practice, ii) learning mediator, iii) interpreter and designer of learning programmes and materials,

iv) leader, administrator and manager, v) scholar, researcher and lifelong learner, vi) assessor, and vii) community, citizenship and pastoral role.

In my experience, these roles are presented to students in their final year as theoretical 'facts' – '*This is what you should be doing as a teacher in your career one day'* – without embedding them in a deeper understanding of *how* to apply these roles in contextual ways as part of their professional framework. This means there is no foundational basis for young novice teachers embarking on professional careers; the roles are neither embedded in praxis-based teaching, nor substantiated by a professional value-system. Current art education literature emphasises the need for professional frameworks for novice art teachers as a guide to evaluate their own practices and to help them determine the pedagogical learning content with which they need to engage (Hickman and Brens 2015). I argue that if pre-service teachers have a clear conceptual framework to guide their practice, they may understand the potentially powerful roles that they could play in the lives of young learners, and in turn, help to re-establish the status of art.

Teaching art as a specialised subject for the few

My second concern centres on the way art is taught in classrooms. It is often presented as an exclusive individual practice rather than expression of self in relation to others. Although I identify with the autonomous, innovative and often 'unpredictable' quality of creating; and agree with the notion that artistic knowledge has an element of 'ignorance and an [the] eager consciousness of the unknown that compels creation' (Rosenberg 1972: 47), I have found that expressing self in tandem with others broadens my scope in teaching art. I am concerned that we miss opportunities to prepare future teachers, many of whom will teach art as a second subject, to use the art classroom as a space for engagement. With socially engaged art practices (Helguera 2011), art-making becomes accessible to all and not just for the talented few (Wood and Meyer 2016). Also, working collaboratively with other disciplines, students learn to conceptualise ideas together, gather an understanding of issues most pertinent to each subject group and address them in critical and creative ways together. In this way the value and meaning of social structures that 'enact or erode social justice' are addressed (Keifer-Boyd et al. 2008: 1). These points feed my view that art could retain its autonomous and expressive powers, but, if extended and supported by equally diverse disciplines and community-engaged practices, it can become a subject with impact that enacts creativity and provides a connective space to all. Teaching art as a specialised subject for the talented or privileged few contradicts my value of *connectedness.*

Drawing from ideas in social psychology, I describe *connectedness* as an attitude and relationship to society (Adler and Brett 1998) with the emphasis on 'bringing together or into contact so that a real or notional link is established' (Oxford Living Dictionaries 2017). The fundamental need for belonging and connectedness promotes social relationships (Smith and Mackie 2000) and is a motivating principle for social behaviour. The experience of connectedness is a fundamental and emotional experience. It means, in my case, that I shift my individual 'I' epistemological orientation to an 'our' approach, emphasising the anthropological interconnectedness of human life as a central natural dimension among humans and between humans and non-humans (Wicks et al. 2013: 16-30). I value being connected to others by linking art-based practices in an integrated way to other domains. For example, integrating Creative Arts with other subject disciplines such as Law, Environmental studies and Technology helped pre-service art teachers to work interdisciplinary consolidating their artistic knowledge (for instance, art-making and visual cultural studies) with knowledge from other fields to improve their understanding of how diverse issues such as children's rights and environmental concerns could be understood and addressed.

The isolation of art as a subject

My third concern, closely related to the idea of focusing on art as a way to connect with others, revolves around the lack of pre-service art teachers' engagement with socially relevant issues – art is taught in isolation from the lived reality of learners. Although pre-service teachers engage with work-integrated learning (WIL) practices at schools, they are not always informed about the lived experiences of learners (Wood and Meyer 2016). This is particularly relevant in societies such as South Africa, where the impact of apartheid is still tangible, meaning that considerable class, economic and race divisions characterise our society, and people are often ignorant of the realities of life outside their own milieus. The Revised Policy on the Minimum Requirements for Teacher Education Qualifications (DHET 2015) requires that teacher education programmes should incorporate situational elements that assist teachers to develop competencies to deal with diversity and transformation, and to work 'flexibly and effectively in a variety of contexts' (DHET 2015: 9). However, opportunities to educate students to be adaptable and open, to adopt inclusive stances towards cultures, languages, and ways of living that are different to their own, are limited mainly because pedagogical programmes still focus on imparting didactics and subject-knowledge within a vacuum as it were, ignoring the influence that context has on teaching and learning. I encourage pre-service art teachers to learn first-hand about the world outside of their own realities by creating platforms for collaborative learning between themselves and communities (Meyer and Wood 2017). This idea is closely related to my value of care.

As an art educator I *care* about the well-being of students (Noddings 1984). Care is a value fundamental to my profession of teaching since, 'to care for another person, in the most significant sense, is to help them [him] grow and actualize themselves [himself]' (Mayeroff 1972: 1). Caring in social institutions such as universities and schools, borders on the intangible, as much of what is most valuable in the teaching-learning relationship cannot be specified. I *care* that students find their professional identities and experience moments in art teaching that are both fascinating and tedious, meaningful or fraught with nonsense, whatever attitude, as long as it does not diminish our regard for each other and our learning with one another. Although I am passionate about art, I remind myself that the student is infinitely more important than the subject and that the longevity of art depends on the 'caretaker'. I *care* how my students will conduct themselves in their future careers and lives as our society becomes increasingly diverse and socially challenged.

Putting my values of *creativity, connectedness* and *care* into practice, I re-iterate my vision as an educator of art teachers - to work in a participatory paradigm, exposing students to engaged, trans-disciplinary and transformative experiences that enable them to mediate learning and prepare children not only to 'do' art, but also to live and interact with others in diverse contexts. Enabling students to become powerful propagators of such ideas within schools could promote the status and role of art education in schools. According to Biesta (2010), education in current times should not only emphasise the development of technical skills to serve the neo-liberalist agenda – it has to enable people to think critically about how to live their lives to attain the best for them, for others and for the environment. Art is a perfect means to mediate such learning. I will now explicate how my thinking was influenced by existing theory as I attempt to answer the question: *How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher?*

Theoretical framework for art education

Theories such as arts-based research (Finley 2008), a/r/tography (Irwin and De Cosson 2004), social theory (Keifer-Boyd et al. 2008) and arts-informed research (Knowles et al. 2008) have influenced my thinking. Both arts-based research and a/r/tography include the researcher's voice into the inquiry, but the artist and teacher/practitioner identities are more entwined with a/r/tography (Rees 2010). In order to establish a professional frame that could guide my own practices, I adopted Alan Thornton's (2013) ART theory as foundation to my studies as it provides a tailor-made alternative to thinking about how to integrate the seven generic teacher roles into art education. Known as the ART nexus, the artist, researcher, teacher identities lend themselves to 'being within' one practice and allowing a flow of information between the three domains of

knowledge (Bennett et al. 2010). Thornton (2013) explains ART identity formations by denoting a colour theory model, with primary and secondary colours, to the overlapping roles of the art teacher as artist-teacher, researcher-artist and teacher-researcher.

Looking at my professional development agenda, or 'changes made in regard to teachers' subject knowledge, their personal beliefs, and / or their perceptions of teaching and learning practices' (Hickman and Brens 2015: 12), I embrace the researcher role which is added to the much debated artist-teacher roles (Breakwell 1983; Daichendt 2012), as I attempt to improve my own practices by investigating my role as art educator in a wider context, 'combining imagination and intellect in constructing knowledge that is not only new but has the capacity to transform human understanding' (Sullivan 2005: xii).

But, although I am in accord with the identification of all three roles in all their permutations and combinations, ART theory in my view, focuses mostly on the individual and exclusive sense of being or self; my practice focuses on 'becoming' and 'other' as well, and needs to be emergent and participatory. I am in search of a professional framework that accommodates meaningful interactions and social engagements (Helguera 2011). I therefore began to move my 'I' practices to an 'our' orientation. Becoming a participatory and socially engaged ART educator means that I encourage people to discover their own hidden potential, to become less naive and more critical and dialogical in their thinking (Freire 1995). Next, I explain the methodology used to develop myself as participatory artist, researcher and teacher.

First steps to becoming a participatory artist, researcher and teacher: (P) ART

Reflecting on my practice, I gained insight into the concerns I had around the contradictory nature of my work within the current educational system and the dissonance I experienced between the status of art teacher, the way that art is taught in the curriculum as a specialised subject in isolation from the social context of learners, and my own internal values around creativity, connectedness and care. I developed an understanding that I need to take action that is committed and purposeful. To inquire 'How can I improve my practice?' (Whitehead 1989: 41), I adopted a living theory approach to action research which resonates with my ontological and epistemological assumptions (McNiff and Whitehead 2005). It is called a 'living' theory because it is never a finished product: the way I articulate myself today may change tomorrow, because I am a living person and my engagement through practice is also with living people, grounded in dialogical, holistic and inclusive ways of knowing (Glenn 2006).

Working in participatory ways around dialogue and doing, the 'flow of meaning' (Bohm and Nichol 2004: 6) results in new, creative understandings and shared experiences between myself and the students that I teach. To ground my living theory, I divided my research into four cyclical phases, i) looking at my own professional role of becoming a participatory ART educator, ii) guiding the students with their professional development as ART teachers, iii) engaging with others in participatory, inclusive practices and iv) creating a professional frame for my living theory (see Figure 1).

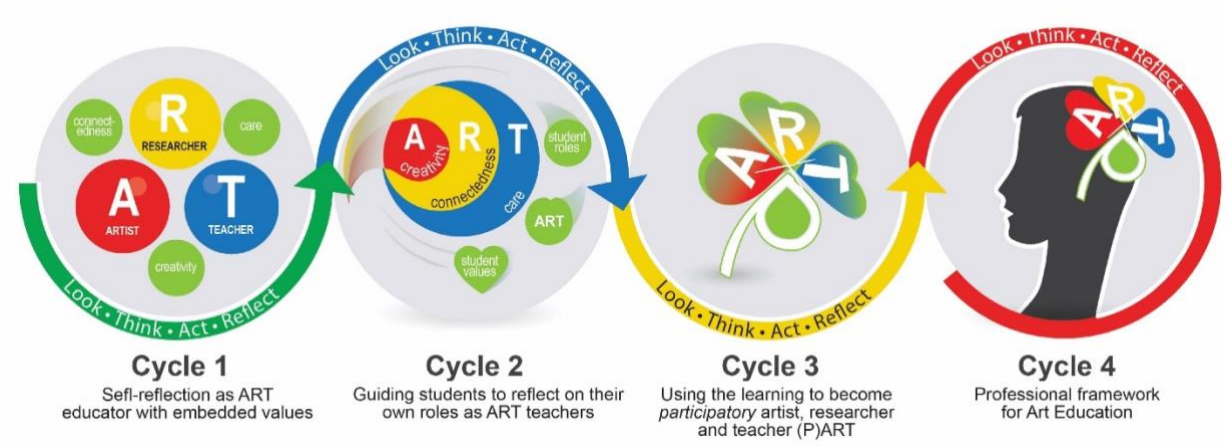

Figure 1. The four cycles of developing my living theory in art education

In this first phase, which is the focus of this article, I considered my own learning carefully and introspectively and gathered data through my own observations, self-reflections on past experiences and reflections on images to conceptualise my epistemological stance in relation to different theoretical frameworks (Birks and Mills 2011). I used the learning from this cycle to inform my subsequent teaching and engagement with students in various contexts reported on in other publications. I validated my claims to knowledge against my ontological, epistemological and pedagogical values (Whitehead and McNiff 2006) and against ethical practice (McNiff 2011). As I want my studies to represent 'an authentic representation of a life lived in an educational way', I invited 'honest feedback, advice and criticism from validation groups such as critical colleagues, fellow action researchers, student participants and academic conferences' (McNiff and Whitehead 2002: 106).

So, how did I begin to incorporate my vision for art education into my practice? I started to change my actions by developing pedagogical strategies that I applied to my teaching and learning practices (McNiff 2011). I asked: '*How do I see myself as art educator? and,* '*How can I embody my values in my ART roles*?'

How do I see myself as art educator?

Situating myself in my professional context, in space (organisational, social and policy conditions) and time (biography and socio-historical context) (Kelchtermans and Deketelaere 2016: 429-461), ultimately determines how I see myself as art educator. Reflecting on my role as art educator I refer to a monochromatic print that I completed a couple of years ago of a general juggling balls above his head (see Figure 2).

Figure 2: *Meyer, M. General play, 1994. Monoprint on paper. Potchefstroom. Private Collection.*

The figure appears rather despondent and detached from the juggling act, doing it almost mechanically, without thinking about it and with little joy. This picture evoked similar feelings in me as art educator. Metaphorically, the image of a fairly powerful person represents my position as art educator. Similar to the pastiche-like medals on the general's blazer, I acquired academic qualifications compliant to institutional requirements. Figuratively, the juggling balls represent the many different roles and tasks that I need to attend to in my career. But, despite the 'expert-position', I find it difficult to keep all the balls in the air and to enact the different roles purposefully in a joyful and motivated way. I was trained as an artist-teacher doing studio work without a clear understanding of what the seven teacher roles entail or a directed vision of my professional development. Because I care about my own and my students' professional growth and the status of art education, I want to change the *laissez-faire* attitude often found in art education that results

in the dislocation of art teachers from their learning and living environments. In other words, I do not want to just describe the different roles a teacher should play, I want to embody my values in my roles to enact a professional framework that could accommodate participatory, socially engaged and inclusive practices.

How can I embody my values in my ART roles?

*Rethinking the **artist** role in becoming more participatory and engaged*

The *artist* forms the core of my professional identity and provides me with unique and distinctive qualities (Breakwell 1983). I constantly weigh my ontological values as artist against the level of *creativity*, (defined on p. 5) that I try to maintain in art education since I regard innovative ideas and expressive powers as part of my personal style and signature. Both intrinsic feelings and imagination are essential components in the art-making process (Hickman 2010) but there is a danger that they could easily be the only focus in art teaching.

Adding my values of *connectedness* and *care* (defined on pp. 8, 9-10), I began to work in more transparent, innovative and visionary ways, expressing my ideas more clearly and devising activities that combine artistic knowledge and technical skills into tangible classroom exercises. For instance, I started to use learning materials that would stimulate pre-service art teachers' artistic and personal understanding of their professional identities, incorporating participatory strategies that requires critical thinking and concept forming exercises (Addison et al. 2015: 21-70) (see Figure 3).

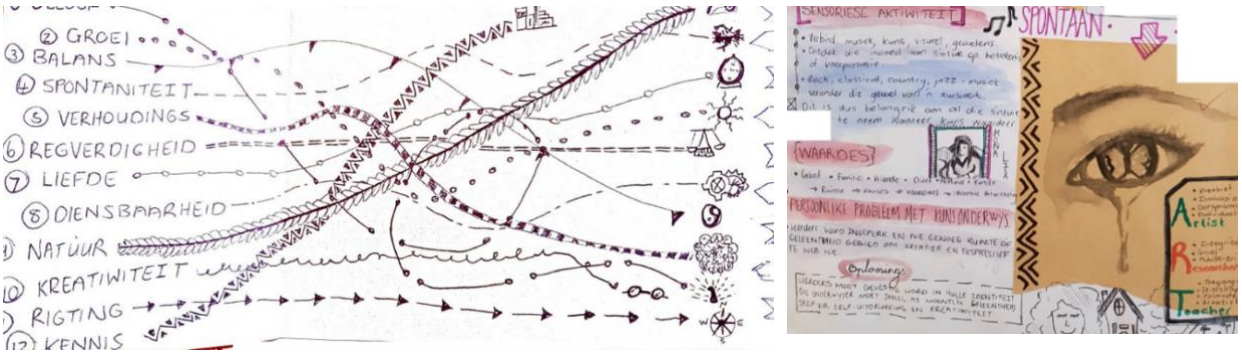

Figure 3: *Examples of students' visual diaries incorporating self-reflective exercises about own identity and personal values associated with the ART roles. The final ID icons were displayed and meanings shared amongst the groups to establish a collective understanding of each other's artist-teacher views*

Once students started to introspectively establish their personal icons and linked it with their values, they became more confident to share their perspectives as artist-teachers with teach other. Adding group strategies, such as gallery walk, I wanted them to appreciate each other's work and become more connected with themselves and their peers before branching into interdisciplinary and trans-disciplinary learning areas.

Extending students' art-based skillset to other disciplines at our institution, such as the aforementioned Law faculty, opened up new opportunities for them to become aware of societal issues and how to apply their artistic skills outside the classroom. This resulted in an annual interdisciplinary exhibition-event whereby pre-service art teachers became more participatory and engaged extending their ART roles also to other faculties as learning domains. Through creative and social skills they learned to mediate and plan their ideas together to create high-tech communication designs that highlights socio-political and environmental issues (see Figure 4). They began to share a mutual understanding of each other's professional worlds giving visual substance to text-bound content.

Figure 4: *Examples of posters created during an interdisciplinary engagement between Creative Arts and the Law faculty, addressing social issues such as leadership concerns (2017), environmental awareness (2016) and children's rights (2015).*

These event planning and public exhibitions helped pre-service art teachers to understand the broader role that art could play to elevate its status as a discipline with participatory, creative and social substance.

Rather than seeing myself as the sole artist-expert, I also started to engage with other skilled and knowledgeable artists who are, for instance, more attuned to 3-D constructions and emergent technologies to mentor both students and community participants during trans-disciplinary workshops. These collaborative projects helped me to expand my repertoire of art teaching beyond the classroom and to re-interpret the curriculum in new ways, joining art studio work with contemporary, emerging technologies that are more relevant in the lives of the majority of South African learners (see Figure 5).


Figure 5: *Expert artist guiding students with emergent technological skills such as recycled material*

*Rethinking the **researcher** role in becoming more participatory and engaged*

The *researcher* role is an invaluable asset to the ART nexus; it links my role as artist to my teaching and learning practices. As a 'scholar, researcher and life-long learner' (DHET, 2015: 59), I started to investigate my own practices and professional identity to help me discover new ways of being and becoming. The action research approach facilitated both formal and informal learning opportunities, incorporating feedback and evaluation of different situations through processes such as 'planning / teaching/ evaluating-learning/ refining-planning' (Mamlok-Naaman and Eilks 2012: 581). Moving my teaching practices to a more participatory and 'engaged scholarship' (Boyer 1996: 18), underlines my value of *connectedness* between my own and others' learning and living. I therefore connected academic thinking and methodologies in diverse fields with trans-disciplinary areas, involving students, municipal stakeholders and community participants (Kraak 2000) to establish a 'social presence' in art education (Rettie 2003:1). This resulted in a research approach that became more dialogical and socially engaged (Engeström 1999; Helguera 2011), combining activity-based research (Engeström 1999; Helguera 2011) with reflective practices (Schön 1983), to foster my role as participatory (Zuber-Skerritt 2011) ART educator (Thornton 2013).

Working in a participatory paradigm affected my pedagogical style. I began to guide students to become more transactional in their approach, encouraging them to embark on interdisciplinary and communal engagements to improve their learning.

Linking my researcher role with my artist-teacher roles, I began to design art-based activities that required students engage with communal tasks and see complex social situations from various perspectives (Zuber-Skerritt 2015) to realise the 'importance of inter-connections between different types of knowledge and practices' (DHET 2015: 9). I found that becoming a more connected and engaged scholar improved my professional range to 'develop competencies that enable them [students] to deal with diversity and transformation' (DHET 2015: 8-9). Moving closer to my ideal of 'art for all', I introduced an art-based service-learning project to the Creative Arts course to create more contextual, inclusive and sense-making training opportunities for the students. With the participatory research design both students and community participants engaged in reciprocal art-based learning practices (see Figure 6).

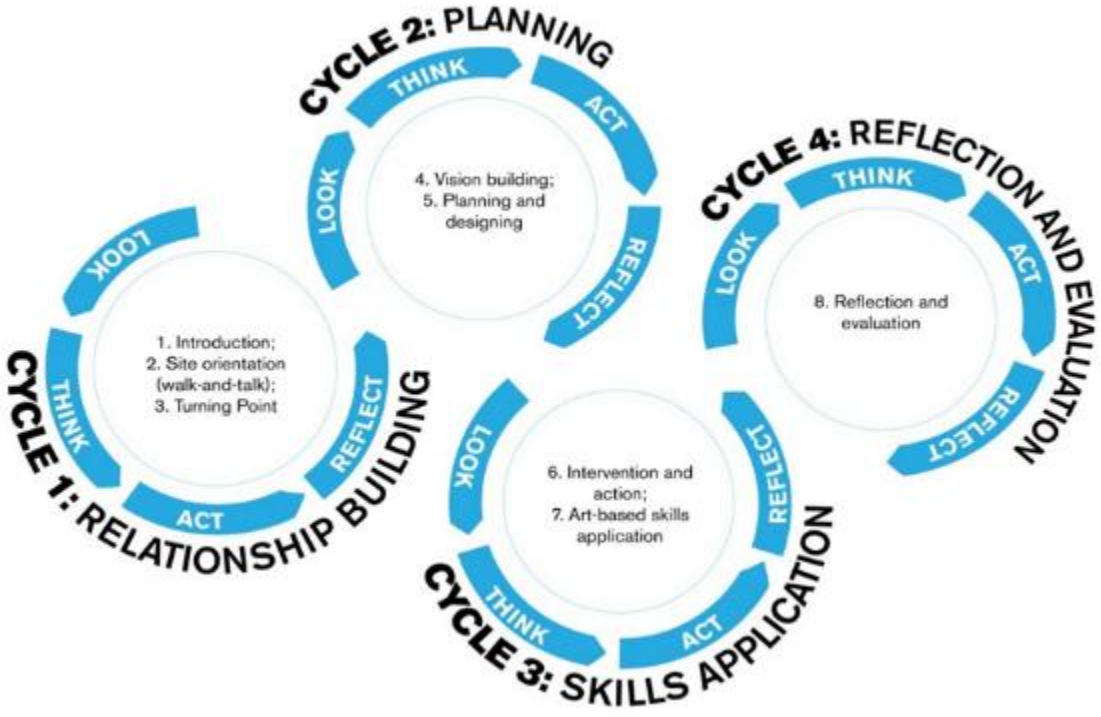

Figure 6: *Participatory action research model employed during trans-disciplinary service learning engagements (© Merna Meyer 2015)*

Through processes such as relationship-building, planning and vision-building, intervention, skills application, event celebration and reflection, students together with community participants learned in reciprocal ways from and with each other which helped to develop relational and communication skills (see Figure 7).

Figure 7: *Cycle 2 and Cycle 3 of the PAR research process demonstrates students and community participants engaging with 2-D and 3-D materials during vision building- and skills application sessions*

I thus started to embed my value of connectedness as researcher in a vision of art education that is dynamic and progressive, taking responsibility to create opportunities of learning that address issues of fear (white students going to black areas), meritocracy (art not only reserved for the talented few) and inclusion (considering diverse points of view) to reposition art in higher education as a means of transformational change in South Africa.

*Re-thinking the **teacher** role in becoming more participatory and engaged*

As a teacher I have to be committed to improving my teaching and learning practices - not distant and detached, simply juggling roles and responsibilities without really thinking about my influence on the people that I teach. My research experience on inter- and transdisciplinary levels helped me to apply classroom teaching strategies into structured working models to build a culture where creativity thrives and where personal and relational leadership skills can be developed (Clarke 2018). As I saw more of the whole educational landscape, I wanted my students to help make my vision of art education a reality. Taking my metaphor of the 3-D spherical balls, I amalgamated the seven generic teacher roles with my role as artist, researcher and teacher (ART) to ‘make, research and teach art’ (Thornton 2013: 10). I then aligned my values of creativity, connectedness

and care to my ART roles. This model (see Figure 8) helped me to gain a more focused understanding of my professional role in art education.

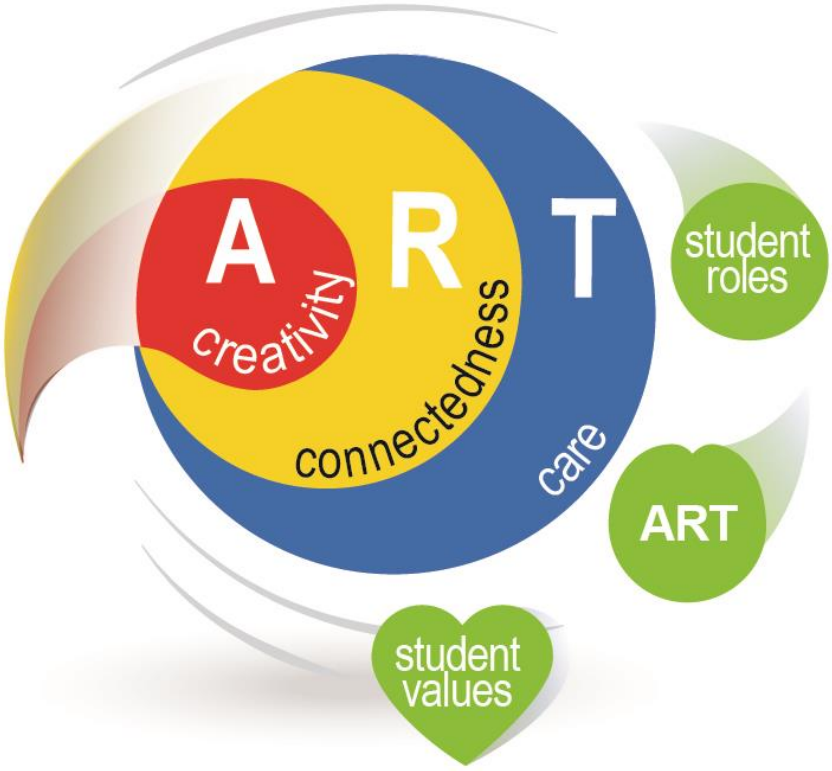

Figure 8: *The ART model embedded with values of creativity, connectedness and care*

I found becoming more participatory helped to define my positional stance in art education. I learnt that leadership in art education entails situating oneself in a particular professional frame with a deep understanding of the roles that one can play. I began to locate myself as an action leader. Action leadership is 'collaborative, shared in the form of first among equals *primus interpares,* guided by democratic ethical human values and universal principles, and developed in learning and coaching partnerships' (Zuber-Skerritt 2011: 222). It involves taking responsibility for, not control over, people. I learnt to inspire and cascade ideas to students and community members, integrating lived experiences within caring partnerships and developing the ability of everyone to be leaders in their own practice. Introducing the (P)ART framework contributes to the existing academic discourse on professional development and the essential roles that art teachers could play to improve the status of art education. Becoming more participatory, the (P)ART model is a first step to take leadership back into art education.

Conclusion

In this article I attempted to answer the question: How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher to effect change? I explained how I amalgamated the seven generic roles of the teacher into three embedded ART roles and how creativity, connectedness and care are embodied in my art education practices. I elucidated my vision of becoming a participatory artist, researcher and teacher who can help to restore the status of art education in post-democratic South Africa, shifting it from a specialised subject for the few towards a powerful means of engaging with real-life issues, across disciplines. The final validation of my claims to knowledge, I leave to you, the reader: Have I convinced you that my values, embedded in my roles as participatory artist, researcher and teacher (P)ART helped me to improve my own understanding of my practice? I share this knowledge in the hope that other art teacher educators will be challenged to think critically how they can become participatory and engaged leaders in our field.

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Article 2

Fostering a professional framework for pre-service teachers in art education

As part of their professional development and training, pre-service art teachers should generate a framework to help them transition from student to creative and professional practitioners. However, little has been written on how this can be done in a way that promotes art education as an essential subject in the curriculum. Adopting an action research design, and expanding on Thornton's ART theory, I present empirical evidence of how the development of such an art education framework can be facilitated through taking a values-based, critically reflective approach to developing professional roles. I conclude that the development of a professional framework presented in this article, changed pre-service art teachers' perceptions of themselves from a linear, traditional 'I'- centered approach towards a more inclusive, 'other'- centered approach. Their newly established professional frameworks allowed the students to envision themselves as autonomous and motivational art teachers, ready to adopt hybrid and transformative practices in their teaching. This article contributes to the discourse around professional development and identity formation in pre-service teacher education in the creative arts.

Keywords: art education, ART theory, pre-service art teachers, professional framework, values

Introduction

In art education, Hickman and Brens (2015) emphasise the importance of professional frameworks that should: (i) provide students with a theoretical base to guide them in making decisions about the kinds of lessons to be taught, (ii) enable them to articulate their personal positions with regard to fundamental values that help with their teaching and development as professionals, and (iii) encourage them to reflect on their own teaching and learning practices with insight and understanding. This article forms part of the

second phase of a larger action research study aimed at improving my teaching and helping pre-service art teachers develop a professional framework to guide them in their careers. In a previous publication (authors 2018), I explained how I adapted the roles proposed by Thornton (2013) of artist, researcher and teacher by linking them to my values of creativity, connectedness and care, adding a participatory orientation to create a professional guiding framework for my teaching and to address the concerns I have as an art teacher educator (see Figure 1).

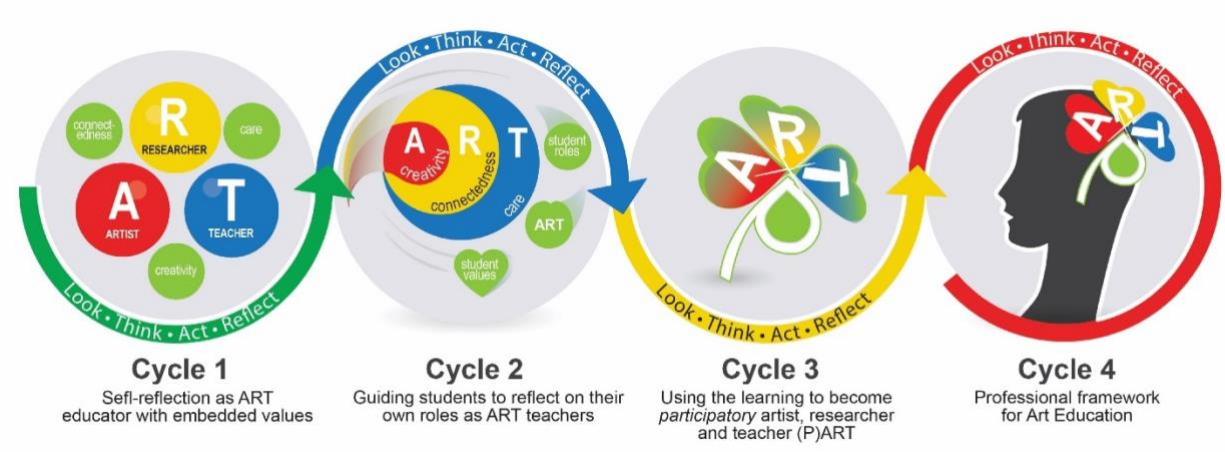


Figure 1. Utilising the ART roles through four phases to develop a participatory professional framework.

I am concerned about the lack of status accorded to art education and the fact that it is perceived as a specialised subject reserved for the talented few leading to missed opportunities to employ art-based learning in interdisciplinary, participatory and socially engaged ways. In my view, gaining a value-embedded professional framework that instils self-efficacy and motivation will help students to assert themselves better in an environment where "art is not taken seriously in the [our] schools" (Mathikithela, 2016, 4 August). With a professional framework to guide them, new teachers can uplift the status of art education, even within the limited resource contexts in South Africa, in a more professional way. They will also be better placed to become socially engaged art teachers, working across boundaries of discipline and place.

The aim of this article is to find out how the ART framework enabled students to re-imagine their roles as artists, researchers and teachers. The guiding questions were: i) How do pre-service teachers see

their roles as art teachers? ii) What are their critical responses to the suggested ART roles? and iii) How do they conceptualise their professional framework to guide them in their teaching and learning practices in art education?

I present a discussion of the theory which guided my teaching, followed by an explanation of the methodology I used. I offer the insights gained as a contribution to the current higher education discourse on professional development and identity formation in art education.

Professional frameworks: linking professional identity and professional roles in art education

In art education literature both internal and external aspects are recurrent in the evolvement of teacher's identity (Bukor, 2011). These aspects imply both person and context, as cognitive psychological and sociological perspectives to express people's perceptions of "who they are" and "who they want to become" (Beijaard, 2006). It thus requires both introspective inquiry into personal beliefs (Pfeiler-Wunder, Buffington, Rao, & Sutters, 2017) and a social reality shared by others. Accordingly, professional identity is connected to both our inner beliefs and the roles that teachers play in schools. In turn, the role of the teacher is closely connected to the teacher's character, how a teacher perceives her work, and the ability to confront the demands of the work process (Beijaard, Meijer, & Verloop, 2004). In my teaching, I attempt to integrate students' diverse personal experiences and values (being in the world) with their professional roles (becoming part of the world). Students thus need to establish a strong professional identity (self-image, self-efficacy and embedded values) to have agency in their professional roles (as artists, researchers and teachers) in order to become professionally engaged citizens in society (Trede, Macklin, & Bridges, 2012). In this way, an arts educator with agency can transform the image of a "passive executor of predetermined knowledge" (Collanus, Kairavuori, & Rusanen, 2012, p. 9) to one that can make better decisions based on the situated context and educational needs of pupils (Edwards-Groves, Brennan Kemmis, Hardy, & Ponte, 2010; Kincheloe, 2008).

Professional development requires that pre-service art teachers make "changes in regard to their subject knowledge, their personal beliefs, and /or their perceptions of teaching and learning practices"

(Hickman & Brens, 2015, p. 16). Novice teachers need to display mastery and competence to manage "teaching theories, practices, behaviour, promotion of learner knowledge and content awareness" (Hickman & Brens, 2015, p. 9), as well as "foster ethical and reflective professional practices" (Trede et al., 2012, p. 365). But, little empirical evidence exists on *how* to embed a professional framework in art teacher training practice that provides students with a theoretical base to articulate their personal positions and fundamental values, and to encourage them to reflect critically on their teaching and learning roles (Hickman & Brens, 2015).

To answer the *how* question, linking (inner) values with (outer) professional roles to conceptualise a professional framework in art education, I identified three roles which best encapsulate my professional identity, namely artist, researcher and teacher (ART) (Thornton, 2013). Initially coined as A/R/T/ography (Irwin & De Cosson, 2004) and epistemologically grounded in Aristotelian philosophy, ART theory represents "three kinds of 'thought'": knowing and researching (theoria), doing, learning, teaching (praxis) and making or creating (poesis); the latter referring to other productive arts as well, hence forming the "make, research and teach art" (Irwin, 2004, p. 27). Making, knowing and doing represent an "elegance of flow between intellect, feeling, and practice," (Irwin, 2004, p. 29). In a more recent version, Alan Thornton (2013, p. 10) proposes that ART roles overlap and intersect resulting in artist-teacher, researcher-teacher and artist-researcher binaries. I identify with the fluidity of these different roles and how they overlap to inform my practice of making, researching and teaching art. I have adopted it as the nexus of my own professional framework.

ART theory helped me to assume a positional stance towards art education and action research methodology (Kemmis, McTaggart, & Nixon, 2014; McNiff, 2010), and has enabled me to validate my practices in the ART roles. My values of *creativity* (Eisner, 1962), *connectedness* (Adler & Brett, 1998) and *care* (Noddings, 2013) are embedded in the artist, researcher and teacher roles, and form standards of judgement which I use to keep me accountable for my actions. For instance, as an artist, how do I engage with aesthetic practices to promote creativity; as a researcher, how do I become more connected with social issues in my teaching and learning programmes; and as a teacher how do I embody care in my

interaction with students? I started to work in more participatory ways on interdisciplinary (Freedman, 2009) and trans-disciplinary levels (Kraak, 2000) and found that my 'I' centred lecture style teaching shifted to an 'our' orientation (Zuber-Skerritt, 2015). In my more student-centered approach I started to allow students to take ownership of their learning by working collaboratively in and out of the classroom. We planned, worked, assessed and reflected together in diverse teaching and learning contexts.

Although A/R/T is also regarded as a research methodology, since it comprehends both arts-based and practice-based life inquiry in classrooms (Irwin & Springgay, 2008), I chose action research because I want to improve and develop my own professional practices from within the profession (McNiff, 2010). In the following section I discuss how I introduced the ART roles to students so that they could re-imagine their own roles.

Method

Working from a critical, participatory and transformative paradigm (Fals Borda, 2006; Kemmis et al., 2014), I employed a self-reflective form of action research using recursive and iterative cycles to gain deep insight into my own teaching and learning practices (McNiff, 2010; Zuber-Skerritt, 2011). I designed assessments which were substantiated by my own reflective and observational notes of the process (Mertler, 2015). Twenty intermediate and fifteen senior phase students majoring in Creative Arts and Visual Art modules were conveniently selected (Johnson & Christensen, 2012). I teach both groups once a week for two hours, and required that they complete the exercises as part of their coursework. I chose a third year group since they were required to establish a professional framework to guide them in their teaching practices before exiting into careers the following year. The students' ages ranged from twenty to twenty-two years, they possess artistic abilities, and are mostly from Afrikaans backgrounds with a few English-speaking white and black Sotho/Tswana students.

In the first cycle of reflection, the students explored how they perceived themselves as art teachers through drawings and narratives presented in visual diaries (Sullivan, 2010). In the second cycle they wrote critical, reflective essays about how they could enact the required artist, researcher and teacher

(ART) roles. Based on changes in their perceptions, the students then completed a concept map (Chen & McCray, 2012) of their own professional frameworks in the third cycle.

Thematic analysis (Braun & Clarke, 2006) helped me to summarise key features of a large data set, highlighting similarities and differences to generate unanticipated insights into students' views of their ART roles. I used my three concerns, namely (i) art as a subject lacks status, (ii) art is seen as a subject only for the talented few, and (iii) art training is isolated from social realities of children's living worlds, to deductively inform my analysis of the data sets in each cycle (Ary, Jacobs, Sorensen, & Walker, 2014).

These themes were compared with the themes and categories emerging from the students' empirical data (Saldaňa, 2016). I described the coded terms in each data set, interpreted the themes and then theorised them through the lens of ART theory (Frith & Gleeson, 2004). In the second cycle, I used code landscaping as a "randomized word cloud display" to analyse the values which students attribute to the three ART roles (Saldaňa, 2016, p. 223).

As I wanted to ensure that my research represents "an authentic representation of a life lived in an educational way" (McNiff & Whitehead, 2002, p. 108), I invited honest feedback, advice, and criticism from validation groups such as critical colleagues, fellow action researchers and student participants (McNiff & Whitehead, 2002, p. 106). To triangulate the evidence (Ellingson, 2009), I used three different cycles and various data generation methods, following an open conversation format to re-affirm the students' learning after each cycle (Helguera, 2011). Judging the legitimacy of my living theory I continuously asked myself whether the research was true, comprehensible, authentic and appropriate to the situation? (Habermas, 1984).

The research process was transparent and complied with the ethical codes of practice stipulated by the university's ethics board. My role was to ensure that institutional standards were met and that sensitive care was taken of creative outputs while respectful and fair conduct was maintained throughout the research (Chevalier & Buckles, 2013; Manzo & Brightbill, 2007), to ensure that students' welfare and privacy were protected (Emmison, Smith, & Mayall, 2012). The students gave informed consent to use

their work for research purposes (Creswell & Plano Clark, 2011). In the following section I describe how I engaged, extended and transformed my teaching practices as it unfolded during the action research process.

Discussion of findings

I designed assignments that required students to start articulating previously unexamined ambivalences and tensions around their identities and teacher roles. The themes that emerged are discussed in the following sections. To protect the identities of the pre-service art teachers, I used the following codes in the discussion – SL referred to intermediate phase students (LAAE 221 module) and SA to senior/ FET phase students (ARTD 321 module).

CYCLE 1: How do pre-service teachers see themselves as art educator?

I began by asking: *how do you see yourself as art educator*? I asked this at the beginning of the research so that I could analyse their initial perceptions before I introduced them to the ART roles. The students were expected to create a visual image of their perceptions and to write narrative explanations.

Discussion of themes related to the first cycle

1. Students viewed themselves in the role of 'expert' teacher

Most students created images that reflected the power they hold over the learning of children in their classes. They regarded themselves as beacons of light "sowing the seeds of knowledge" (SA_3). As bearers of knowledge (Freire, 1998) they believed they enlighten learners "to see more clearly" (SA_11). They said they wanted to "unlock" the learners' minds so that "they can receive knowledge that the teacher is transferring" (SL_19). Although the images were supported by remarks such as "the torch is the light that shines [on the books] to acquire the necessary information" (SL_8), or "sharpening the pencils means that I improve the learners in all aspects of their lives" (SL_9) (see Figure 2), the students mostly regard themselves as the supreme role players in their learners' lives: "I see myself as a cherry on top" (SL_14).

SL_8: Myself as Art Teacher - shining the light on the empty pages

SL_9: Art teacher as sharpener and learners as pencils to improve the learners in all aspects of their lives

Figure 2. The initial perceptions of pre-service art teachers.

Only a few students showed some awareness of a more learner-centred approach. They wanted to work in a supportive and comfortable atmosphere where learners would be free to "ask questions" (SL_18), so that they can "reach their full potential" (SL_9). Yet, despite being supportive, most pre-service art teachers regard learners as dependant on the "direction that the teacher chooses" (SA_5), since "my hands bring, in the end all the knowledge, values and skills that the learners have gathered from me together…so that they can be seen as passionate, enthusiastic and creative art learners" (SA_15) (see Figure 3).

SL_18: The teacher sees herself with open hands whereby the learners will come to her with their problems. 'I want to reach out towards learners also to make a difference. That's why I decided on open hands'.

SA_15: The face represents the learner and the hands the teacher. The teacher helps learners to think outside the box and to expand their horizons.

Figure 3. Pre-service students' perceptions of themselves as more learner-centred

My first concern about the status of art education is linked to how art teachers see themselves and how they articulate their roles in art education. Fed by a more progressive and purposeful vision of art teaching, I visualise art teachers who need to find alternatives to 'top-down' approaches in education. They need to frame themselves by recognising plurality of knowledge which exists in a variety of locations (Kindon, Pain, & Kesby, 2007). In art education the 'teacher-as-expert' places little emphasis on children's creative expression, and confines learning to classroom spaces. A teacher-directed style demonstrates disrespect for children's ideas, abilities, and creativity (Seefeldt, 1995). For instance, if children are told what to do such as copy another picture or colour in between the lines, they are in fact being told that they, and their art, are inadequate. Teachers who see themselves in a motherhood role continue to foster dependency, making assumptions about what children should learn and how they need to go about it (Englebright Fox & Schirrmacher, 2012). In this case, the students' initial vision of themselves was reminiscent of the Freirian "banking education" system (Freire, 1985, p. 55) which emphasises transmission of knowledge through pre-determined curriculum rules, instead of offering learners the opportunity to develop autonomy and realise their abilities as active participants in learning.

The dissonance (Festinger, 1962) which I experienced with the students' projections of an 'I' paradigm, made me realise how necessary it is to engage in deconstruction of the art teacher's role in schools, and to construct a professional frame that accommodates reciprocal learning.

2. There was little awareness of the value of art as a medium of learning for all students

I found that little reference was made by the students to the value of art as a medium of learning. They are aware that learners must always feel "comfortable" (SL_13) to express themselves through "different approaches" (SL_5) and to "experiment" (SL_16), but were unaware of the potential of art as a meaningful subject for everybody, not only for the few considered to be talented.

The lack of emphasis put on the artist part of the art teacher's role consequently means that art activities and the potential of art as a means of learning in and out of classrooms is undervalued (Authors 2018). This addresses my second concern in art education, namely teaching art as an autonomous subject

with self-expressive value for the talented few, instead of extending creative learning opportunities to all learners. Students need to understand that teaching in a vacuum unrelated to other fields of study, where the focus is on one discipline and the development of subject-related skills only, means forfeiting opportunities to contextualise learning within lived experiences and social contexts. In my experience, the status of art is enhanced if students become more aware of how to consolidate their artistic knowledge with knowledge from other disciplines. Since children face a future that is much more mobile, teachers need to help them cross borders which are both real and virtual, social and geographic; teachers need to encourage flexibility, creativity and tolerance for ambiguities in 21st century learning environments (Burnaford, Aprill, & Weiss, 2011). Working in interdisciplinary ways, the students shared their expertise and gained a better understanding of matters beyond aesthetic appeal, extending their creative skills outside exclusive studio practices.

3. Lack of insight regarding art teachers' potential to work in socially engaged ways

Although students want, as art teachers, to promote "an atmosphere within the classroom that is limitless" (SL_5), such as "learners' artworks hoisted against the [my] walls so that they [learners] can feel that their art is good and pretty" (SL_11), little mention is made of teaching and learning practices that extend beyond the borders of the classroom or school. Only four students mentioned the importance of a broader relationship between the school, parents and community, "A teacher must work in conjunction with the learners and their parents" (SA_11) or should be a "pillar in her classroom, community and for the parents of my students" (SL_19). Only one student referred to inclusivity and cultural diversity, using the South African flag as a reference to emphasise the importance of "researching different cultures and helping learners to form their own unique puzzle" (SL_13) (see Figure 4).

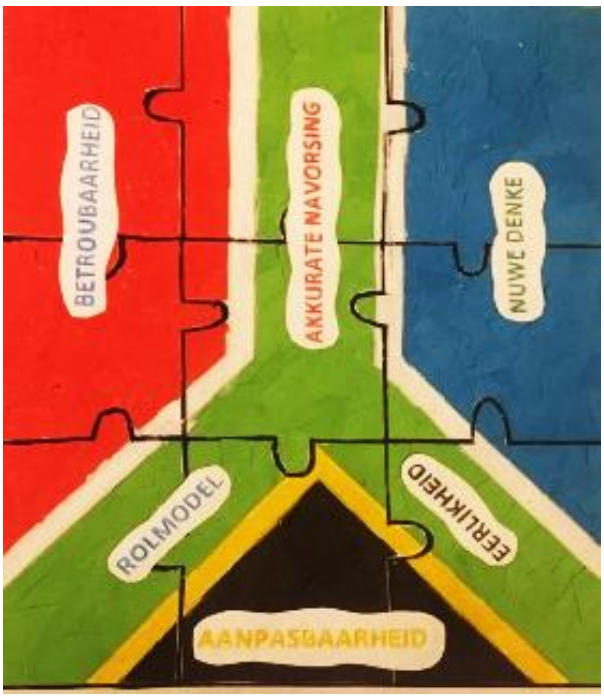


Figure 4. One student's view of teaching in a more inclusive and culturally diverse school environment. The art teacher needs to do research of different cultures to help learners form their own unique puzzle in art and life with values such as reliability, adaptability, new mind-sets and honesty (SL_13).

Addressing my third concern, teaching art in isolation from the lived, social realities of learners, I realise that students need to be trained to be adaptable and open to adopting inclusive practices in cultures, languages, and ways of living different to their own. The Revised Policy on the Minimum Requirements for Teacher Education Qualifications (DHET 2015) requires teachers to develop competencies to deal with diversity and transformation, and to work "flexibly and effectively in a variety of contexts" (DHET 2015, 9). Focusing on didactics and subject-knowledge in a learning vacuum ignores the influence that context has on teaching and learning. There is growing evidence that standards of achievements rise through a broad and balanced curriculum, emphasising learners' strengths and the connections they make with what they know and with their own living worlds (Burnaford et al., 2011).

After studying their visual and narrative responses, I realised that the students did not know how to position themselves as art teachers, and had not established a professional framework that provides them with relevant theories and contextual roles with which they could identify. I wanted to dislodge romanticised perspectives of the teacher-directed role model and expose students to the multiple

possibilities of how teachers could see themselves and what they can achieve when equipped with a professional framework to guide them. I will now explain how I presented the ART roles with embedded values to the students.

CYCLE 2: What are your critical responses to the suggested ART roles?

In preparation to the students' critical responses and reflections on their roles, I introduced pedagogical strategies which would enable them to re-interpret their roles and re-consider their values.

Teaching strategy 1: Amalgamating the seven general teacher roles with ART roles

I introduced the seven generic teacher roles to the students as identified by policy, namely i) subject specialist, ii) learning mediator, iii) interpreter and designer of learning programmes and materials, iv) leader, administrator and manager, v) scholar, researcher and lifelong learner, vi) assessor, and vii) community, citizenship and pastoral role model (DHET 2015, 58). Students revealed little understanding of what the roles entailed as these roles are not embedded in practise but as theoretical facts. I then presented a more simplified and contextual model to show how I amalgamated the seven roles into the three ART roles as context-bound sub-categories. I explained why I incorporated my values of creativity, connectedness and care into the artist, researcher and teacher roles (see Figure 5), and demonstrated the link with Zuber-Skerrit's (2011) LOVE paradigm.

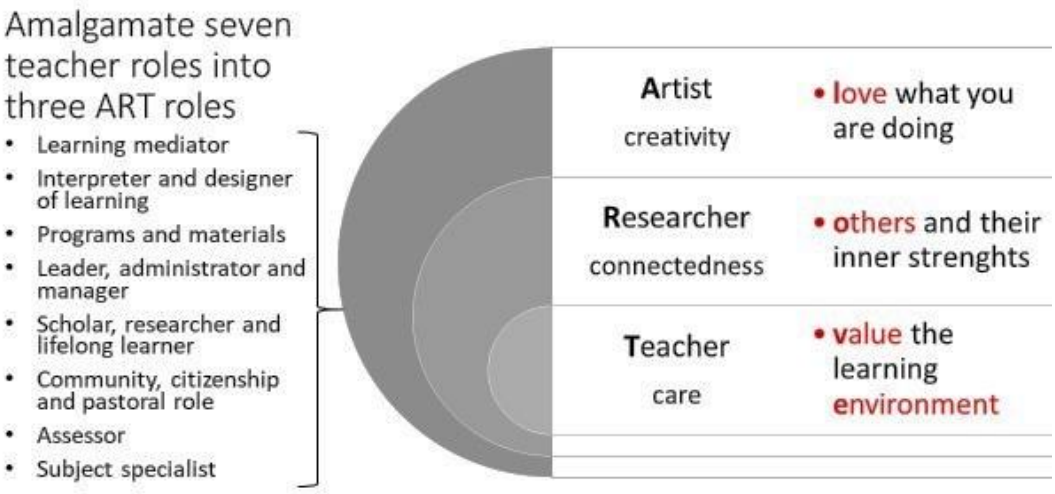


Figure 5. The seven teacher roles amalgamated into the three ART roles.

Pedagogical teaching strategy 2: Re-thinking their values

The students then proceeded to identify their own values in association with the ART roles. Through word association they were able to identify core values triggered in relation to their families, communities and recreational activities and they clustered these into categories. They used a spider diagram (Hickman & Brens, 2015) to link their beliefs and values with personal symbols (see Figure 6).

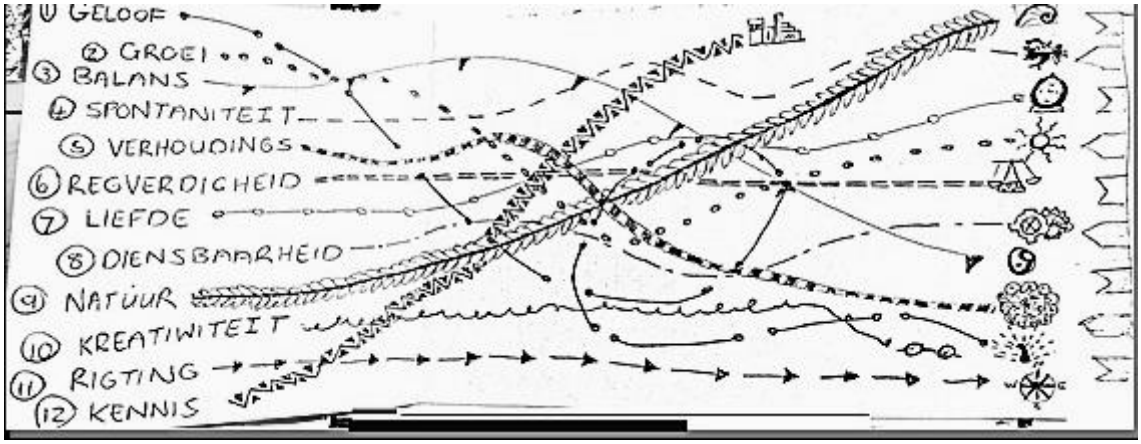


Figure 6. An example of a students' identity and values captured in a spider diagram. Relating words such as growth, creativity, love with specific symbols.

I then asked the students to rank their most important values as part of their identities and to relate these to their ART roles. I encouraged them to start thinking more deeply about personal values embedded in their art-based practices, and to write a critical essay investigating their understanding of the ART roles accompanied by associated values and activities. The analysis of the data generated in cycle two follows.

Discussion of themes related to the second cycle

1. Students shifted from a teacher-centered to more learner-centered pedagogy

The students started to change their 'I' orientation to an 'our' vision; seeing themselves metaphorically in a "broader system that works together to gain outcomes" (SA_14). One student explained the ART roles as a tree with the researcher forming the roots, the teacher seen as the trunk, the artist as the branches and the leaves representing the learners. Integrating all the roles, "All the systems are interdependent and need each other to function [properly]" (SA_14). They emphasised the hybrid character of the ART roles and the importance of a contextual framework to promote professional identities and self-expression, life-long learning and transformative teaching (Mezirow, 2009). They combined their identities as self-expressive artist with "open-minded and versatile" researcher roles to create a profile of a teacher who is "passionate about her subject and…transferring this [passion] over to her learners" (SA_11). They became appreciative of the ART roles and extended these to other areas in society, "Thanks to these three roles, I don't only see myself as artist, teacher and researcher, but [also] as educator, collaborator, role model, social activist, and somebody with a passion and love for learners" (SL_4). In addition the students started to see themselves as mentors who "help…assist…and guide learners" (SL_1). The ART framework enabled the students to gain more insight into creating effective learning environments in their schools. "These three roles can help me create a learning environment where learners feel safe and feel inspire (sic) to create [and] where they can grow and improve their performance" (SL_20). They introspectively reflected that teachers are not flawless, but if they strive to become the best ART teachers, "learners will recognise it, admire it and apply it in their own work, careers and life" (SL_12).

The students persuaded me as researcher-teacher that they could reflect critically about their ART roles in a professional framework to "improve teaching and learners' performance" (SL_3) as well as improve their learning as professionals (Schön, 1983).

2. Students became more aware of art's potential as a medium of learning across disciplines and place

Emphasising the 'artist' aspect of the ART roles, the students started to recognise art as a meaningful form of expression not only for a talented few, but for everybody wanting to explore issues from different perspectives. The students commented that the three ART roles gave them more confidence to do art, and believed that it would help each learner to grow "not only as a student but also as an artist" (SA_3). They began to regard themselves as lifelong learners who are mindful of the school learners' individual abilities, and the importance of keeping the learners' best interest at heart when planning a lesson; "their inspirations, different preferences, their capacities, [and] limits" (SL_13). They also understood that everybody should have an opportunity to appreciate art, even those who regard themselves as less talented, "every artwork is unique in its own way and gives a message through that can be meaningful for others in the future" (SL_13). The students started to re-think their learning spaces and extending their practices to "allow[s] learners to think out of the classroom [and] not always comply to the usual classroom setting" (SL_13). In this way learners would be able to "critically evaluate artworks but also situations and [to] identify their growth potential" extending their skillsets to "where they can use it further than in the classroom" (SA_12). Regarding "art as a living subject" (SA_15), students appreciated the potential of field trips and interdisciplinary learning opportunities, where values such as "service, respect and peacefulness" are linked to collaborative and interdisciplinary engagements (SA_15). They regarded the ART roles as "essential in creating better art teachers and understanding of learner development in art education" (SL_8).

The students also began to appreciate how the subject comes "alive" if it is used not only as a means of expression, but also as a communication and learning tool in socially engaged art practices (Helguera, 2011). The epistemological "making or creating (poesis)" artist-strand within the ART roles,

contributed to the students' understanding of creating more opportunities for all children to experience the "elegance of flow between intellect, feeling, and practice" (Irwin, 2004, p. 29). The "artist-researcher role" (May, 1993; Thornton, 2013), started to emerge for the students as they became more self-aware through reflections on their own work, giving more thought to their actions and the type of projects and networks that they intend to establish in their teaching one day.

3. Improved social and community awareness

The students started to consciously position themselves within the ART roles. Some saw themselves as motivating agents of change who can help learners to "achieve their best, regardless of circumstances" (SL_6). Their perceptions of "circumstances" sounded extremely patronising, ranging from "not having a strong support network at home or the know-how of handling situations" (SA_12) to patriarchal assumptions that learners' need "positive role model(s) when the family cannot provide such a figure" (SL_6). Despite their misplaced perceptions of the less privileged, the ART roles helped them to change their initial visions from a self-centered teacher-directed position to envisioning a better life for all. "I want to educate learners so that they can go into the community and create a better future for themselves, their families, and to create a better future for their children one day" (SA_1).

The students acknowledged collaboration as the key to success in teaching and learning activities since joint project-based approaches ensure "higher order thinking, effective communication skills and sound technological knowledge that learners will need for their careers and in a higher globalised environment" (SL_4). The students aspired towards a holistic society that promotes citizenship, independent thinking, adding good life values and skills related to art. They saw the bigger picture; preparing learners "for adulthood, for university, and for their jobs one day" (SA_1). They envisioned themselves becoming more emancipatory and caring in their teaching positions by "taking action incorporating values and roles and adjust it to their [the learners'] personal values and convictions" (SL_5).

The students' mindfulness of others was noticeable in the change towards an 'our' paradigm. They began to project themselves as global citizens who reconsider their relationships with others and their perceptions of justice and equality (Nassar-McMillan, 2014). In line with a "cultivated humanistic" approach (Nussbaum, 2007, p. 38), they extended their capacity for self-criticism by recognising learners not as recipients of knowledge, but as fellow human-beings whose perspectives are important.

4. The ART roles helped to establish embedded values

To affirm that the students' ART roles are embedded in their own values, I asked them to include in their critical essays, the most important values that validate their actions as art teachers. I categorised the students' most pertinent ART values into three word clouds (Saldaňa, 2016, p. 223). The more frequent words used by them are displayed in a larger font which I analysed in relation to the themes (see Figures 7a, 7b, 7c).

Figure 7a. Pre-service students' values attached to the *artist* role.

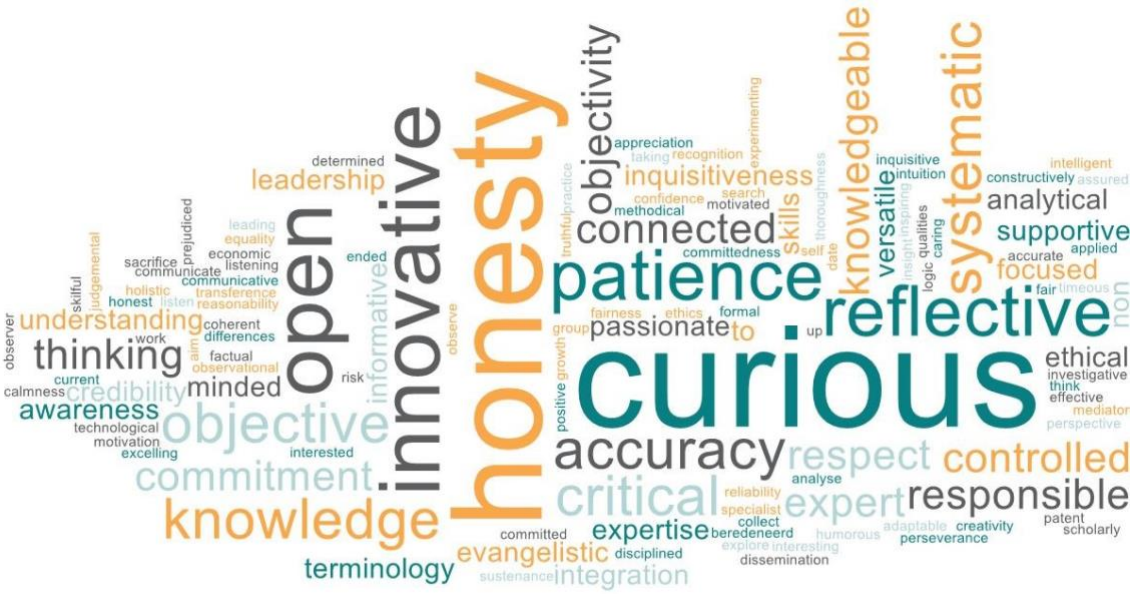


Figure 7b. Pre-service art teachers' values attached to the *researcher* role.

Figure 7c. Pre-service art teachers' values attached to the *teacher* role.

Figure 7a displays the artist role which was mostly identified with values such as being passionate, innovative, open-minded, creative, original and observant, since the artist's role is "filled with passion for my work [to] engage and love what I do" (SL_1).

In Figure 7b, values such as being curious, honest, innovative, reflective, patient, systematic, controlled and critical are associated with the researcher role which needs to be "non-judgemental and committed", advocating "equity and fair treatment" (SA_4). In Figure 7c it is evident that students think the teacher plays an influential role. The values ranged from having respect, knowledge, good communication skills, to being trustworthy, humanised by humour, caring, and approachable as a role model. Teachers should therefore be "reliable and committed, somebody who wants learners [to] do better, nurture the growth of minds" (SA_8) and "inspire [them] to see the world in a different light" (SL_1).

Values are the "principles, moral codes, and situational norms people live by" (Daiute, 2014, p. 69); they represent individual perspectives or worldviews (Saldaňa, 2016), and place an imperative on the individual to act in a manner consistent with what s/he regards as worth living for and therefore worth protecting and honouring (Nieuwenhuis, 2007). Although values are often invisible in a curriculum, I wanted students to embed values in their professional roles to validate their actions. The actions flowing from value-based roles should help students to develop moral reasoning when they recognise inconsistencies and inadequacies in their teaching practices. Consequently, it helps them to weigh their roles against norms of standards and engage in dialogues and construction of moral orientations toward others (Nieuwenhuis, 2007). In this sense, students aligned their values based on their personal beliefs, and their "specific biography and historical backgrounds" (Gubrium & Holstein, 2009, p. 70), to their ART roles as well as the "social and cultural networks to which they belong" (Saldaňa, 2016).

In the final cycle I asked the students to draw a conceptual design of their own professional frames based on what they had learnt so far. I wanted to ensure that they had a values-embedded understanding of their ART roles to inform their professional conduct.

CYCLE 3: How do you conceptualise your own professional framework?

The students applied their personalised ideas and re-interpretations of the ART model and created conceptual designs portraying their changed perceptions and understanding of their professional roles. The designs of the ART concepts produced by the two groups are distinctly individual; ranging from tree icons, candles, silhouetted profiles, a threaded wool ball, a magnifying glass, a holistic tree, a ladder in clouds to more diagrammatic designs of the professional frameworks.

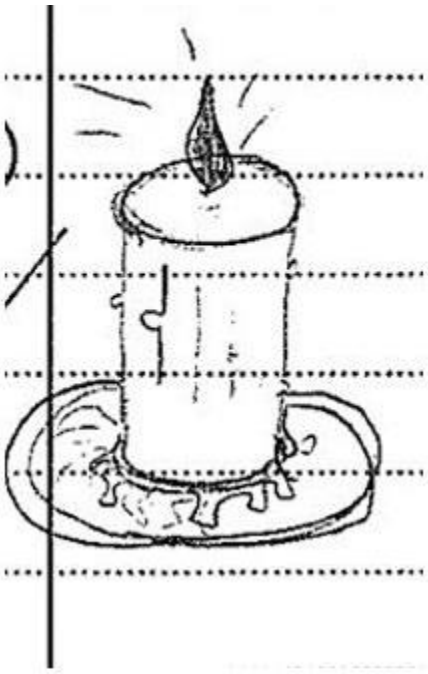
Discussion of themes related to the third cycle

The students started to demonstrate an embedded understanding of how they would employ the ART framework. They clustered specific contextual tasks and fundamental values to each role, and their unique interpretations indicate a professional frame that is contextual and fitting to their own needs. Out of the thirty-eight students in the two module courses, five students chose not to use the ART model to guide them in their interpretations of a framework. These students' conceptual designs of their roles were informed by values and random descriptions of how they perceive themselves as teachers, rather than focusing specifically on the ART roles. Although I introduced the ART roles as a possible framework for their careers, my training is not set in stone. I do not encourage a 'one-size-fits-all' solution. They saw the ART roles as a guide in a learning process that "scaffolds concepts, rather than offer[s] final solutions" (SA_8). I encourage students' perspectives and hybrid interpretations of the ART model.

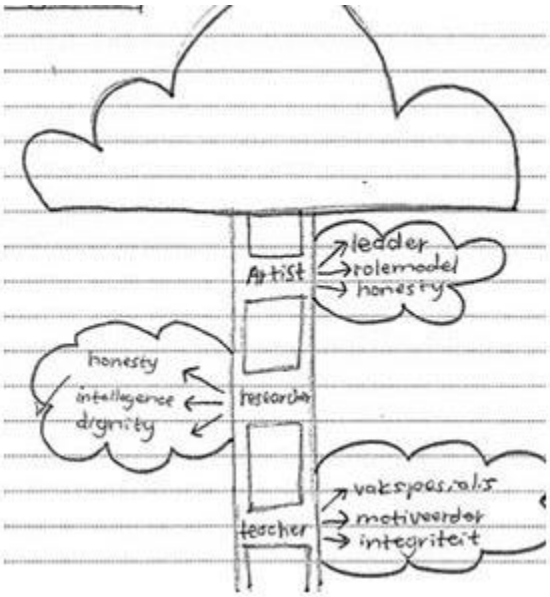
1. *Students took on a holistic, values-embedded and motivational role instead of a teacher-directed role*

Counter to a previous image of the teacher as a candle, serving as "bearer of light", one student amalgamated the ART roles in a single candle icon with the flame symbolising the teacher who has to illuminate warmth and light, accompanied by values such as sincerity, friendliness, goodwill and passion. The flame (teacher) needed enough wax from the candle stem (researcher) to keep burning. The researcher's values included endurance and a strong willpower to gain more knowledge. The candle container underneath illustrates the artist who is fed by the flame and the wax of the other two roles. The

artist's values are described as positive with a challenging optimistic spirit to fulfil this role: "Art teachers should inspire learners to become creative thinkers, to become a better leader…who wants to influence learners to do the subject" (SL_5) (see Figure 8).



SL_4. The flame illustrates the teacher that must exude warmth and light showing sincerity, friendliness, goodwill and being passionate. One could get burnt if you touch the flame, meaning that the teacher leaves her mark to everybody and is a light in dark times.



SL_16. The art teacher represented as a ladder with the teacher as subject specialist, motivator with integrity; the researcher values honesty, intelligence and dignity whilst the artist is a leader, role-model and values honesty

Figure 8. Examples of students' conceptual designs of their own professional frameworks

Students realised that "without the knowledge about the artist and researcher roles the teacher will be less effective and will not be able to offer the 'correct' learning opportunities to the school learners" (SA_7). I attribute the insight gained about value-embedded ART roles to the critical reflections and conceptual designs conducted during the second and third phases of the action research cycles. The process helped each student to integrate the three ART roles into a "lifelong journey to become a

successful and positive person" (SL_2). Their critical engagement with a professional framework helped them to "re-visit, re-member, re-conceptualise knowledge from the past…to become other than what they already know" (Derrida, 1994, pp. 100-101). Valuing being "adaptable and accessible" (SA_7) in art-based practices meant that students became more holistic in their approaches. They started to foster a professional identity which draws from inner values and overlaps and compliments their professional roles.

2. Development as role models and leaders

The critical reflection on the ART roles created new visions of leadership. One of the designs linked a ladder to clouds since the aim of the student was to move "others" to the "highest of high levels" (SL_16)(see Figure 8). This design captures the essence of the students' interpretation of the ART roles with the teacher placed on the first step of the ladder, described as motivating subject specialist, life-long learner with integrity - followed by the researcher who values intelligence and dignity, on the middle step. The artist is situated at the top level and is regarded as a leader and role model who values honesty. In that order, the artist as leader should always inspire and encourage others.

I regard leadership and being a role model in relation to others as pivotal in art education. A relational leader's qualities embody having agency, sharing power, recognising the importance of context, and knowing how leadership occurs to achieve greater social responsibility (Clarke, 2018). Students started to assimilate these qualities in their ART frameworks. One student envisioned his ART framework ultimately as a picture stuck on top of his desk that will instantly remind him of his values as an art teacher. It is a picture that he would like to show to the world as it encapsulates "improving creativity, knowledge acquisition and becoming aware and emancipated" [SL_7].

Figure 9. SL_7. A look at leadership: “What do you do with *what you see?*

Conclusion

As professionals we need to share how we perceive ourselves, and critique the current lack of attention to developing professional frameworks to reach optimum self-realisation and engagement with our careers (Alsup, 2005). In line with other art educationalists, I aimed to provide students with a theoretical base to guide them in their art-based teaching and learning practices, helped them articulate their fundamental values and personal positions, and encouraged them to critically reflect on their own teaching and learning practices. In the second phase of my studies, the cyclical action research process informed the question: *How do pre-service art teachers perceive their roles as artists, researchers and teachers?* The empirical evidence indicated that after introducing ART theory as a professional epistemological base to pre-service art teachers, their perceptions of themselves changed from linear traditional ‘I’ centered thinking towards more inclusive other-centered orientations. They became more aware of their professional roles and the value of art as an inclusive and socially engaged practice. They developed their own personalised ART frameworks and clustered specific, contextual tasks and fundamental values to each role. Values such as being passionate, creative, innovative and open minded are ascribed to the artist role. The researcher role is embedded in values like curiosity, honesty, patience and being reflective, making informed decisions with ethical substance and considering the relevance of meaningful,

contextual teaching practices. Becoming more empathetic and valuing respect, humour and commitment, students began to understand that the teacher role entails more than being 'lesson planners', they started to see themselves as mentors and role models for those who grow up without them.

I validated my findings against my three concerns and weighed it against my values of creativity, connectedness and care. Addressing my first concern, I learned that professional ART roles embedded in personal values could guide students to assert themselves as leaders and effective role players who want to be taken seriously in schools to help uplift the status of the subject.

Introducing the artist-researcher-teacher roles, students started to perceive art not only as a specialised subject for a talented few, but as a meaningful learning opportunity to free the creative potential in everybody. I combined learning strategies with the ART roles which helped students to discover their core values and pivotal roles to start engaging across boundaries of disciplines and place. ART theory helped them to see how art-based practices could be used as a powerful tool for communication addressing diverse issues. These aspects speak to my second and third concerns.

This study contributes to the educational discourse on professional development and identity formation and provides an empirically validated professional framework for pre-service art teachers when they exit higher education. During their professional development process, they made changes in regard to their "personal beliefs and their perceptions of teaching and learning practices" (Hickman & Brens, 2015, p. 16). The ART framework may also broaden higher education programmes to investigate the artistry of research and teacher practices in other disciplines. A follow-up study would entail creating opportunities for students to *apply* their ART roles in diverse and inclusive ways, and adopt hybrid and transformative teaching practices to become more participatory and engaged; in fact, becoming (P)ART.

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Article 3

Developing socially engaged art teachers: a practitioner self-study approach

To provide a more socially engaged learning environment for pre-service teachers in art education, I engaged them in a critical service-learning project. In five cycles of action and reflection on the engagement process, I generated evidence about student learning through observations, reflective notes and visual images to support my self-study on how I could influence pre-service art teachers to become leaders by adopting socially engaged practices. Qualitative analysis revealed that students became sensitised, considered including socially engaged art in their teaching and showed qualities of becoming critical, accountable and transformational leaders, better prepared for teaching inclusively and in diverse contexts. The model serves as a praxis-orientated instrument to guide future participatory and critical service-learning pedagogies to increase social responsibility amongst pre-service art teachers.

Keywords: Action research, action leadership, critical service-learning, participatory strategies, professional development, socially engaged art (SEA)

Introduction

In this self-reflective inquiry of my practices in art education, I address my concern about teaching art in isolation from the social realities of learners. My aim was to improve my understanding of how I could introduce students to socially engaged art practices. By socially engaged art (SEA) I mean education programmes that promote an 'awareness of social and political contexts of education and the development of critical consciousness about issues such as race, class, gender, culture, language, and educational equity' (Howard and Aleman 2008, 158). In post-apartheid South Africa, education policies mandate that higher education teaching programmes should incorporate situational elements that assist teachers to develop competencies to deal with diversity and transformation, and to work 'flexibly and effectively in a variety of contexts' (DHET 2015, 9).Context is particularly relevant in this country, where the impact of apartheid is still tangible, and considerable socio-economic divides still exist.

While there is increased recognition that developing teacher capacity for inclusive and socially engaged practices is critically important, there remains little guidance on the pedagogies and curriculum structures that promote these capacities in the professional development of teachers (DeLuca et al. 2011). I agree with Wood (2012), that allowing students to exit campus with little exposure to participatory pedagogies in diverse and inclusive learning environments contributes to a fragmentary knowledge of the contexts in which learners live, leading to a lack of empathic understanding for diversity and social inequalities.

My intent is to prepare socially responsible art educators who value the principles of social justice, and understand the importance of integrating them into their future teaching practice. Service-learning is one approach to attaining this aim. However, in the institution where I work, service-learning does not currently feature within the curriculum. I thus decided to introduce critical service-learning (CSL) as a pedagogy of social transformation to help students understand the importance of being exposed to experiences outside of the classroom. This pedagogy serves as a vehicle to enact 'the development of specific skills and knowledge to empower students to work with others to accomplish meaningful change in their worlds' (Yoder Clark and Nugent 2011, 4). Other beneficial values of CSL as a teaching strategy are well reported and include academic enhancement, personal growth, the identification of root causes of social issues and the attainment of educational and civic transformation through community-university partnerships (Costandius 2012; Van Schalkwyk and Erasmus 2011; Meyer and Wood 2017; Porfilio and Hickman 2011, ix-xix).

In art education, opportunities to educate pre-service teachers to be adaptable and open to different contexts, to adopt inclusive stances towards cultures, languages, and ways of living are under explored (Wood and Meyer 2016). Literature does not empirically indicate how pre-service art teachers could position themselves as socially engaged teachers working in diverse learning environments. In this article I thus pose the question: How can I influence pre-service art education students to become leaders in their learning environments by adopting more socially engaged practices? In answer to this, I first provide a detailed account of a socially engaged art (SEA) approach to active learning and leadership. Next, I explain how critical service-learning provides a

vehicle for enabling socially engaged art. I then elucidate how I generated evidence to support my claims of having learnt how to develop pre-service art teachers' capacity for taking leadership in socially engaged, inclusive practices. I conclude by reflecting on the significance of such practices for pre-service art teacher programmes.

Socially engaged art approach to active learning and leadership

Socially engaged art (SEA) is a trans-pedagogic educational theory that combines knowledge from a combination of disciplines - in this study from teacher education, drama, environmental studies and the real-life contributions of artists' work. It has a strong emancipatory agenda with its roots in the late 1960s feminist education theories (such as Kaprow, Garoian, Lacy, Kester and Kwon, as mentioned in Helguera 2011, ix), and is aimed at liberating art practices from strict art historical interpretations and contexts (Helguera 2011, ix). SEA also aligns with participatory educational practices – engagement with audiences, inquiry-based methods, collaborative dialogues and hands-on activities, with social interaction occupying the central focus of any activity. SEA expands the depth of social relationships by creating firstly a social conscience about a situation and then instigate an action or experience with others with collaborative outcomes, instead of '[walking] blindly into a situation…with little care about the outcomes' (Helguera 2011, 8).

It involves learning how to moderate a conversation, negotiate interests in a group, and assess the complexities of a given social situation. SEA activities promote artistic liberty, but with a strong social agenda. Art teachers need to 'become more aware of the context and thus allow [themselves] to better influence and orchestrate desired outcomes' (Helguera 2011, xv). In this study, the students engaged in socially interactive activities within multi-layered participatory structures with children using nominal, directed, creative and collaborative participation (see explanation on p 16).

I wanted students to understand art as a creative, expressive and beneficial tool for learning that should be accessible to all. Also, art can connect different subjects to relevant issues in trans-disciplinary engagements, raise critical consciousness and foster a sense of social responsibility between participants from diverse backgrounds, enhancing empathic understanding and improving

intercultural relationships (Wood and Meyer 2016). Thus applying art in multi-dimensional ways and developing art teachers as leaders, can raise the status of art as a subject in schools, in contrast to the current marginalised position it tends to occupy.

Critical service-learning as a vehicle for socially engaged art practices

Critical service-learning (CSL) (Rice and Pollack 2000) serves as a vehicle for connecting students and institutions to their communities and the larger social good, while at the same time instilling in students the values of community and social responsibility' (Neururer and Rhoads 1998, 321). CSL gives a social justice orientation to academic service-learning experiences (Mitchell 2008). This explicit aim challenges traditional perceptions of service-learning courses to view citizenship critically and to transform 'structural inequalities' (Rosenberger 2000, 29) through complex thinking and reasoning skills, instead of merely providing service to the community (Mitchell 2008). Although literature reveals different perspectives about the most distinguishing elements of critical service-learning (Porfilio and Hickman 2011), I agree with Doerr (2011) that an understanding of three components are central to critical service-learning: power, privilege and the identification of the root causes of social issues. As teacher educator in South Africa, I need to provide opportunity for students to understand the power their privilege endows and how such privilege is a result of years of socio-historical oppression of the majority of the population. In this case, I guided students through five cycles of action learning to help them reflect on the value of engaging in a CSL activity with young people from a children's home. At the same time, I re-examined my practices and asked questions about my role, thinking critically about my position and presence in guiding students through their learning experience. I view critical service-learning as a progressive pedagogy and instrument to encourage students to see themselves as agents of social change, and to use the experience of service to address and respond to injustices in their immediate communities.

To expose students to effective leadership 'both action and learning need to be ignited' (Zuber-Skerritt 2011, 203). Leadership attributes that are developed by CSL include self-knowledge, knowledge about the needs of others and emotional intelligence. I encourage skills to motivate, plan, build teams, act, reflect, guide, communicate and provide direction; character, in having beliefs,

values and understanding to nurture people's development and attitudes, such as cultural sensitivity, sharing, caring and openness to change and diversity (Zuber-Skerritt 2011). I adopted the role of a facilitator who guides rather than directs, focusing on developing students' capacity, knowledge, skills, attitude and democratic values. My 'other-centred approach' meant that I set myself on a path where I wanted to enrich students' lives with vision, passion, hope and empower them for their future careers (Zuber-Skerritt 2011, 231-2).

The service learning project

I developed the theme, 'Living my Leadership in a Diverse and Healthy Environment' with the pedagogical intention of connecting students' learning experiences of leadership to a broader discourse on social responsibility and environmental issues. I wanted students to inquire about their leadership and to work in diverse contexts with the aim of transforming their views about power, privilege and how they play out in society. Students and learners were exposed to open, natural, out-of-class learning sites to address 'green' issues through various art-forms and to raise their awareness about global environmental awareness. The project involved 26 final year students (21 – 22 years, mostly female and Afrikaans-speaking, together with a few white English and black Sotho/Tswana students), teaching youths from a local children's home. I chose this context because it would allow students to learn that not all people lead lives as privileged as their own. The children were of a different social and cultural background to the students. They met with each other on the university premises once a week in the afternoons for two hours over a five-week period during one semester. Prior to the CSL engagement I consulted the children's home management and students about the theme and sites for the action learning to which they agreed.

I guided students through the process, by means of a participatory model structure to the students (Wood and Meyer 2016). They adapted some of the activities and developed a series of interactive, participatory strategies for the children. The fifteen children were of mixed race, both male and females between 14 – 16 years of age, spoke mostly Afrikaans but understood both Afrikaans and English. We decided to meet at the university as it was convenient for the students who had to fit a busy academic programme within a six-week timeframe. The children's home's

management were keen to involve the children with skills-based activities and offered transportation of the children to the university campus. The first session was held at the university's botanical gardens, the second and third sessions in the vicinity of the arts and crafts studio and finalising the project as a small-scale exhibition event at the children's home premises. The final reflective session was conducted in the classroom. The sessions included i) relationship-building, ii) vision-planning and design, iii) skills application, iv) celebration and exhibition and v) reflection and evaluation of leadership roles (see Table 1.

Table 1. Participatory strategies used during a socially engaged art project

	DESCRIPTION OF PARTICIPATORY STRATEGIES	PURPOSE AND AIM	DATA GENERATION TECHNIQUES AND DOCUMENTATION	TIME (HOURS)
	CYCLE 1: RELATIONSHIP BUILDING			
	Introduction and orientation Introduction of pre-service art students and children to one another Establish trust and common interests Discuss what to expect from the 'green' theme project	**Build trust and site orientation: introduce children to environmental issues**	**Informal group discussion**	
Activity 1 (conducted by students: children with children)	Ice breaker: 'Walk-and-talk' activity Discussions, guiding and sharing knowledge about the area Participants establish perceptions of each other and the site	Relational skills development: emphatic/sensitising exercises Students guide children through a process of discovery and sensory awareness of surroundings What do they see, feel, smell, touch and think?	Informal conversations Participatory group discussions Observations and sensory explorations	2
Activity 2 (conducted by students: students with children)	Playing fun games: I. Pretending to be a tourist guide and talking about environmental issues II. Imaginary games: pretend to be a tree III. Throwing a ball and convey something special/funny about themselves IV. Team-building game: Reflexivity	I. Creating a make-believe world, detail context, recognising issues related to the environment II. Projecting own symbolising personal characteristic III. To become more intuitive and respond to requests, develop inter-personal relationships, sharing likes and dislikes IV. Reflexive gestures and interconnectedness	Informal group discussions Narrative reporting Interactions Observations Miming and frozen gestures	
	Art-based exercises: I. Making cut-outs and collages II. Secret jar with personal characteristics III. Splatter paint, prints and rubbings IV. Building from scratch with mixed media and 3-D materials	I. Mapping the problem/issues/need: to find out how participants experience the learning environment, talk about real-life issues and social concerns. Start to think about challenges and how they can be solved, e.g. how can garbage be converted into something beautiful? II. Discovery of self – becoming untangled III. Experiment with media and techniques: freedom of expression	Art-based items and art works Collages, prints and recycled material Student reflections on relational skills building trust and sharing awareness	

		IV. How is the living environment affected by social ills, how can personal messages of hope be encapsulated in nature?		
CYCLE 2: VISION-BUILDING, PLANNING AND INTERVENTION STRATEGIES				
Activity 3 (conducted by students: students with children)	**Vision building** Interactive vision building activity Clarification of themes and needs analysis: how do they 'see' the issue being resolved? Agendas and aims of project are discussed – challenges, expectations and possibilities mentioned Groups explore how they will tackle the issues/problem; identify types of material, including recyclable resources; how will they create and maintain the work of art/artefact?	**Critical skills development** Determine commonalities of thought – which factors can facilitate or hinder the process of creating an artwork/artefact? Do participants have common goals and similar visions? How would they address the issue? Discuss, reflect and compromise to reach mutually agreed upon decisions	Informal group discussions Mind maps Recycled material	1
Activity 4 (conducted by students: students with children)	**Planning and designing** Interactive visual/conceptual working process Own ideas/planning combined with visual designs of the children Discuss and analyse different plans/designs, as well as materials to be used Divide groups into different workstations Rotate interactive engagement Cooperate in finding solutions and a mutual platform to start project	**Organising and team work skills development** Establish a working relationship Identify own strengths – expectations regarding one another's contribution, knowledge sharing, critical thinking Envisage working relationship (divide tasks) Negotiate process and positions, working relations Planning regarding types of materials to be used	Informal group discussions Students and youths' collaborative designs Interactive discussions	1
Activity 5 (conducted by students: students with children)	**Intervention strategy** Enhance ideas and consider other possibilities Use campus facilities to show different YouTube videos bout land art, environmental art and sustainable projects Revisit previous community-engaged projects with the upcycling theme Demonstrate certain skills and functional uses of tools, e.g. spray-painting, cutting-knives	**Exploring other possibilities in the real world – professional skills development** Establish deeper understanding of real-world applications and own contribution to the final project Present and share ideas Accommodate complexity and extend knowledge base – investigating multi-media and transdisciplinary work environments	Research interventions (photographs, pictures, YouTube aids) Artefacts and artwork	1

		CYCLE 3: SKILLS APPLICATION STRATEGY		
Activity 6 (conducted by students: students with children)	**Skills application process** Interactive teamwork and art-based skills application activity Painting, making, assembling, upcycling of available resources, planting of floating planters Refinement and adding finishing touches	**Art-based skills in a collaborative working relationship** Work collaboratively on a product, task oriented: who is doing what? Individual and group work – rotating between different materials and tool use Complete different tasks in a dialogical manner	Interactive individual and group participation activities Poster/artefact completion by using available resources	2
		CYCLE 4: EXHIBITION AND CELEBRATION STRATEGY		
Activity 7 (organised by lecturer; participation of students and children)	**Exhibition and celebration event** Students and children exhibit their completed work together All stakeholders, e.g. managers, house-matrons, lecturers and participants gather at the premises (the children's home) Students and children present a gallery walk activity and explain the social issues, meaning of their work and their learning experience during the CSL engagement process	**Showcasing socially engaged art projects and transformed practices for public display** Learn to display own work and appreciate others' works Learn more about other viewpoints and methods of expressing social, contextual and environmental issues Finalising their work	Interactive explanations Group work Performance measurement Exhibition	2
		CYCLE 5: LEADERSHIP REFLECTION		
Activity 8 Living my leadership (explained by lecturer; students complete posters)	**Reflection and evaluation of leadership role** Students reflect on process in formative assessment on all five phases using the DEAL model Students design an academic poster to showcase leadership and professional development during CSL process	**Reflecting on learning process and capturing CSL process in academic poster** Students reflect on the following: What did they learn? How did it benefit them? Vision re-visited? Suggestions? Embodied learning captured in leadership poster	Reflective notes on all five phases Poster design	10

Method

I generated data from the students' assignments in the form of critical reflective notes including photos and artwork, collected after each session with the children. I proposed that they used the DEAL model as a standard CSL reflective practice (Ash and Clayton 2009, 42-3), **d**escribing, **e**xamining and writing about their **a**cquired **l**earning, to reflect on their experiences. I thematically analysed their reflections after each engagement (Braun and Clarke 2006) to attain evidence of what they had learnt. I then weighed the emerging themes against my concerns and pertinent research question (Saldaňa 2016) to inform my analysis of the data (Ary et al. 2014). I validated my findings through the lens of SEA theory, and the relational, critical, collaborative and transformative intent of action research (Frith and Gleeson 2004). I invited honest feedback on the different action learning cycles from fellow action researchers and student participants (McNiff and Whitehead 2002, 106) and triangulated the evidence by using five sessions with various data generation activities and methods (Ellingson 2009). The research process was transparent and complied with the university's ethics stipulations.

The children's home's management approved of the engagement, students gave informed consent that I could use their reflections (Creswell and Plano Clark 2011; Chevalier and Buckles 2013; Manzo and Brightbill 2007). In the following section I provide evidence how my practices influenced students to become socially engaged art practitioners. To protect the students' identities, I denote codes to their names according to what age group they are training to teach e.g. Senior Intermediate phase (SI) and Further Education and Training phase art students (SF).

Discussion of findings

The CSL engagement-project created opportunities for action learning. Over a five-cycle period, students became aware of their positional roles and their impact on children's lives. Three main themes emerged to suggest that students became sensitised, with accountable, inclusive leadership qualities embedding socially engaged art practices in their professional development.

Theme 1: Students learnt relational skills, and understood the importance of teaching with sensitivity

The students met the children for the first time at the botanical gardens with the aim of establishing a trusting relationship. I suggested the groups start with a walk-and-talk exercise (The Long Walk 2013) as an icebreaker to orientate them to their new surroundings and to create spatial and personal awareness of a natural learning environment. This exercise enabled the students to notice the children's 'shy and inhibited feelings' (SI_4), and so they took action to get them to open up. One student remarked (SF_7):

> They loved walking nature and talking about the things they saw. They were very interested about the facts that I had to say and the new knowledge that came with it. They were a bit shy at first but as we walked and chatted, they came out of their shell and started asking questions and even answering them among themselves when they could.

The purpose of the walk-and-talk exercise was to enable the children to become aware of the students' worlds and contexts. I found this activity to be a good space to negotiate relationships, and to promote communication and trust between the groups. SEA theory holds that 'conversation is regarded as the centre of sociality, of collective understanding and organization' (Helguera 2011, 40). Organised talks allow people to 'engage with others, create community, learn together or simply share experiences without going any further' (Helguera 2011, 41). Students learned that relationship-building is essential as, 'team members are likely to experience all sorts of problems that can arise from competition, envy, shyness, denial, dominance by some and silence by others, and other personal qualities that can fuel tensions' (Zuber-Skerritt 2013, 34). This open air activity prepared the groups for the next level of their relationship-building process, becoming more interactive and personal by introducing multi-modal activities such as fun team-building and art-based exercises.

The team-building activities resulted in various interactions (see table 1, cycle 1, activity 2). One of the groups encouraged spontaneous exchanges to create sensory awareness of their learning environment, by 'looking [at the crabs in the pond], listening [to the birds], touching [the plants] and smelling [different flowers] (SF_10). Other groups planned creative art-based lesson activities around art techniques e.g. printing [of leaves, creating butterflies] (SF_18) (see Figure 1), collage [cut-outs of

children' favourite things] (SF_11), making assemblages [pick up own organic and found materials] (SI_20) and puzzle-building [mason jars filled with objects that the youth identified with most] (SF_17). One group used well-known game-play activities such as a spontaneous reflex game known as 'ninja-ha' (SI_20), 'fun-facts quizzes about nature' (SF_4) and metaphoric projections of nature [tree that symbolises the children best] (SI_10) to get to know each other. Drawing from Augusto Boal's (2000) ideas of the invisible theatre imitating reality, one group acted as tour guides reciting anecdotes to inform the rest of the group about their surroundings (SI_21). Students considered the activities to be valuable learning opportunities, 'to work together and get to know each other better' (SF_6) to 'build a relationship with the children through art and to grow respect for the environment' (SF_18). They became comfortable teaching in unfamiliar open spaces, 'teaching out of class becomes a truly free and creative exercise as opposed to classroom teaching methods such as the "redrawing of pictures"' (SF_12).

Figure 1. (SF_15): Relationship-building activity: children experimenting with organic material during art-based exercises

What art-making has to offer, in socially engaged practices, is not accurate representation of reality but rather the compilation of readings so that we can discover new questions, 'it is when we position ourselves in those tentative locations, and when we persist in making them into concrete experiences, that interstices become locations of meaning' (Helguera 2011, 70). Students took the lead by presenting playful and creative opportunities for the children to engage on multiple levels to enact meaningful experiences and relations. Although students directed the activities and took responsibility for the structure of each activity, they positioned themselves not as experts but relied on the lived experience and shared interests of the children (Horton and Freire 1990), designing activities that the children could relate to. Students took leadership by exposing the children to trans-pedagogical practices (Helguera 2011), performing arts strategies (Boal 2000), and team-building exercises to encourage convivial and socially engaged practices. They became sensitised towards the children's differences in terms of their ages, abilities and interests. Students moved closer to the multiple intelligences concept of Gardner (1993), by exposing children to multiple learning experiences, e.g. sensory (smelling), natural (being out in the open), linguistic (use verbal expressions), visual (observing), and haptic (constructing with 3-D organic material).

Moving between the groups to ensure that the activities were utilised for relationship-building, I observed playful interactions as the children started to become less inhibited and more engaged. Some groups decided to conduct more intimate, art-based activities, sitting in a circle on the grass (see Figure 2) or around tables, cutting out pictures, drawing or painting while talking. Their conversations deepened, from convivial group discussions to more personal one-on-one interactions. The children started to share their issues with the students. Some students found this overwhelming at first. One student regarded it as an 'eye-opener' (SF_17) and was 'flabbergasted' when one of the girls admitted that nothing makes her happy, '…they [my parents] don't care what I say, or how I feel. The student remarked, '… the emptiness and numbness in her eyes filled me with brood (sic) and distress' (SF_16). Students started to empathise with the children's circumstances and noted that 'some of the children would be in our schools that we teach one day' (SF_13).

Figure 2. Relationship-building activity: sitting in a circle talking or having a one-on-one discussion

The level of empathy displayed by the students towards the children, reinforced my view that students should gain affective and relational experience before entering their school milieus, in order to understand and appreciate deeply the thoughts and feelings of another Empathy is an essential attribute for a teacher, to enable the creation of an inclusive and enabling learning environment (Killen, Richardson, and Clark Kelly 2010). In this case, although affect appears immediate and fleeting, it accumulates, so that negative effects may lead a child to doubt their worth, or to shun learning situations through a sense of shame (Watkins 2010). The emotional state of a child greatly influences the way in which they learn and their attitude towards not only the subject but also towards learning and the teacher (Krashen 2017).

Students became more sensitive about the way they communicated during the art-making process, ‘as we advised we started engaging differently with the learners, being more cautious of what we say and

how we say it' (SF_16). Kindness, care and understanding became important values, 'as every learner brings to the classroom their own experience, views on life and emotional baggage' (SF_3). One student who was adversely opposed to the CSL engagement at first, changed her views. She reconsidered her purpose for choosing teaching as a career, 'to initiate change' (SF_3) and accepted the fact that 'people are fragile and that the way I speak and what I say can be harmful' (SF_3). Students became more caring, igniting systemic changes that they wanted to see in the schools. One student suggested (SI_5):

> …it is clear to me now…we are not just teachers, but we are there to give parental guidance to the learners. We have to enlighten and support them [the children] to reach their full potential. Learners come from different background, therefore need different attention and care. The implementation of effective counselling systems at schools is a necessity.

Leadership qualities started to emerge as students became more critical about themselves, self-evaluative about the way they communicate and how they say things. The CSL process changed students' perceptions of curriculum objectives and classroom strategies. They learnt to adapt restricting themes to the context of the children and engaged with multitude approaches to enact socially expressive exchanges.

Theme 2: Students developed socially engaged art practices

During the second vision-building, planning and designing cycle, students started 'planning their projects, figure out what to do and how we are going to do it' (SI_5). The groups were required to develop a common goal that would guide them through the activities that followed). The student and children groups brainstormed their ideas and visions for their final artwork in collaborative ways. They identified a number of environmental issues they wanted to address. Some focused on the water crisis in the Western Cape [Province] (SI_18), others on land art (SF_7), indigenous art (painting on rocks) (SF_12), the evacuation of local oak trees in town (SI_4) or creating a kindness tree which could be decorated with their own expressive tokens of kindness hanging from the branches of the tree (SF_18).The participatory process helped the groups to converge different ideas 'to eventually get to a solution that everybody approves of' (SI_1). One group's children challenged 'healthy living' and reinterpreted the topic, pointing out aspects that contribute to unhealthy living experiences, such as bullying, human trafficking, and

substance abuse, including drug and alcohol misuse. The other group became micro environmental activists calling themselves ‘envi-tists’ as they wanted as artists to change their school environment (SI_21). They produced functional recycled planters (SI_21) (see Figure 3).

Figure 3. One group addressed social issues around the ‘living in a healthy environment’ theme whilst the other group recreated functional objects focusing on conservation aspects

I encouraged the students to include interventional activities, such as other artists’ presentations and constructions, after the planning and designing phase to re-direct and inspire the groups and to ensure that art is not taught in isolation removed from the realities of broader social contexts. Choosing their own resource material, the students showed the children videos of environmental art (SF_8/16/18) and took them on a tour to previous community-engaged projects such as the elephant sculpture to which used recycled, emergent technologies these activities helped the groups to explain and compare the different samples to overcome conceptual barriers, such as transforming their ideas to physical art products, to select appropriate materials for the artwork, and to determine the format and structure of the final work. Students began to understand that socially engaged art practices could become part of their professional teaching methods, ‘The most important aspect that we taught them [the children] is that art could be used to present a powerful message and address [various] issues (SF_10). Both CSL pedagogy and SEA theory

attempt to foster a critical consciousness (Horton and Freire 1990), by examining various social contexts, challenges that community children encounter, and the impact of personal action in maintaining or transforming those problems. In this case, students created an awareness of critical environmental issues, by using an art-based platform to share ideas and discuss common goals towards a more visionary solution. The children were enabled to become co-creators of new artworks which conveyed social messages. The impact of creative participation ensured that everybody added their own content to the theme and thus engaged in a 're-enactment of causes to which they personally relate' (Helguera 2011, 15). Instead of keeping their thoughts to themselves, students encouraged the children to take a critical stance towards topics in order to change and transform their environments. Art liberated the children to become self-expressive.

Students engaged in various SEA forms of participation. With *nominal* participation they presented artworks to the learners to observe in passive contemplation e.g. the elephant project. Students also *directed* children to participate in completing a simple task, such as hanging kindness tokens on a cardboard tree (Helguera 2011, 15). They encouraged children to participate *creatively*, contributing to the content of the art work, for instance children decorated their own rocks creatively, with their choice of content, such as fingerprints and natural elements to leave their mark and collectively combined the artworks in a rock garden structure. Students participated collaboratively with the children throughout the process, they shared responsibility of the ideas, content and structure of the artwork through dialogical interaction (Helguera 2011, 14-5).

They realised that 'without cooperation the outcomes of the project will not be reached' (SF_7). Group techniques and scaffolding processes became 'indispensable strategies to get closer to our end product' (SF_5). They valued working in democratic ways and agreed that through communication they could come to agreement that suited all and this came from 'understanding each other equally, valuing each other's opinion and statements' (SF_8). Students noticed individual accomplishments and valued everybody's contribution, 'he did fantastic work and I feel proud about how quickly he grasped the technique and the confidence he showed' (SF_6). They saw the collaborative interaction as opportunities to deepen understanding for the children and valued the role that art could play, 'art can serve as therapy and escapism from circumstances and immediate environments…they opened themselves towards me and

shared their dreams, emotions and aims in life' (SF_18). The holistic appeal of art is recognised, 'children learned to express their ideas and feelings, and personal, social, environmental, moral and spiritual issues through their creative activities' (SI_14). Students affirmed my belief that art should not be reserved for the talented few only, but should be conducted as an inclusive practice:

> …every single learner, regardless whether they have the subject art, can do art. Every learner is creative in their own manner and could, with the help of examples, create artworks and express their own creativity (SA_6).

Although the students provided the children with artistic information, they encouraged the children to be involved with the process in a 'productive collaborative capacity' (Helguera 2011, 52). Collaboration, described by SEA theories, presupposes the sharing of responsibilities between parties in the creation of something new (Helguera 2011, 51). The hands-on activities enabled the groups to choose between different activities, utilise their skills by engaging with various ideas, to commit to their designated tasks, making decisions about their planning and design applications and to evaluate their progress. Students developed their professional competencies during the engagement. They shared their knowledge and skills with the children and created a stimulating learning environment, contextualising their knowledge of the CSL project-theme with the social contexts of the children (Wright 2015). Their emerging leadership qualities included working collaboratively, in respectful ways (Helguera 2011) and starting to realise the importance of addressing everybody's needs through inclusive and socially engaged art-based practices.

Theme 3: Students realised the importance of inclusive practices

In the last session, the groups participated in an exhibition event at the children's home, connecting their teaching to the children's world to celebrate publically their learning accomplishments, '…we celebrated because we achieved our goals, the learners reached their learning objectives and we overcame all our obstacles' (SI_1). Despite challenges such as working within limited timeframes and teaching children from diverse backgrounds, students noticed how the children' became more confident towards the end changing from 'no eye contact' to being secure enough to exhibit their own work (SF_5).

During the gallery walk, both student and children groups took turns to explain the significance of their socially engaged artworks, including the kindness tree and posters (see Fig 4), as well as the rock garden.

Figure 4. Celebration and exhibition session: students and children concluded their social engagement with a gallery walk, explaining the meaning of the work. Students shared their learning experiences with the audience

Changing the conditions of their teaching practices such as working in-and out of class and connecting their art-based milieus to larger societal needs, taught students to 'take hands with communities to give the children the best experience and to provoke a passion for art through partnerships with the community' (SI_20). They transformed their traditional ways of thinking, 'instead of having everything planned and predictable, we must become more resilient and consider societal needs' (SF_7). Students envisioned their classrooms to be a safe and respectful learning environment, one student asked (SF_14): 'should my classroom not be a place where learners can break away from life's issues, a place that could inspire and console them, a safe haven…like nature, regardless of their backgrounds?'

Students transformed their understanding of diversity, they recognised the children' strengths and weaknesses and are set to teach 'around these barriers [one day]' (SI_1). They realised that personal traits are part of people's diversity and that they should be more flexible and adaptable, 'less critical about people's body language and expressions' (SF_7).

They should consider the children' individuality, 'everybody is unique and shouldn't be compared with the other' (SI_4) and therefore adjust activities to fit the children's needs instead of presenting a 'one size fits all approach' (SF_4). Students learned to respect the different approaches children took, 'they will not always do things how you want it to be done but rather allow them to do it to suit their understanding [of how it should be done] (SI_1). They understood that action learning is synonymous with professional development 'becoming 'a better teacher who 'never stop[s] learning because life never stops teaching' (SI_5) and identified qualities such as tenacity, being humble, appreciative and hard-working as professional attributes, which entail 'not to expect everything to fall into your lap, then you will learn…what it means to become PART (SF_18)'. Towards the end, their reflections indicated that they became more selfless, humane and caring:

> I will be able to do something similar in the future…it is not about you but absolutely about them and you need to ensure that they enjoy it. It is an unselfish action to engage with something like this (SL_10). The project was not only to create better future teachers but also to give back to the community by working with different children…from different backgrounds (SI_5).

Students engaged interactively with multi-disciplines and acquired new knowledge and skills through building relationships, working collaboratively, staying action-orientated, and utilising available resources (Johnson 2017). In this way they connected their teaching to the social realities of the children. Students transformed what they say, what they do and how they relate to others and their circumstances (Kemmis 2009, 466). Although the participatory CSL process made them feel unprepared initially 'as no amount of theory can prepare you for the actual practice, determine the style you will need to adopt as a teacher and how you will interact with the learners' (SF_11), they began to understand that diversity matters as the children brought unique experiences, strengths, and ideas to the project. As future teachers they realised that they need to value individuality and diversity and changed their approach by considering the children's life experiences and recognising multiple intelligences (Gardner 1993).

Towards the end of the project, students envisioned their classrooms to be ‘safe havens’, welcoming and respectful so that learners could experience a sense of belonging one day (Grace 2001). In the last cycle students developed academic posters that displayed their socially engaged leadership development (see Figure 5).

Figures 5. (SA_8, SF_19). Academic posters of students created in the last cycle encapsulating their learning as socially engaged teachers in art education

Reflecting on my learning

The ‘Living my Leadership in a Diverse and Healthy Environment’ project reflects my attempt at engaging pre-service art teachers in critical service-learning to demonstrate *how* this pedagogy could be integrated into a pre-service art education programme with competing content and timeframe demands. Although these aspects seem to be constant challenges, and I recognise that CSL as pedagogy can seem like a large scale and overwhelming undertaking for pre-service teachers, students need to learn how they can influence the lives of individuals, whether that be in their classrooms, schools, or broader communities (Keiser 2005). While enduring learning was evident across students’ reflections in the study, I assert that there remain areas of continued development and research to refine socially engaged, CSL pedagogies within the contexts of art teacher education programming.

I have learnt three important things that I need to incorporate into my practice. First, students need more exposure to critical service-learning beforehand to sensitise them to social issues relevant to the project and potential impact of CSL programmes. Part of the orientation could involve examining previous projects e.g. 'best practices' archived by institutions, or, exploring social issues that resonate with the lives of the students. Having students articulate the link between their personal experiences and social issues, provides a solid base for designing a project that motivates students to engage in meaningful social justice learning experiences (DeLuca et al. 2011).

Second, students are not properly prepared to bridge the gap between theory and practice. This emerged in the reflections of the students, when they had to examine suitable theories that fit their experiences. CSL preparation should include unified theories that frame diverse forms of social inclusivity, instead of introducing a multitude of theories in sub-disciplinary ways which often result in a 'patchwork of learning on discrete issues' (DeLuca et al. 2011, 196). I therefore revised my current model (Meyer and Wood 2017) for art education and added an 'Introduction to CSL' learning unit to orientate students before they start with CSL. Drawing from the students' input during the research process, I included multi-modal activities in the first relationship-building cycle and added a celebration and exhibition cycle, followed by a reflection on professional leadership cycle towards the end (see Figure 6 Cycles 1, 2, 5 and 6). These cycles constitute different platforms that lead to socially engaged leadership: knowledge, relational, creative, working, public and professional development.

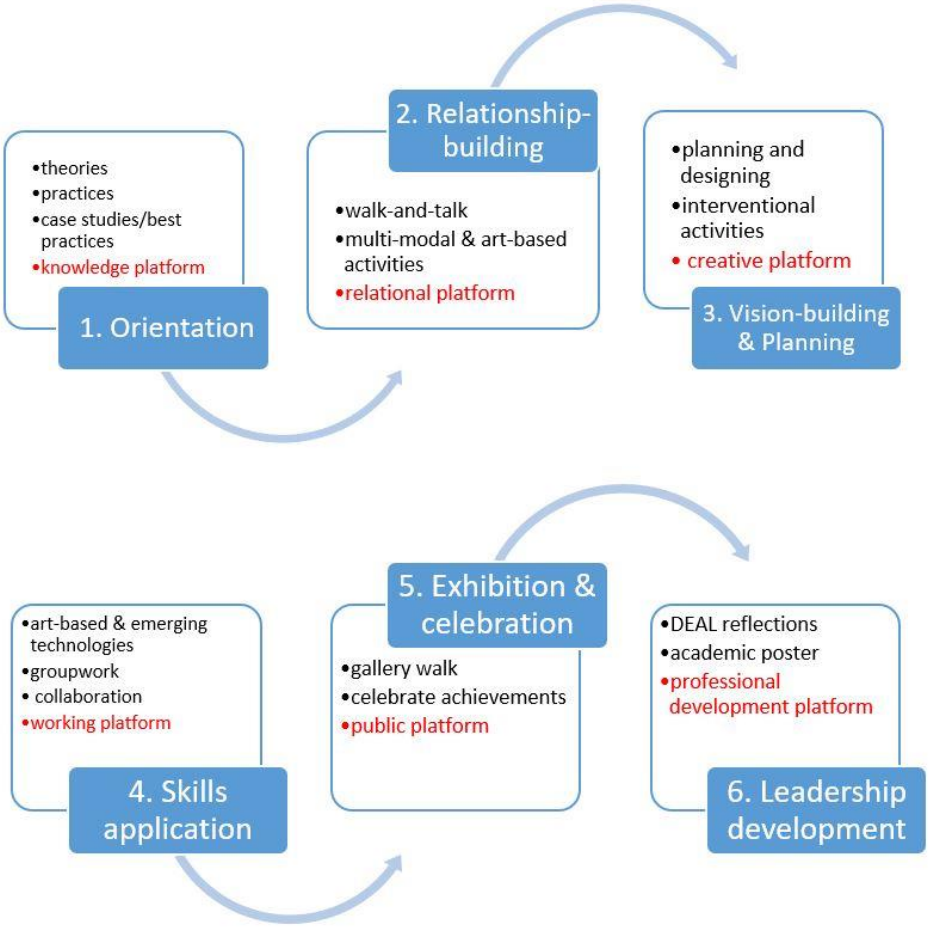

Figure. 6. Model to integrate critical service-learning into art education programmes

Last, I formatively assessed student learning to evaluate whether their progress during the CSL-project has deepened. To support their learning, the students completed critical reflections after each cycle. I found that students required a deeper understanding of critical reflective practices, more time should be allocated to this learning process. I adjusted the assignment requirements to make the learning expectations clearer. Although students worked in groups during the engagement process, I would encourage in future that they also reflect on their experiences in small-group forums after each session to develop a 'community of critical friends' (Nieto 2000).

Conclusion

I can now answer *how I influenced pre-service art education students to become leaders in their learning environments by adopting more socially engaged practices* to address my concern of art being taught in isolation from the lives and social realities of learners. I created a critical service-learning opportunity for pre-service art teachers to engage with children from a nearby children's home and guided them through the process. Analysis of their reflections supports my findings that critical service-learning (CSL) together with a socially engaged art (SEA) approach and action research strategies, contribute towards pre-service art teacher's professional development. Evidence indicated they became sensitised, included socially engaged art practices in their action learning and started to develop characteristics of critical, accountable and transformational action leaders. Students examined service-learning as a new trans-pedagogical educational activity in *critical* ways, they took agency of their actions and constantly *research* and reflect on their practices after each session. They worked inclusively and became intrinsically *accountable* not only for the success of the SEA project but also for the development of the children' creative skills. Their *self-evaluation* evident in their changed attitudes, values and transformational practices indicated their *professional development* as leaders in art education. The students became co-creators of new praxis-based participatory and empirically validated professional framework, better prepared for teaching inclusively and in diverse contexts. The model I designed explains my pedagogical interventions, serves as a praxis-orientated instrument and could guide future participatory and critical service-learning pedagogies to increase social responsibility amongst pre-service art teachers before embarking on their careers.

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Article 4

Participatory artist, researcher and teacher:(P)ART

My living theory of a professional framework for art education

Abstract

This article explains my living theory that I present as a professional framework in which I embed the artist, researcher and teacher (ART) roles within critical, participatory and socially engaged learning platforms. I critically analyse my inquiry into a professional framework for art education and explain how I addressed my concerns and the influence of the ART-praxis on the professional development of pre-service art teachers. Supporting evidence for my living theory was gained over a four-phase cyclic action research process, as I enquired into my practice with pre-service art teachers in their final year of teacher education. Reflecting on my observations, pedagogical strategies and students' visual images and critical reflections on their learning, I found that the professional framework enabled pre-service art teachers to become more learner-centered, and to understand how art can be used as a means of engaging learners in thinking about important social issues. In the process, they developed leadership skills, and saw the potential of art as an important mediator of learning for everybody, and not only a specialised subject for the talented few. I offer the (P)ART professional model to equip art teachers to be dynamic role players who assume leadership through art education.

Keywords

Action research, (P)ART praxis, pre-service art teachers, living theory, leadership, professional framework, transformation

Introduction

My living theory in art education addresses three main concerns; i) the lack of status attributed to art and consequently to the role of the art educator, ii) the view of art as a specialist subject for the talented few, and iii) the teaching of art as a technical subject removed from the social realities and contexts of school learners. These concerns prompted me to inquire into my practice with pre-service art teachers in South Africa. I maintain that unless art teachers define their professional roles, discover and employ the varied possibilities of the subject and create opportunities for socially engaged practices, they are missing the opportunity to perform as professionals who manage artistic creativity, work in scholarly and engaged ways, and extend their pedagogical responsibilities to the public domain. Novice art teachers should establish their own professional identities to help them understand their roles and positions in schools (Beauchamp & Thomas, 2009, p. 178). To further inform the professional development of novice teachers, Hickman and Brens (2015) suggest that they should (i) position themselves within a particular theoretical framework to guide them when making decisions about the kinds of lessons to be taught, (ii) articulate their personal positions with regard to fundamental values to inform their teaching and development as professionals and (iii) reflect on their own teaching and learning practices. Adding to this, in the South African context art teachers often face additional professional challenges, namely congested classrooms, time constraints, limited creative and functional art resources, and a general negative attitude towards the subject since 'art is not taken seriously in our schools' (Mathikithela, 2016).

However, the literature is silent on *how* to go about developing such frameworks. Positioning myself in the three core areas of higher education requirements, namely teaching and learning, research, and community engagement (NWU, 2016), I want to have impact and bring about change. I want my professional practices to align with these core areas to meet educational policy requirements in preparing students for their professional careers to teach in 'diverse and transformational contexts' (DHET 2012: 10). Seven roles are ascribed to the teacher in South Africa, namely i) specialist in a phase, subject discipline, or practice, ii) learning mediator, iii) interpreter and designer of learning programmes and materials, iv) leader, administrator and manager, v) scholar, researcher, and lifelong learner, vi) assessor, and vii) community, citizenship and pastoral role (DHET, 2015, pp. 58-59), but these roles and their applied competencies tend to be discussed theoretically without embedding them in praxis. I believe that students need to embed their teaching practices in diverse learning environments to establish professional identities which answer the following questions: 'Who am I?' 'What are my roles as art teacher?' and 'How can I become an effective and transformational art teacher?'

Allowing students to exit campus with little exposure to participatory pedagogies in diverse and inclusive learning environments adds to the fragmentary character of educational content knowledge. They also do not develop an empathetic understanding of learners' lived realities. I argue that unless pre-service art teachers are familiarised with the pivotal roles they could play in schools and broader society through the development of socially engaged practices, their teaching will metaphorically remain a 'one vantage-point composition', predictable and safe, but lacking in dynamic, multiple perspectives to effect change and transformation.

In this article I explain my living theory of a professional framework model in art education. First, I provide an overview of my methodology, then discuss the professional ART model. I describe what I did, how I did it, and provide evidence of the positive influence of my practice on student learning.

Methodological framework

My enquiry into my own practice spanned four action research cycles (Zuber-Skerritt, 2011) over two academic semesters. In Cycle 1, I conceptualised an ART theory (Thornton, 2013) framework for myself with embedded values. In Cycle 2, I guided students to establish their own roles based on the same theory. In Cycle 3 the students learned to become participatory ART teachers (P)ART during a socially engaged art (SEA) (Helguera, 2011) critical service-learning project (CSL) (Rice & Pollack, 2000). In this article, which is Cycle Four, I bring in the work together to explain my living theory as a professional

framework for art education, asking: *How can I use my learning from the three previous cycles of action and reflection to generate a grounded theory about the development of a professional framework for pre-service art teachers?*

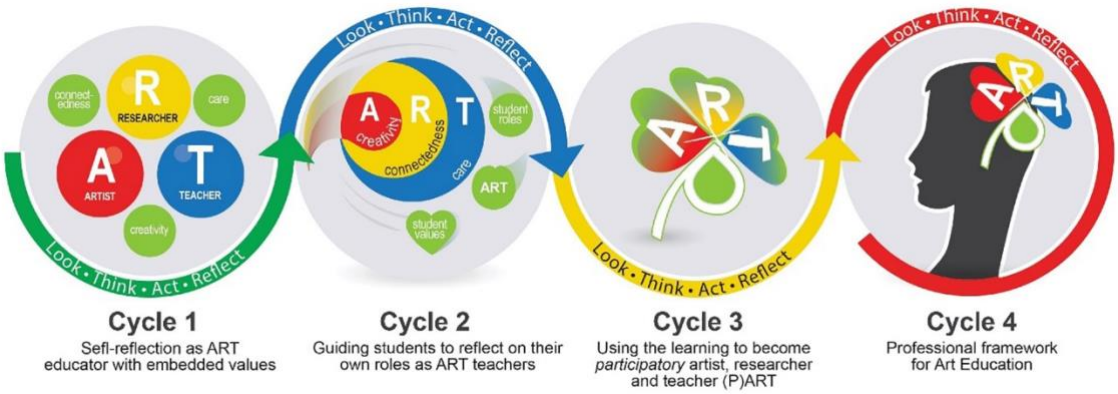

Figure 1. The four cycles of developing my living theory in art education

I gathered data from my own critical reflections plus reflections on student assignments, visual drawings (Sullivan, 2010), and various types of artworks, including collages assemblages and posters. Permission was granted by the students to use their assignments and visuals for research purposes. I thematically analysed the data after each engagement with the students (Braun & Clarke, 2006), and weighed the emerging themes against my concerns and pertinent research question (Saldaňa, 2016) to inform my analysis of the evidence (Ary, Jacobs, Sorensen, & Walker, 2014). I validated the findings through the lens of artist, researcher and teacher (ART) theories (Thornton, 2013) and socially engaged art (SEA) pedagogies (Helguera, 2011), as well as the professional development CRASP-model (Zuber-Skerritt, 2011). To protect the students' identities, I assigned codes to their names according to the learner phase they were training to teach, e.g. Senior Intermediate phase (SI) and Further Education and Training phase (SF).

Each cycle explains how I shared my teaching and learning experiences with the students whom I teach and how they related to the different learning platforms which in turn informed my understanding and the design of a professional framework for art education (see Figure 2).

Figure 2. A participatory and socially engaged professional framework for art educators

Validating each learning platform

Starting with my own thinking at the centre of the figure, my question was: How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher? I grounded my professional identity in the **a**rtist, **r**esearcher and **t**eacher (ART) roles described and abbreviated as Thornton's (2013, p. 10) 'ART' theory. Initially coined A/R/T/ography (Irwin & De Cosson, 2004), ART theory is epistemologically grounded in Aristotelian philosophy and represents three kinds of 'thought': knowing and researching (theoria), doing, learning, teaching (praxis) and making or creating (poesis), resulting in a creative approach to emphasise the roles and practices of the art professional's desire to 'make, research and teach art' (Thornton, 2013, p. 10), to which I ontologically relate as the 'elegant flow between intellect, feeling, and practice' (Irwin, 2004, p. 24). I re-evaluated my own professional identity (self-image, self-efficacy), and embedded my professional roles (as artist, researcher and teacher) in values of creativity (artist), connectedness (researcher) and care (teacher) (Trede, Macklin, & Bridges, 2012). My values are the standards I live by

(McNiff, 2010). As my living theory is ongoing and never-ending, I experience a degree of cognitive dissonance (Festinger, 1962) when my values are not aligned with my teaching practices.

My original contribution to ART theory is the addition of the 'P', standing for participatory. I became a participatory artist and researcher when I started to open art up to all students and community children no matter what their technical or 'artistic' talent may be. My practices include working in inter-disciplinary and trans-pedagogical ways. I became a participatory teacher when I shared my knowledge and practise with the students through interactive and socially engaged collaborations. I moved my 'I' approach to an 'other'-centered orientation. I thus value connectedness and caring as I became a more participatory, people- and praxis-orientated practitioner who engage with other colleagues and help the students to think critically about their lives and the society they live in. I conceptualised my living theory as a set of learning platforms to guide pre-service art teachers to become participatory ART educators. The next cycles explain the rest of the professional framework in more detail.

CYCLE ONE: Orientation and knowledge platform

In this first cycle my aim was to find out how the ART framework could enable students to re-imagine their roles as artists, researchers and teachers. To establish baseline knowledge, I first introduced the students to the concept of professional development; I engaged them in discussions about the status of art education in South Africa compared with its potential as a tool to mediate holistic, transformative learning before I introduced the (P)ART theory. The students reflected on their own concerns about the status of art education, mentioned their frustrations and sought answers on how to improve the current art teaching conditions. I asked them three questions to help deconstruct and re-imagine their roles as art educators.

Question 1*: How do you see yourself as art teachers?* The students created sketches with short narratives describing how they see themselves as future art teachers. The emerging themes generated by their narratives confirmed my concerns. They viewed themselves in the role of 'expert' teachers (see Figure 3), with little attention given to the value of art as a medium of learning for all children, or as a way to connect with the social contexts of children.

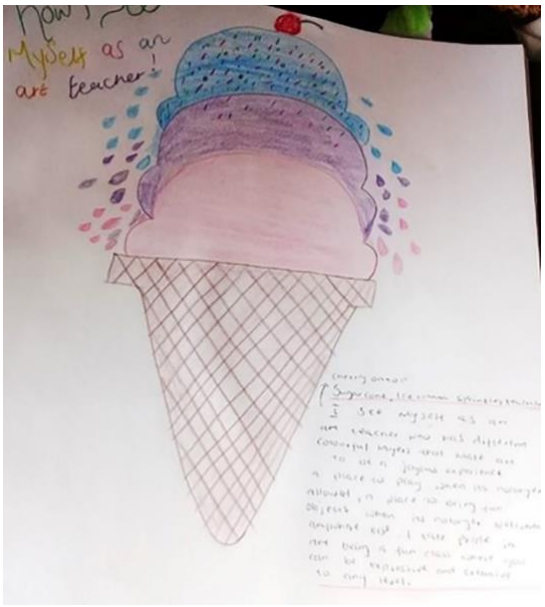

Figure 3. Pre-service art teachers initially viewed themselves as ‘experts’, emphasising children’s dependence on the teacher’s knowledge as the ‘cherry on top’ (see first image) (SI_14), ‘a tree providing fruit to the child ‘(SF_9) and ‘a sharpener polishing learners’ minds’ (SF_9)

These ‘teacher-as-expert’ or ‘top-down’ perceptions indicated that students disregarded learners’ ideas, abilities and creativity (Seefeldt, 1995), and made assumptions about what children should learn and how they need to go about it (Englebright Fox & Schirrmacher, 2012). I believe that art pedagogy should be critical and teach people to think and imagine, connected to a ‘plurality of knowledge found in a variety of locations’ (Kindon, Pain, & Kesby, 2007), and that students should adopt a learner-centered approach to show they care and value children’s input. I therefore introduced three pedagogical strategies to deconstruct the traditional perception of the ‘teacher-as-expert’ perceptions of the students.

Question 2: *What roles are expected of a teacher and specifically of an art teacher?* The students knew about the generic teacher roles with associated tasks, namely subject specialists who oversee content and didactical alignments, but they had no idea how to embed their practices within these roles or in diverse contexts. I explained how I amalgamated the seven teacher roles with the three ART roles, embedded in values of creativity, connectedness and care. For instance, as an artist, I asked, how do I engage with aesthetic practices to promote creativity; as a researcher, how do I become more connected with social issues in my teaching and learning programmes; and as a teacher, how do I embody care in my interaction with students and the community? I explained how I became more participatory and engaged after my exposure to interdisciplinary (Freedman, 2009) and trans-disciplinary projects (Kraak, 2000), which changed my LIVE orientation to a LOVE paradigm (Zuber-Skerritt, 2011) (see Figure 4, indicated in red). I regarded this explanation as an important learning moment since the students needed to grasp how a simple change such the ‘i’ changing to an ‘o’ (live becoming love) impacted my professional positioning. I became more our-centred by changing my ‘I’ approach to embrace ‘others’ and their capabilities as well.

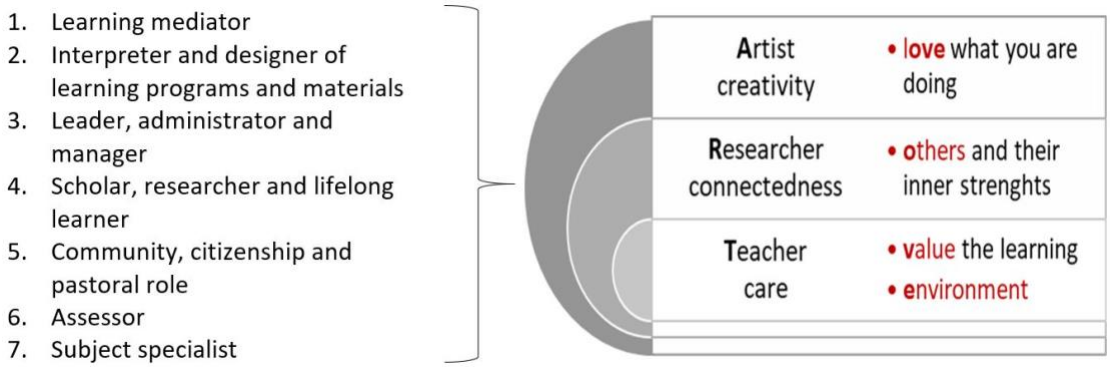

Figure 4. The seven teacher roles amalgamated into the three ART roles

Question 3: How can you link your personal values to the ART roles? I wanted students to realise that personal identity is closely tied to values and belief systems and are the inner core that directs one's practices. Through word association exercises the students identified core values triggered in relation to their families, communities and recreational activities. They clustered words into categories and completed a spider diagram (Hickman & Brens, 2015) linking their beliefs and values to personal symbols. Drawing from their reflections on roles and values, I created three word clouds (Saldaňa, 2016, p. 223), with the more frequent words displayed in a larger font which indicated the collective values students regarded as most important (see Figure 5).

Figure 5. Pre-service art teachers' values attached (in order) to the artist, researcher and teacher roles

The students ascribed being ‘passionate and creative’ to the artist role, being ‘curious and thorough’ to the researcher role and having ‘respect and leading by example’ to the teacher role (SF_18).

Question 4: *How can you create a conceptual framework for art education?* I asked the students to design their own conceptual models of how they visualise themselves as ART educators with embedded values, and they began to see themselves as teachers who could facilitate and elicit learning rather than direct it. This was substantiated by their individual designs, for instance, a metaphoric ladder reaching towards the clouds shows the teacher as subject specialist and motivator with integrity, the researcher values intelligence and dignity, and the artist is seen as a role-model and leader who values honesty (SI_4). The former ‘knowledge bearing’ teacher-directed tree had changed into a holistic impression of a tree divided into parts of a whole with the researcher as the tree, growing through inquiry, the artist forming the DNA of the trunk, the teacher seen as the apples, carrying knowledge, and the child gets inspired by the teacher (SA_8) (see Figure 6). The ART roles also gave students the confidence to look beyond their own positions:

> ‘Thanks to these three roles, I don’t only see myself as artist, teacher and researcher, but [also] as educator, collaborator, role model, social activist, and somebody with a passion and love for learners’, to ‘help…assist…and guide learners’ (SI_4).

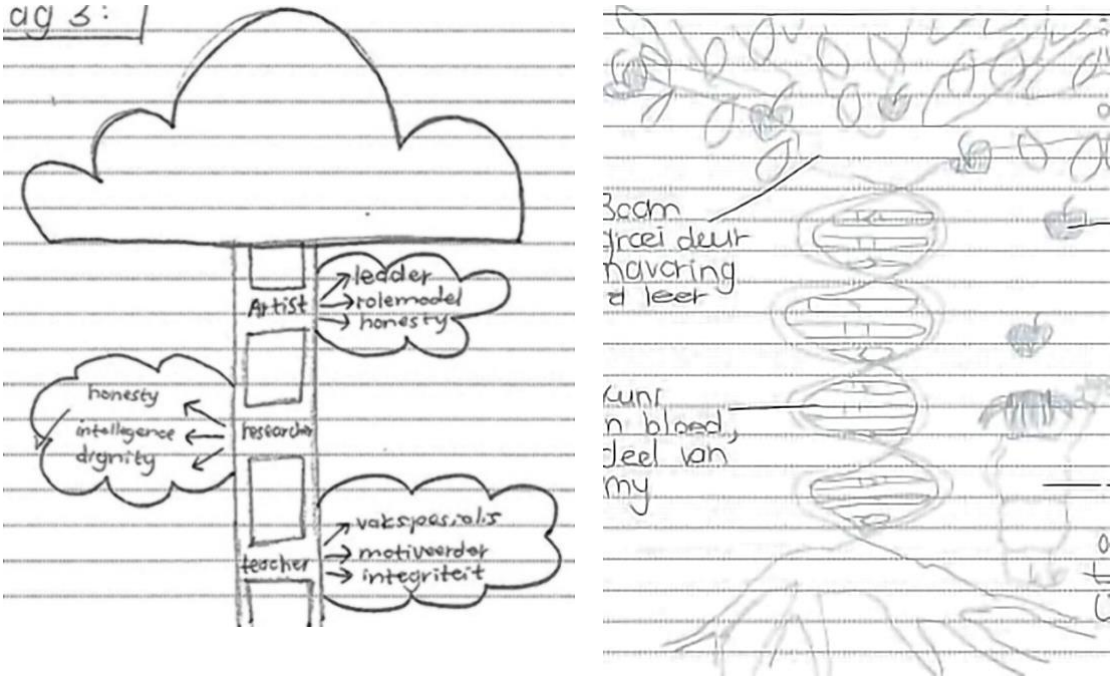

Figure 6. Students’ conceptual designs of their ART roles

During cycle two, I learnt that not all the students chose the ART theory to guide their designs. Some students selected alternative theories and chose different ways of representing their identities as teachers, rather than focusing specifically on the ART roles. I accepted their versions since they could deliberate about a theoretical framework best suited to their art practices. One student reasoned that she regarded the ART roles as a guide in a learning process that ‘scaffolds concepts, rather than offer[s] final solutions’ (SF_8). I welcomed the fact that the students started to critically question their roles and justify their positions. The students started to conceptually position themselves as art teachers who had something of value to contribute to the education of all children. The knowledge they gained about their roles as ART educators, their personal values and interpretations of their conceptual framework, addressed my first concern. However, they were unaware of the value of art and its multiple possibilities as a medium for expression, mediation and engagement across disciplinary borders of time and place.

Addressing my second concern, I wanted to prepare the students to engage with art as a medium of expression and communication, accessible to all and not just reserved for the talented few. After introducing them to the ART roles, the students recognised that learners must feel 'comfortable' (SI_13) to express themselves through 'different approaches' (SI_5) and to 'experiment' (SI_16), but these concepts were not embedded in their practices. I then explained how I bridged the gap to engage with art on inter- and trans-disciplinary levels and the beneficial value of working in participatory ways. I showed students some work completed in previous years' interdisciplinary and community engagements to give them an idea of best practices (see Figure 7). I also explained how to use participatory processes when engaging with socially engaged projects (Wood & Meyer, 2016).

Figure 7. Examples of inter- and trans-disciplinary engagements between students, their peers and community members, addressing social issues and showing planning and final artworks and poster designs

I introduced students to a service-learning (SL) project, with the theme: '*Living my leadership in a diverse and healthy environment'*, to find out how pre-service art teachers can position themselves as socially engaged ART educators working in diverse learning environments. I wanted the students to become more aware of the varied possibilities offered by art as a medium for expression and mediation available to all learners, and for them to contextualise their art pedagogies with the children's worlds which were very different from their own lived realities.

Twenty-five final year pre-service art teachers engaged in four action learning cycles with fifteen multi-cultural learners aged 14 – 17 years, from a local children's home. The groups met each other once a week for two hours over a four-week period. The students met the children at the university's botanical gardens. The purpose of this activity was to create trusting and mutually supportive relationships among the participants from the start, to level personal qualities such as the students' dominance and the children's shyness which could potentially fuel tension later in the action research process (Zuber-Skerritt, 2013). I introduced a site-specific walk-and-talk activity (Doucette, 2004) for the students and children to become familiar with each other through informal conversations about shared topics; in this case, social issues around the environment.

The first activity, conducted in a convivial and joyful way, set the atmosphere for the rest of the engagement. The students were motivated and started to take initiative with the rest of the team-building activities. They 'sound-boarded' their ideas with me and created activities that took into consideration the children's ages, abilities and interests. These activities included multi-modal games and arts-based exercises to stimulate the learners' sensory (smelling), natural (being out in the open), linguistic (using verbal expressions), visual (observing), and haptic (constructing with 3-D organic material) awareness of others and their surroundings. After these team-building experiences, the students' reflections indicated they had become critical of traditional teaching methods and confined classroom spaces: 'teaching out of class becomes a truly free and creative exercise as opposed to classroom teaching methods, such as the redrawing of pictures' (SF_12). Importantly, during this informal engagement, the students learnt to become affective, treating the children equally and with more sensitivity, 'we started engaging differently with the learners, being more cautious of what we say and how we say it' (SF_16). They realised the way they speak and 'what [we] say can be harmful' (SF_3).

I found this cycle to be a good learning opportunity for the students to negotiate relationships and promote communication through informal conversations. Substantiated by socially engaged art theory, 'conversation is regarded as the centre of sociality, of collective understanding and organization' (Helguera, 2011, p. 40). I wanted the students to engage affectively with the learners and to build relationships of trust before they engaged in more serious work processes. Through these arts-based activities and collective performances, the students learnt to facilitate cross-cultural understanding which helped them to gain respect and appreciation for children from different cultures (Kang Song & Gammel, 2011). Introducing various multi-modal and arts-based activities enhanced the subject's different learning possibilities and sensitised students to the children's multiple abilities and diverse learning styles (Gardner, 1993). This relationship-building learning platform prepared the groups for the next creative level of engagement.

CYCLE 3: Vision-building and planning / creative platform

The students learnt to 'plan their projects, figure out what to do and how we are going to do it' (SI_5) (see Figure 8). The groups developed a common goal in the participatory process by examining environmental issues, linking these to their contexts and generating ideas 'to eventually get to a solution that everybody approves of' (SI_1). Some focused, for instance, on the water crisis in the Western Cape [Province] (SI_18), others on land art (SF_7), indigenous art (painting on rocks) (SF_12) or creating a kindness tree which was decorated with their own expressive tokens of kindness hanging from the branches (SF_18). One group challenged 'healthy living', identifying aspects that contribute to 'unhealthy' living experiences, such as bullying, human trafficking, and substance abuse. Another group became micro-environmental activists calling themselves 'envi-tists' since they wanted, as artists, to change their school environment (SI_21).

Figure 8. Vision-building: sitting in a circle, visualising and talking about their ideas and then starting to plan for their final project

The next step was for the students to mediate and discuss the type of information they thought most suited to help children exercise choices in how they want to realise their visions and plans in concrete ways. I noticed how the students took initiative and selected their own resource materials, showing the children videos of environmental art (SF_8/16/18) and taking the children on a tour to previous community-engaged projects which used recycled, emergent materials (See Figure 7). These activities helped the groups to explain and compare the different samples and overcome conceptual barriers such as transforming their ideas into physical art products, to select appropriate materials for their artwork, and to determine the format and structures of the final work. The students' reflections revealed that they started to transform their traditional ways of thinking: 'instead of having everything planned and predictable, we must become more resilient and consider [others'] needs' (SF_7). They considered the children's individualities, 'everybody is unique and shouldn't be compared with the other' (SI_4) and started to adjust activities to fit the children's needs instead of presenting a 'one size fits all approach' (SF_4).

Addressing my second concern, namely the value of art as an inclusive practice accessible to all, the students began to make this a reality: '…every single learner, regardless whether they have the subject art, can do art. Every learner is creative in their own manner and could, with the help of examples, create artworks and express their own creativity' (SF_6). The students began to understand that socially engaged art practices could become part of their professional teaching pedagogy: 'The most important aspect that we taught them [the children] is that art could be used to present a powerful message and address [various] issues' (SF_10).

During the vision-building and planning platform, the students first raised awareness about social issues relevant to the environment, before instigating action towards collective outcomes; they therefore avoided 'walking blindly into a situation with little care about the outcomes or context' (Helguera, 2011, p. 8). They fostered critical consciousness by examining various social challenges and took action to maintain or transform these challenges (Horton & Freire, 1990; Rabkin & Hedberg, 2011). They used an

art-based platform to share creative ideas and discuss common goals towards visionary solutions. The impact of this creative participation resulted in everybody adding their own content to the theme and thus engaging in a 're-enactment of causes to which they personally relate' (Helguera, 2011, p. 15).

Following SEA guidelines, my teaching became more socially engaged as the groups learnt to take a critical stance towards the environment topic, moderated conversations, compared and critiqued multiple viewpoints of their peers, negotiated their interests in a group, and assessed the complexities of a given social situation to effect change. Importantly, art liberated the students and the children to become self-expressive and to develop critical thinking and essential pedagogical skills to prepare them for the workplace where they will constantly be confronted with a need to create new ideas and to find solutions to problems (Stevenson & Deasy, 2005). The socially engaged art practices ensured that the students embedded their professional roles in a methodology they could relate to, '[T]he most important aspect that we taught them [the children] is that art could be used to present a powerful message and address [various] issues' (SF_10). The groups were thus properly prepared to turn their visions into realities in the following learning platform.

CYCLE 4: Skills application and working platform

The students applied their themes to concrete artworks. They started to act as facilitators, enabling the children to practise their own skills. This process enabled the students to be flexible, to work collaboratively, to help create a space for the development of the children's creative skills, and to steer the latter towards independent work. The students learnt to use art as a mediating tool to encourage engagement around relevant social issues. They used various participatory strategies from SEA pedagogy (Helguera, 2011, pp. 14-15). For instance, during *nominal* participation, the children observed and passively contemplated different artwork options such as looking at previous community-engaged projects, observing the materials, the aesthetics and the structure of the artwork to help them develop ideas. In the *directed* participation phase the children were asked to complete a simple task such as creating symbolic expressions of kindness in the form of tokens which they hung on a cardboard tree to form part of a bigger kindness-tree project (see Figure 9). *Creative* participation encouraged the learners to co-create and contribute to the content of the artwork such as inserting their paintings in an indigenous rock garden structure. Via *collaborative* participation both the student and learner groups shared the responsibility of generating their ideas, content and structure through dialogical interactions.

Figure 9. Using participatory strategies children engaged in a creative task to complete the final kindness tree

Emphasising the epistemological artist strand of 'making or creating (poesis)' (Irwin, 2004, p. 29) in the ART roles, the students gained a better understanding of creating opportunities for children from diverse backgrounds and abilities to experience facets of art in socially engaged and participatory ways. SEA theory liberates art practices from a strict disciplinary skills-based approach and moves it to a socially interactive process with 'conversation as the centre of sociality, of collective understanding and organization' (Helguera, 2011, p. 40). The children engaged in various degrees of participation which meant that they learnt to work in groups, scaffold processes, and mediate collaborative learning together. These methods steered students and children closer to a democratic process of 'understanding each other equally, [and] valuing each other's opinion and statements' (SF_8).

CYCLE 5: Public display learning platform

In art education, exhibition is an important assessment tool to ensure that quality standards are met in the production of an artwork. During the small-scale celebration, all stakeholders saw the results of the partnership between campus and community. The students were applauded for their dedication and inspiring acts of 'hope through art' (Yssel, 2018). They valued this public assessment: '… we celebrated because we achieved our goals [and] the learners reached their learning objectives' (SI_1). The students reflected on how the children became more confident towards the end of the project, changing from 'no eye contact' to being secure enough to exhibit their own work (SF_5). Working both in- and out of the classroom enabled the students to 'take hands with communities to give the children the best experience and to provoke a passion for art through partnerships with the community' (SI_20). In this sense, art became, 'a living subject' (SF_15) and more than a 'field trip' linking values such as 'service, respect and peacefulness' to collaborative and interdisciplinary engagements (SF_15). The groups shared responsibilities 'in the creation of something new' (Helguera, 2011, p. 51), and the students connected their socially engaged art-based practices with the children's lived realities. They learnt to rethink their patronising assumptions about the less privileged, shifting from statements like learners' need 'positive role model(s) when the family cannot provide such a figure' (SI_6), to 'I want to educate learners so that they can go into the community and create a better future for themselves, their families, and for their children one day' (SF_1). This attitude would bring them closer to their ideal of creating 'an atmosphere… that is limitless' (SI_5).

Addressing my third concern, namely teaching art in isolation from the social realities of learners, I learnt that I need to create opportunities for the students to engage with interdisciplinary and trans-pedagogical practices (Helguera, 2011). Aligned with policy that requires teachers to develop competencies to deal with diversity and transformation, and to work 'flexibly and effectively in a variety of contexts' (DHET, 2015, p. 9), the students became more aware of the influence context has on teaching and learning during the CSL project. They engaged with art as a discipline with multiple possibilities and, as already mentioned, became critical of traditional teaching methods and confined classroom spaces.

CYCLE SIX: Leadership and professional development platform

The students encapsulated their learning of all five cycles by creating academic posters to display how they saw themselves as participatory artists, researchers and teachers. The posters reflected their changed understanding about the role of the teacher from subject expert to flexible educator committed to engaging in rigorous processes of reflection to become a teacher who can take the lead in the school. It became clear that they used art as a powerful tool to mediate critical thinking about social issues across disciplines. This is evident, for instance, in the metaphoric use of symbols such as an origami bird to show how a person is formed through much folding and squeezing (SI_3), or a crocheted flower that represents learners who are part of a figurative cherry blossom bonsai tree which flexes and bends as it grows to be successful (SF_8). Analysing the academic posters of the students, I noticed diverse interpretations of their views on professional development. Anchored in their roles and the social issues encountered during the CSL process, the students' posters reflected themes of a growing social responsibility towards the environment, titles such as, 'Heal the Earth, Touch the Future, There is no Planet B' emerged (SF_7).

The students became self-reliant and self-directed as evidenced by the few students who conducted CSL projects on their own. One student supplemented her poster with an e-learning overview of the process (SI_21) (see last image of Figure 10).

DON'T SPIN THE BOTTLE

BE A THINKER- NOT A DRINKER

I write ART with capital letters, because it should be the MAIN character of every fairy tale with its artistic soul.
Words escape and art continues to flourish. The incredible privilege of making art with Abraham Kriel's sparkling learners is undoubtedly giving me more power to keep Art alive in school.
The innocence of their ideas -triumph. Somebody once said that no one is as honest as a child. The issues that are under discussion are, of course, issues that we face today. As a researcher, artist and teacher, I enlighten myself in looking at the learning process as productively. The learners were actively involved and could come to a consensus on how to address the problems. Here, the words of Grace Lynch once again gained so much value, where she talks about how art learners stimulate cognitive stimulation and help with decision making. Thorough and prepared planning was obviously required of us to have the contact session structured.

Today the learners have the freedom to think of ideas how to put the issues under the magnifying glass and find ways to delete it. Twanique made a list of the issues and we then had a democratic election on which issues are the most common and therefore need to be addressed. Democracy is the art and science to control the circus from the monkey cage. Recyclable materials were used to help with awareness and we as student teachers have done research on the issue of designing appropriate posters.

Art lives. Breath..

Figure 10. (SI_11, SI_4, SI_21) Academic posters explain students' learning during the CSL engagement, their roles and professional development

After assessing the students' posters and critical reflections, I learnt that they understood the role of a participatory ART teacher, and grounded their practice in personal values:

> 'facilitator, motivator and promoter of learning… interact[ing] with the environment through well-managed and organised tasks, dialogue and reflections on learner conceptions to reach pre-determined aims' (SI_21) and 'I would use my deepened values to show people the kind of person I really am, to treat people the same as I wanted to be treated… I believe I can make (sic) change in the community and touch the hearts of the children I work with' (SF_13).

Towards the end the students became more 'humble, appreciative and hard-working, which entails not to expect everything to fall into your lap, then you will learn…what it means to become PART' (SF_18). I value their voices and conclude with one student's learning journey:

> 'This process had a big impact on my professional framework. It has taught me as an upcoming professional teacher the importance of giving back to the community as well as being creative and working collaboratively. Being challenged to think out of the box and working with different groups of people gave me greater passion for art and how it influenced my life. I got the opportunity to be actively involved with these diverse children and it showed me that as a future art teacher that I should be open minded and be able to adapt. This process gave me the opportunity to expand my knowledge and become a better [future] teacher. It also taught me to: never stop learning because life never stops teaching. My poster shows how everything has come full circle, from where I have started with my icon to where the process ended with the community work' (SI_5).

The students acquired new knowledge and skills through nurturing relationships, working collaboratively, and remaining action-orientated (Johnson, 2017). They connected their teaching to the social realities of the children, and learned to transform 'what they say, what they do and how they relate to others and their circumstances' (Kemmis, 2009, p. 466). Although the students initially felt unprepared 'as no amount of theory can prepare you for the actual practice, determine the style you will need to adopt as a teacher and how you will interact with the learners' (SF_11), they learnt to understand the importance of teaching art

in diverse contexts. The students developed leadership qualities which I validated against the professional development CRASP model, (Zuber-Skerritt, 2011). It means they developed a constructively **c**ritical attitude about the status of art education and professional frameworks in art education; **r**eflected on ways to embed their values within their practices; became more **a**ccountable by engaging with the social contexts of the children and environmental issues to improve their professional development. Through constant **s**elf-evaluation they attained more scholarly and **p**rofessional leadership skills. The last cycle thus concluded with the pre-service art teachers' designs of scholarly posters representing their professional framework. It encapsulates their ART roles embedded in socially engaged praxis, showing their readiness to take leadership, and becoming truly (P)ART.

Conclusion: coming the full circle, my living theory

In developing my living theory of becoming a participatory and engaged artist, researcher and teacher - (P)ART, I followed a rigorous iterative action research process of looking, thinking, acting and evaluating (Stringer, 2014) my own practice as I guided the students to shape a professional framework which resonates with the democratic, inclusive and relational values in which art educators should be grounded. Using a (P)ART-praxis supported by critical and socially engaged art pedagogies (SEA), I created six learning platforms across boundaries of disciplines and place. Based on my living theory, I offer a professional framework which addresses my three concerns.

The students attained an understanding and appreciation of their ART roles to position themselves as players who can change the status of art education. Through various learning platforms they engaged with art-based activities that involved working with different disciplines (drama, technology and the environment) thereby opening art to the 'less talented'; and, as a mediating tool, they used art interactively to communicate and work collaboratively taking children's abilities, ages and contexts into consideration.

The students thus addressed my concerns and moved closer to my vision of becoming learner-centered, participatory and engaged scholars showing strong leadership qualities. I learnt that my values of creativity, connectedness and care did not change during my inquiry; they have on the contrary, in the same way as with the students, 'deepened and became more intertwined' (SA_8). For instance, creativity validates my aesthetic outcomes, but also measures how I structure learning platforms in stimulating, innovative and transformative ways. Similarly, connectedness linked with the researcher role yields connections between social issues and learning programmes, between knowledge of self and the teaching experiences and contexts of others. The value of care is fundamental; it is how I measure the role I play to prepare students to become engaged professionals.

I present this professional framework as a model suited for the development of novice art teachers which could motivate them to become leaders in their schools, to embody a leadership style that is trans-disciplinary and transformational but mostly transcending. My living theory has motivated me; I hope it will inspire you the reader, as well.

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CHAPTER 3: SUMMARY OF CONTRIBUTIONS, CHALLENGES AND CONCLUSIONS

3.1 Introduction

In this final chapter, I complete the full circle of a living inquiry into my own professional development, bringing together my learning from the four cycles of action research which enabled me to develop my living theory of a professional framework in art education. I reflect on the purpose of my study, present a summary of my four articles, discuss my learning and significance of the study, consider the sustainability and areas for further inquiry, reflect on the challenges experienced during my learning process, and conclude with a Vitruvian epilogue.

3.2 Research purpose and aims

The main purpose of this self-study was to improve my understanding of my own professional development in art education. Based on my experience in the three core areas of higher education, namely teaching and learning, research, and community engagement, I wanted to guide and support pre-service art teachers in understanding their roles as artists, researchers and teachers (ART), and to create opportunities for them to apply their teaching in socially engaged learning contexts in a professional framework that can guide them in their future careers. My concerns about the status of art education in South Africa served as starting point. I argue that the demise of the subject can be attributed to: (i) the lack of status given to art and consequently to the role of the art educator, (ii) the view that art is a specialist subject for the talented few, and (iii) teaching art as a technical subject removed from the social realities and contexts of school learners. My secondary aim was to engage pre-service teachers with their artist, researcher and teacher (ART) roles, and to explore how a participatory and socially engaged process (P)ART could be implemented to promote inclusive diverse practices and promote action leadership capable of transforming the status of and future practices in art education. The following overarching research question guided my living inquiry:

How can I better prepare art education students to become participatory artists, researchers and teachers (P)ART?

I organised the study in four action research cycles with sub-questions underpinning each cycle. These four sub-questions were submitted as articles in accredited journals.

3.3 Summary of articles: Aims, questions and findings

3.3.1 Article 1: Rethinking the roles of the art educator as participatory artist, researcher and teacher (P)ART: A South African perspective

Keywords: action research, ART educator, living theory, participatory artist, researcher teacher, professional development.

Journal: *International Journal of Art Education* (see Addendum A: letter of acceptance)

In the first article, I theorised about a professional framework in art education. I addressed the conceptual conundrum of my role as artist, researcher and teacher (ART) and my changed ontological, epistemological and methodological values to become a more participatory art educator, asking the question:

(i) How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher to effect change?

In this article I position myself as an art teacher educator and address my three concerns about art education in South Africa, namely: i) the low status of art as school subject, ii) the restriction of art as a subject for the talented few, and iii) the isolation of art from the lives and social realities of learners. These concerns prompted me to embark on a critical study of my own professional teaching and learning practices with pre-service art teachers. I designed an action research model to ground my living theory in four action research cycles: i) looking at my own professional role of becoming a participatory ART educator, ii) guiding the students in their professional development as ART teachers, iii) engaging with others in participatory, inclusive practices and iv) creating a professional framework for my living theory.

I relied on evidence from my own qualitative data in the form of observations, visuals and reflective notes to present my emerging living theory. I explained how I held myself accountable to the values of creativity, connectedness and care. The knowledge generated by my self-reflective practitioner enquiry informed me and assisted me in developing my own professional practice so that I was better equipped to guide pre-service art teachers on how to become leaders of transformative and socially engaged practices.

3.3.2 Article 2: Fostering a professional framework for pre-service teachers in art education

Keywords: art education, ART theory, pre-service art teachers, professional framework, values

Journal: **Teaching and Teacher Education** (see Addendum B: letter to acknowledge submission)

In Cycle 2 I shared my learning with pre-service art teachers to find out how my suggested ART framework enabled students to re-imagine their roles as artists, researchers and teachers.

(ii) How can I guide pre-service art teachers to see themselves as artists, researchers and teachers?

As part of their professional development and training, pre-service art teachers should generate a framework to help them transition from students to creative and professional practitioners. However, little has been written about how this can be achieved in a way that promotes art education as an important subject in the curriculum. Adopting an action research design, and expanding on Thornton's ART theory, I presented empirical evidence in this article of how the development of such an art education framework could be facilitated through taking a values-based, critically reflective approach in developing professional roles. I conclude that the development of a professional framework presented in this article changed pre-service art teachers' perceptions of themselves from a linear, traditional 'I'- centered approach to a more inclusive, 'other'- centered orientation. The students' conceptual professional frameworks indicated that they began to practice a holistic, values-embedded and motivational approach to teaching, rather than being teacher-directed. This study contributed to the educational discourse on professional development and identity formation and provided an empirically validated professional framework for pre-service art teachers to enable hybrid and transformative teaching practices.

3.3.3 Article 3: Developing socially engaged art teachers through service-learning: a practitioner self-study approach

Keywords: Action research, action leadership, critical service-learning, participatory strategies, professional development, socially engaged art (SEA)

Journal: *Teaching in Higher Education* (see addendum C: letter to acknowledge submission)

Once the students formed a conceptual understanding of their interrelated roles as artists, researchers and teachers, I proceeded to Cycle 3 and demonstrated in the third article how I guided them to embed their ART roles in socially engaged practices to become participatory artists, researchers and teachers (P)ART.

(iii) How can I influence pre-service art education students to become action leaders in their learning environments by adopting more socially engaged practices?

In Article 3, I created a socially engaged learning opportunity to guide the students in positioning themselves as socially engaged ART teachers through working with children from multi-cultural contexts in a critical service-learning project. The students engaged with the children in five cycles of action and reflection which comprised: i) relationship-building, ii) vision-planning and design, iii) skills application, iv) celebration and exhibition, and v) evaluation of leadership roles.

A qualitative analysis revealed that students took socially engaged art into consideration in their teaching and showed qualities of becoming critical, accountable and transformational leaders - better prepared to teach inclusively and in diverse contexts. I learnt that I should add an orientation cycle to better prepare the students on how to address social issues relevant to the project, and to bridge the gap between theory and practice.

The socially engaged art model developed from my learning can serve as a praxis-orientated hands-on instrument to guide pre-service art teachers on how to become participatory ART teachers working in transformative and socially engaged ways.

3.3.4 Article 4: Participatory artist, researcher and teacher (P)ART: my living theory of a professional framework for art education

Keywords: (P)ART praxis, action learning and action research (ALAR), pre-service art teachers, living theory, leadership, professional framework, transformation

Journal: *Action Research* (see Addendum D: letter to acknowledge submission)

The evidence that emerged from the three previous questions led to my final claim to knowledge presented and validated in **Cycle 4**. In this article I reported on my living theory for professional development in art education.

(iv) How can I use my learning from the three previous cycles of action and reflection to generate a grounded theory about the development of a professional framework for pre-service art teachers?

This article explains the living theory that I present as professional framework in which I embedded the artist, researcher and teacher (ART) roles within critical, participatory and socially engaged learning platforms. Evidence for my living theory was gained over a four cyclic action research process, during which I inquired into my own practice supported by my engagement with pre-service art teachers in their final years of teacher development. Reflecting on my observations, pedagogical strategies and students' visual images and critical reflections on their learning, I found that the professional framework enabled them to deconstruct traditional perceptions of the art teacher and to position themselves as important role models able to initiate participatory and socially engaged practices.

After engaging in socially relevant and collaborative learning opportunities, the students developed leadership skills and came to value art as an important mediator of learning for everybody. I validated my living theory against the professional development of the CRASP model (being critical, reflective, accountable, self-evaluative and professional) to offer a professional model that could equip art teachers as dynamic role players taking leadership back into art education.

3.4 Conclusion and reflecting on my learning

I set out to address the three concerns in art education which determined what I needed to do to improve the status of art education. I created a professional framework for art education that fostered a professional identity with value-embedded roles and guided the students in embedding their roles in socially engaged art-based practices. This I did in the hope of bridging the gap between theory and practice and establishing a praxis-based professional framework to guide and support art educators in their practices. Next, I explain the significance of my study for my own practice, for the students, the university, and broader educational milieu.

3.4.1 My practice

Ontologically, I have gained from this self-study. I maintained from the start that professional development starts with the individual; in my case as higher education lecturer. I clarified my own position pertaining to the professional development of pre-service art teachers and claimed a professional identity which embraced the three value-embedded ART roles in my educational practices. My approach was fuelled by an 'our' centered action research approach. I aligned my ontological outlook with the LOVE paradigm of Zuber-Skerritt (2011) and embedded this approach in my practice. I love what I do but now I consider *others* and value *their* learning environments as well. I learnt to extend my teaching practice to interdisciplinary-and trans-pedagogical levels to become a participatory artist, researcher and teacher (P)ART.

I learnt that my ontological values of creativity, connectedness and care had deepened and became more intertwined during the study. The aesthetic outcomes and how I structured the professional learning platforms to be stimulating, innovative and transformative, reflected my creativity. Connectedness means more than connecting on a tangible level, it also implies that I became aware and mindful of the needs and challenges of others, and that I encouraged connections between social issues and the teaching experiences and contexts of other people. Care became fundamental to my teaching as it validates the role I play to prepare students to become engaged professionals.

Epistemologically, I believe I have contributed to expanding the theoretical knowledge base in art teacher professional development. I demonstrated how I: i) embedded theories in my roles, ii) identified personal values to guide my practice and iii) conducted reflective practices in four cycles of action learning and action research to develop a professional framework for art education. I believe that the framework is epistemologically well grounded as I applied the Aristotelian concept of making, creating and teaching and combined it with the artist, researcher, teacher (ART) theory (Thornton, 2013: 27). I added socially engaged art pedagogy (SEA) (Helguera, 2011: 20) with

applied action research methods (Zuber-Skerritt, 2011: 57) to establish the (P)ART praxis as a means of professional development. I explained the development of my new (P)ART theory in detail in Articles 1, 3 and 4, and emphasised the original contribution of the 'P', which refers to participatory engagement as artist, researcher and teacher. My (P)ART roles were also validated against a professional CRASP development model which I detailed in Article 4. I introduced various learning platforms, namely relational, creative, skills application, public exhibition, and leadership - each of which can be understood in its own theoretical context (detailed in Article 3). The experiential learning (Kolb, 1984: 343) combined with critical reflections on each cycle, formed a foundational base for the proposed professional framework.

Methodological significance would mean that I have achieved a workable methodology to support the *how* question which is lacking in current art education professional development literature. I attempted to close the gap by providing an ART praxis-orientated framework with an action research methodology. I first identified 'the problem, thought about it, then took action' {Stringer, 2014:366}, and critically reflected on the process before I started to establish a values-embedded ART framework. I demonstrated how I applied eleven teaching strategies during six action learning cycles. Apart from the teaching strategies which I employed, the students initiated additional strategies that involved multi-modal arts-based activities during the CSL-project (explained in Article 3). The students used the DEAL model (Ash, 2009, 313) to critically reflect on their practices during the various learning platforms (detailed in Articles 2, 3 and 4). The ART and (P)ART models are founded on the findings of the students' visual narratives and critical reflections and will become part of my teaching and learning practice.

3.4.2 Significance of my study for students

The students attained an understanding and appreciation of their ART roles to assist in positioning themselves as teachers able to improve the status of art education. Their understanding of the ART roles also enabled them to see themselves as holistic and learner-centered practitioners, capable of social engagement. Through various learning platforms (see Figure 6, Article 3 and Figure 2 in Article 4), they engaged with art-based activities in different disciplines (drama, technology and the environment) thereby also opening art to learners regarded as 'less talented'. Using art as a mediating tool, they learned to be interactive, to communicate and work collaboratively, and to take children's abilities, ages and contexts into consideration.

In this way they addressed my second and third concerns about art education. They started to understand the importance of teaching with sensitivity, building relationships and using a variety of communication and arts-based skills. Their trans-pedagogical learning also included working creatively and collaboratively in groups and showcasing their work through public exhibitions.

Each learning platform in the (P)ART model requires critical reflection on the process. The students reflected on their learning experiences which contributed to their personal development, and they became more self-directed and participatory in their teaching. In my view, the students are now better prepared to take on leadership roles in creative fields. Their learning, personal changes and development are recorded in Articles 2 and 3.

3.4.3 Significance for the university and broader educational milieu

Through the design of a professional framework for art teacher education, the gap in knowledge about *how* to prepare students for the workplace has been addressed. The three core areas of higher education are covered in my model: teaching and learning, research, and community engagement. With this study I opened up opportunities for academic debate and input from other disciplines around professional identity, teacher roles, visual methodology, and teaching in socially engaged contexts. The (P)ART professional development model will be embedded in the new BEd program and could link to other programmes in the social sciences with focus areas in professional identity, leadership and professional development. The managers of the children's home have already indicated that they want to develop future service-learning partnerships with the university for mutual benefit. Although I have shown that the (P)ART model is useful for the development of a professional framework for art educators, more work needs to be done to implement it within the curriculum, as discussed below.

3.4.4 Reflecting on sustainability and areas for further inquiries

This study is founded on years of experience in art education. My latent knowing has culminated in strong participatory and socially engaged practices during the past four years at the university. As this is the fourth year of my engagement with CSL projects, the participatory and socially engaged strategies which I followed have become second nature to me. With less experience, I realise that it might have been more complicated to have acted as organiser and facilitator of the process. This means that the facilitator's readiness to engage on different levels impacts on the sustainability of the professional development model. Although I was influenced by the reflections of the students during my self-inquiry process, as lecturer I had to facilitate and guide the learning processes and at times play the role of instructor who directed the research project and also researched the students' development.

I learnt during the process to step back and to teach ‘in dialogue’ and reciprocally, for instance, during the first multi-modal team-building activities during which the students started to initiate their own multi-modal exercises. I gained deeper insight into my own role and the multiple positions which are required of a facilitator who constantly has to scaffold learning during the research process.

The students needed to be prepared for professional development which means understanding different models of professional identity formation and working in participatory and socially engaged ways. They were briefed about the purpose of every learning platform to prevent muddled activities with no specific outcomes. I learnt to monitor their perceptions and attitudes to encourage sensitivity towards individuality and diversity. The students overcame conceptual barriers through structured intermediation strategies (detailed in Articles 3 and 4). I also emphasised participatory processes (detailed in Article 3) to ensure that knowledge is democratically gathered and dispersed. In retrospect, I could also have taught the students to evaluate their professional development using the CRASP model (Zuber-Skerritt, 2011: 57) (detailed in Articles 3 and 4) and to share their learning with each other after each session.

The (P)ART model is not a template for all practitioners in art education. My paradigm is situated in a critical, participatory, action research paradigm that explains my personal understanding of a professional framework. My findings were substantiated by my students’ reflections on the process, but what worked for me may not work for others in different contexts. Therefore, although I recommend the professional model and its applications it needs to be said that its success would depend on the facilitator's personal commitment and the teaching context. Also, my theoretical basis is founded on ART and socially engaged art (SEA) theories with underlying permutations and strands such as Aristotelian and critical emancipatory approaches which may differ from other practitioners’ orientations. I realise that institutions have their own theoretical foundations embedded in their teaching and learning practices, and that a model could lose its value if the theories do not align. Despite this, and because I am an action researcher, I believe (P)ART is a workable model. It is values-based, hands-on and highlights the importance of the role of art educators in the lives of children and society.

As my living theory is ongoing, it is open to further inquiries. I pose the following open-ended questions which I will continue to explore, and invite others to do the same:

(i) How could the methodology of the ART praxis be researched and adapted to the professional roles of other subjects? For instance, could the artist, researcher and teacher nexus be valued in other contexts as the *artistry* (of another subject discipline), *researcher* (in that field) and *teacher* (of a specific subject-area)? That will determine if the (P)ART model could be employed in other discipline areas.

(ii) How could the notion of action leadership and professional development be further explored beyond this research in a longitudinal study in art education? For instance, would it be possible to track novice art teachers to establish whether they had taken on significant positions in their schools and had positive impacts on their communities to help uplift the status of art teaching in schools?

3.4.5 Reflecting on the challenges experienced during my learning process

Although I attempted to develop the professional framework in a seamless way, life is unpredictable, and learning is complex. Most challenges encountered during the study were discussed in the articles.

I will briefly summarise these.

(i) Pedagogically speaking, bridging the gap between theory and practice, students had to unlearn relying on theories and discipline content knowledge only and re-learn how to apply their knowledge practically through various activities. I found the onus rests on the educator (facilitator) who needs to scaffold learning and know how to balance information through constructively monitored processes.

(ii) The students' inexperience with their professional development, positional stance and roles in art education meant that they had to be sensitised before beginning the work. I therefore introduced orientation activities during the (P)ART process to establish students' baseline knowledge and orientate them towards the learning platforms.

(iii) I experience students are not informed on social issues relevant to the lives of children and that they needed examples from previous projects to inform them of 'best practices', to address social issues that resonate with their lives. This could possibly result in more students taking the liberty to investigate their roles and setting up their own service-learning projects independent of campus projects. Turning a challenge into an opportunity was evident when two of the students designed their own service-learning projects, mainly

because they could not align their academic timeline with the university's Friday afternoon/out of class, two-hour engagement sessions.

(iv) Establishing service-learning as a collective, socially engaged pedagogy in higher education is an on-going challenge. It tests the educator's pro-active, organisational, management, human relations and financial / budgetary skills. This was a stand-alone project conducted without any funding or institutional assistance, including organising all the sessions and a public exhibition, and so its success depended on the educator's personal drive and professional capabilities.

3.5 Concluding remarks

To conclude, I have a better understanding of my own professional development and how to improve my teaching practices. My living theory based on my critical, and socially engaged action research paradigm is never complete as life changes and opportunities await. I started off with my three concerns; (i) the lack of status attributed to art and consequently to the role of the art educator, ii) the view of art as a specialist subject for the talented few, and iii) the teaching of art as a technical subject, removed from the social realities and contexts of school learners and to find ways in addressing them. In Cycle 1, I positioned myself and established my professional identity with values-embedded art roles. I explained how I became more participatory as an artist, researcher and teacher. In Cycle 2, I validated my theories and practices against pre-service art teachers' visual narratives and critical reflections. They established their own conceptual framework as artists, researchers and teachers (ART). In Cycle 3, I introduced students to socially engaged practices through critical service-learning including five learning platforms. They explored art and all its variables, and worked in various socially engaged contexts, becoming participatory (P)ART educators. Cycle 4 captures my learning and is presented as a praxis-based professional framework model in art education. I now know that preparing professional, participatory and socially engaged art teachers who value their positional roles in art education and who see inclusivity and social responsibility as part of their professional development requires creativity, connectedness, care and commitment in higher education. Asking, as in Paul Gauguin's painting (1889) entitled: *'WHERE DO WE COME FROM WHAT ARE WE AND WHERE ARE WE GOING?*

I am clear about the answer to my own professional development; we come from a traditional way of teaching art, we are at the crossroads of changing our practices and, we heading towards a vision of art educators who need to become transformational and vital role players in society. In Paulo Freire's (1998:38) words:

> *'There could be no creativity without the curiosity that moves us and sets us patiently impatient before a world that we did not make, to add to it something of our own making …. [O]ne of the essential tasks of progressive educational praxis is the promotion of a curiosity that is critical, bold, and adventurous. A type of curiosity that can defend us from the excess of a rationality that now inundates our highly technologized world'.*

My living theory has ignited three fires within, as artist, researcher and teacher. But the fire can only burn when it kindles something in others as well. To quote one of my student's poster design titles: 'Putting the heart back into art' (SA_14):

> '*Reaffirming my kindness and humanity is very rewarding. My leadership skills improved as well because suddenly I was in charge of a group of children that was looking towards me to lead them in this pursuit of knowledge. The children trusted me to enhance their knowledge and spark their interest in something that they might never have thought about. I loved working with the children and seeing them grow…'*

Figure 2: **Naomi van Heerden. 2018. *Putting the heart back into art*. Poster print: Private collection.**

EPILOGUE

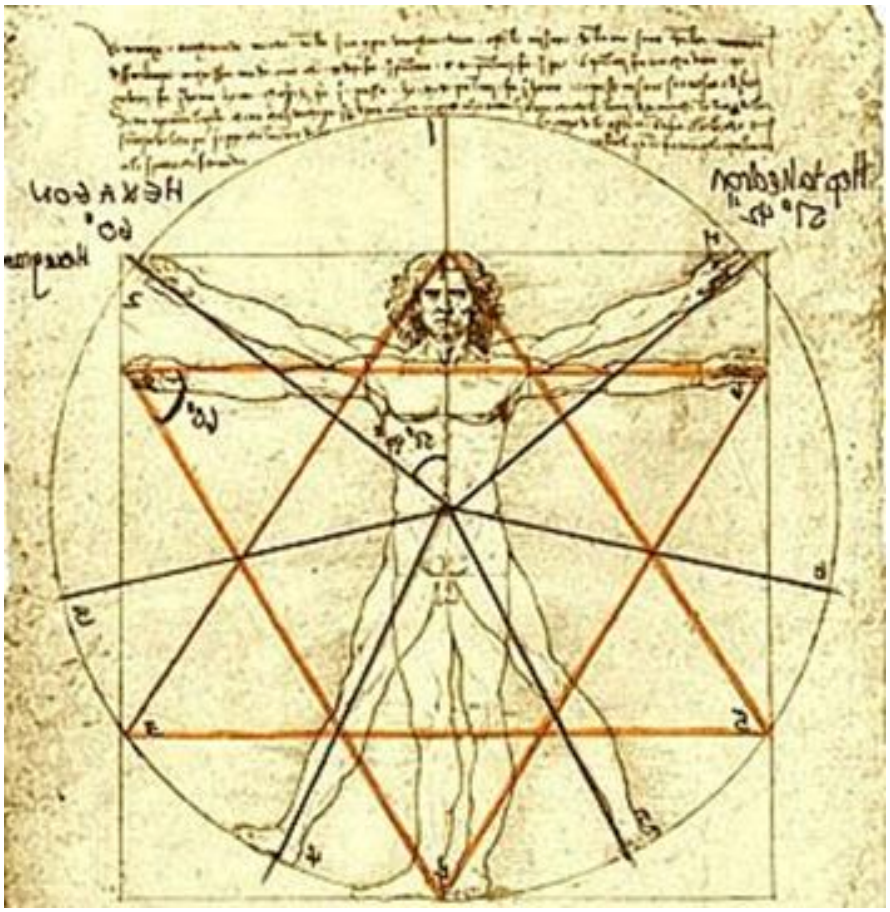

Figure 3: Leonardo da Vinci. *Vitruvian Man*. 1490. Accademia Gallery in Venice, Italy.

To touch the world and come the full circle is an act of LOVE. By fulfilling my role as artist, researcher and teacher (ART) in my professional practices, I echo the words of action researcher, Ortrun Zuber-Skerritt (2011); as an artist I ***l****ove* what I am doing, as a researcher I connect with ***o****thers* and their inner strengths and as a teacher I ***v****alue* the learning **e**nvironment for myself and those I teach. I tried to transcend myself to a bigger realm, one in touch with myself, the students and the wider world. I learnt, identified challenges and found answers with others. I envisage a professional framework in art education that builds self-confidence, with values that enact renewal and enthusiasm and give a new sense of direction and purpose to my life and career. My living theory becomes a reality when others share my vision and are equipped to do so…

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ADDENDA

ADDENDUM A: ACCEPTANCE LETTER: ARTICLE 1

From: "Rita Irwin" <ijetaed1@gmail.com>
To: "Ms Gretchen Merna Meyer" <merna.meyer@nwu.ac.za>
CC: "Lesley Wood" <lesley.wood@nwu.ac.za>
Date: 8/7/2018 9:46 PM
Subject: [SPF:fail] #189 990 [IJETA] Editor Decision

Dear Ms Meyer and Ms Wood

Re article #189 990

Thank you for your patience, I am pleased to be able to inform you that the article you submitted to the International Journal of Education through Art has been accepted. Your last round of revisions was only viewed by one reviewer whose suggestions in the previous round asked for significant revisions. You may wish to see that individual's further comments. If you wish to revise anything based on these comments, please do so. However, we are accepting your article regardless.

As you will probably know publishing is quite a long process and the next step will be preparing the contents of the issue in which your work will be featured (to be published in 2019). Between now and then you will be sent queries by the copy editor, after which you will have a final opportunity to read the galley proof. When we reach those stages, I would be really grateful for a prompt response.

Congratulations and thank you for supporting our Journal!

Rita L. Irwin, Ed.D.
Professor, Art Education, The University of British Columbia, Canada
Adjunct Professor, Southern Cross University, Australia

Principal Editor, International Journal of Education Through Art
IJETA Correspondence: ijetaed1@gmail.com
IJETA Submissions
http://ojs.library.ubc.ca/index.php/ijeta
IJETA Publisher's Journal Homepage
http://www.intellectbooks.co.uk/journals/view-Journal,id=121/

ADDENDUM B: ARTICLE 2: SUCCESSFUL SUBMISSION ENTRY

From: Teaching and Teacher Education <EviseSupport@elsevier.com>
To: <merna.meyer@nwu.ac.za>
Date: 9/13/2018 11:22 AM
Subject: Successfully received: submission Fostering a professional framework for pre-service teachers in art education for Teaching and Teacher Education

This message was sent automatically. Please do not reply.

Ref: TATE_2018_1523
Title: Fostering a professional framework for pre-service teachers in art education
Journal: Teaching and Teacher Education

Dear Mrs. Meyer,

Thank you for submitting your manuscript for consideration for publication in Teaching and Teacher Education. Your submission was received in good order.

To track the status of your manuscript, please log into EVISE® at: http://www.evise.com/evise/faces/pages/navigation/NavController.jspx?JRNL_ACR=TATE and locate your submission under the header 'My Submissions with Journal' on your 'My Author Tasks' view.

Thank you for submitting your work to this journal.

Kind regards,

Teaching and Teacher Education

Have questions or need assistance?
For further assistance, please visit our Customer Support site. Here you can search for solutions on a range of topics, find answers to frequently asked questions, and learn more about EVISE® via interactive tutorials. You can also talk 24/5 to our customer support team by phone and 24/7 by live chat and email.

ADDENDUM C: ARTICLE 3: SUCCESSFUL SUBMISSION ENTRY

From: Teaching in Higher Education <onbehalfof@manuscriptcentral.com>
To: <merna.meyer@nwu.ac.za>
Date: 11/19/2018 1:32 PM
Subject: Teaching in Higher Education - Manuscript ID CTHE-2018-0490

19-Nov-2018

Dear MERNA,

Re your manuscript: Developing socially engaged art teachers through service-learning: a practitioner self-study approach

Thank you for submitting your paper online to Teaching in Higher Education. The editor is now considering the paper for the Journal's peer review process.

We have allocated the following manuscript reference ID to your paper: CTHE-2018-0490

Please quote this ID reference when contacting us. In addition, if there are any changes to your contact details, please update your information at http://mc.manuscriptcentral.com/cthe.

If you haven't already done so, Teaching in Higher Education would like to encourage you to add an ORCiD ID to this submission. Please log in to Manuscript Central at https://mc.manuscriptcentral.com/cthe to add your ORCiD ID to the article's information by adjusting your account settings.

You can also track the progress of your manuscript/paper at any time within the Author Centre at http://mc.manuscriptcentral.com/cthe .

Many thanks for submitting your manuscript to Teaching in Higher Education.

Kind regards

Alison Stanton
Administrator
Teaching in Higher Education.
https://twitter.com/TeachinginHE

ADDENDUM D: ARTICLE 4: SUCCESSFUL SUBMISSION ENTRY

Dear Mrs. meyer:

Your manuscript entitled "Participatory artist, researcher and teacher: (P)ART
My living theory of a professional framework for art education" has been successfully submitted online and is presently being given full consideration for publication in the Action Research Journal.

Your manuscript ID is ARJ-18-0149.

Please mention the above manuscript ID in all future correspondence or when calling the office for questions. If there are any changes in your street address or e-mail address, please log in to Manuscript Central at https://mc.manuscriptcentral.com/arj and edit your user information as appropriate.

You can also view the status of your manuscript at any time by checking your Author Center after logging in to https://mc.manuscriptcentral.com/arj.

As part of our commitment to ensuring an ethical, transparent and fair peer review process SAGE is a supporting member of ORCID, the Open Researcher and Contributor ID (https://orcid.org/). We encourage all authors and co-authors to use ORCID iDs during the peer review process. If you already have an ORCID iD you can link this to your account in ScholarOne just by logging in and editing your account information. If you do not already have an ORCID iD you may login to your ScholarOne account to create your unique identifier and automatically add it to your profile.

Thank you for submitting your manuscript to the Action Research Journal.

Sincerely,
Action Research Journal Editorial Office

ADDENDUM E: CONSENT LETTER: STUDENTS

NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOM CAMPUS

Merna Meyer

Private Bag X6001,

North-West University, Faculty of Education: SCSSE, Creative Arts, Arts and Crafts Building C7A, Potchefstroom, South Africa, 2526.

e-mail: merna.meyer@nwu.ac.za

+27 (0)18 299- 1060

4 September 2017

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM FOR: NORTH WEST UNIVERSITY PRE-SERVICE ART STUDENTS

TITLE OF THE RESEARCH PROJECT: Becoming participatory artists, researchers and teachers: my living theory of Art Education

REFERENCE NUMBERS: NWU-00486-17-A2 / NWU-GK-2017-023

PRINCIPAL INVESTIGATOR: Ms G.M. Meyer

CONTACT NUMBER: +27(0)18-299 1060

You are being invited to take part in a research project that forms part of my doctoral studies in Creative Arts Education, Curriculum Development. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully

HREC General WICF Version 3, March 2015

satisfied that you clearly understand what this research entails and how you could be involved. Although your participation is compulsory for assessment of normal module coursework, your presentation of your work for research purposes is entirely voluntary. If you say no, this will not affect you negatively in any way whatsoever.

This study has been approved by the Research Ethics Committee of the Faculty of Educational Sciences of the North-West University (NWU-00486-17-A2) and will be conducted according to the ethical guidelines and principles of the international Declaration of Helsinki and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records.

1. What is this research study all about?

- *This study will be conducted at the North-West University Campus area (NWU), Potchefstroom and will involve art-based activities, group discussions and reflections with an experienced Creative Arts researcher trained in Art Education. Forty Intermediate and Senior phase art students will be included in this study.*
- *The objectives of this research are:*
  To explore my practices as an art educator by applying three roles as artist, researcher and teacher (ART) to my professional development and to create opportunities for transformational and inclusive practices in teacher training.

  My aim is to guide you as students with your normal course work to understand your roles as artists, researchers and teachers (ART) and to engage in opportunities that would help you to become participatory and socially engaged art educators and leaders in your field.

2. Why have you been invited to participate?

- *You have been invited to participate because you are students in the Creative Arts faculty who are preparing yourself for your professional career and you need to understand your professional framework and the role that you could play as art educators in the schools one day.*
- *You have also complied with the following inclusion criteria:*
  You are in your final years of study and prepare for exit to your professional careers;
- *You possess some experience of creating works of art, doing research and applying yourself as pre-service art students in a school environment. In other words, you have some experience as an artist, researcher and teacher;*
- *You need to complete a module with an exhibition and socially engaged angle which forms part of your normal classwork - all students will do the same work whether in the project or not.*

3. What will your responsibilities be?

- *All of the activities are part of normal classwork and your permission is asked to use your activity material of the assignments for the research;*
- *The research will not require more work, just your willingness to allow me (as researcher) to quote your work in my research in confidential ways;*
- *You will be expected to participate in the following classwork activities: role formation of the artist, researcher and teacher (once a week for three weeks – 1 hour)*
- *Sketching and writing your reflections in your visual diary after each activity;*
- *Working in interdisciplinary ways with peers and community youths on an exhibition and a service-learning project, (once a week for 4 weeks – 2 hours / week).*

4. Will you benefit from taking part in this research?

- *The direct benefits for you as a student will be nothing more than understanding your normal coursework at a deep level. You will also gain more insight of your roles as professionals in art education and attain skills to work in- and outside classroom environments with a variety of people from diverse backgrounds and in different art-based mediums.*
- *The indirect benefit will be that your data could help to provide more insight to art education training in South Africa. It will also help me to establish theories in art education which represents your experiences.*

5. Are there risks involved in your taking part in this research?

- *The risks in this study are low impact as you will be completing normal course work around professional development in socially engaged environments.*
- *When working with the community youths you will be required to work with 3-D constructions and recyclable material. You need to wear protective gloves and glasses to protect your fingers and eyes (e.g. glue gun or heat gun).*
- *The benefits however, outweighs the risks.*

6. What will happen in the unlikely event of some form of discomfort occurring as a direct result of your taking part in this research study?

- *Should you have the need for further discussions after the contact sessions or engagement with the community youths, you can make an appointment with the researcher and her supervisor to discuss the matter.*

7. Who will have access to the data?

- *Confidentiality will be ensured as no names will be referred to unless explicitly indicated by the student. All assignments will be handled confidentially and will be stored in a safe area which is not accessible to anybody except the researcher. Reporting of findings will be treated confidentially by writing reports with coded names. Only the researchers and her supervisor will have access to the data.*
  Data will be kept safe and secure and all electronic data will be password protected. Data will be stored for seven years for audit purposes.

8. What will happen with the data?

- *This is a once off collection and data will be analysed on campus and findings will be reported in accredited journals and in academic reports*

9. Will you be paid to take part in this study and are there any costs involved?

You will not be paid to take part in the study as it is conducted during normal coursework, but refreshments will be available once a week during the community engagement project. As all the research is done on campus and part of the course requirements there will be no extra costs if you do take part.

10. Is there anything else that you should know or do?

- *You can contact Ms Merna Meyer at (018) 2991060 or e-mail merna.meyer@nwu.ac.za if you have any further queries or encounter any problems.*
- *You can contact my research supervisor if you need to make an appointment Prof Lesley Wood at 018 299 4770 or e-mail Lesley.wood@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.*
- *You will receive a copy of this information and consent form for your own records.*

11. How will you know about the findings?

- *The findings of the research will be shared with you by way of reports or accredited articles for academic journals*

Declaration by participant

By signing below, I ……..…….. agree to take part in a research study titled: Becoming participatory artists, researchers and teachers: my living theory of Art Education.

I declare that:

- I have read this information and consent form and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions to both the person obtaining consent, as well as the researcher and all my questions have been adequately answered.
- I understand that taking part in this study is part of my course work, I will submit my work as part of my assignments, and will give permission that it could be submitted for research purposes on a voluntary basis.
- I understand that I will not be penalised or prejudiced if I do not agree to submit my work for research purposes.

Signed at (*place*) .....…..…….. on (*date*) ……...…….. 20....

..... **.....**

Signature of participant Signature of witness

Declaration by person obtaining consent

I *(name)* ……..…… declare that:

- I explained the information in this document to the Creative Arts students in the FET, Intermediate and Senior phases.
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above.
- I did/did not use an interpreter.

Signed at (*place*) .....…..…….. on (*date*) ……...…….. 20....

.....

Signature of person obtaining consent

.....

Signature of witness

Declaration by researcher

I *(name)* ……..…… declare that:

- I explained the information in this document to ……..
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above.
- I did/did not use an interpreter.

Signed at (*place*) .....…..……. on (*date*) ……...…….. 20....

.....

Signature of researcher **Date**

ADDENDUM F-1: CONSENT LETTER CHILDREN's HOME

NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT
POTCHEFSTROOM CAMPUS

Merna Meyer

Private Bag X6001,

North-West University, Faculty of Education: SCSSE, Creative Arts, Arts and Crafts Building C7A, Potchefstroom, South Africa, 2526.

e-mail: merna.meyer@nwu.ac.za

+27 (0)18 299-1060

2 February 2018

CONSENT FORM TO ALLOW ABRAHAM KRIEL CHILDREN TO VISIT THE NORTH WEST UNIVERSITY

TITLE OF THE RESEARCH PROJECT: Becoming participatory artists, researchers and teachers: my living theory of Art Education

PRINCIPAL INVESTIGATOR: Ms G.M. Meyer

Permission is asked from the Abraham Kriel Children's home management to allow children to engage with Creative Arts Education students. The research forms part of my doctoral studies in art education and focus primarily on the learning of the students in various educational domains. Please take some time to read the information presented here, which will explain the details of this project. It is important that you are fully satisfied and understand what this research entails and how it impacts the children.

This study has been approved by the Research Ethics Committee of the Faculty of Educational Sciences of the North-West University (NWU 00486-17-A2) and will be conducted according to the ethical guidelines and principles of the international Declaration of Helsinki and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records.

(i) What is this research study all about?

- *This study will be conducted at the North-West University Campus area (NWU), Potchefstroom and will involve art-based activities and recycled material, group discussions and reflections with an experienced Creative Arts researcher trained in Art Education. Forty art student-participants will be asked to engaged in a service-learning projects with A Kriel children.*
- *The objectives of this research are:*
  To explore my practices as an art educator by incorporating different roles as artist, researcher and teacher (ART) and to create opportunities for students to become part of a bigger social context. I want to guide them to understand their roles as art educators when they work with youths from different cultures and backgrounds incorporating different mediums and viewpoints.

(ii) Why have the children been invited to participate?

- *The children have been invited to engage with the students as we need to expose our students to different cultures and different environments that they would get exposed to in their teaching careers one day.*
- *We also want to share some of our skills at the university with the youths at Abraham Kriel and require the children to share their knowledge with the students so that art students could develop their roles and skills as art teachers.*
- *Please ensure your organisation comply to the following inclusion criteria:*
  Children are between 14 – 16 years old and in senior phase schooling. They have some experience of creating works of art and want to learn new skills in art activities.

(iii) What will the children's responsibilities be?

- *All of the activities are part of an environmental art project and we want the children to help with the concepts, the planning and the making of art works to express meaningful messages during the engagement.*
- *Children will be expected to participate in the following activities: 2-D design: pattern-making and colouring in, 3-D design: making and constructing of recycled material and paper constructions.*
- *Additional sketching or writing (optional) after each activity;*
- *Working with the Creative Arts students on different sections of the work (once a week for six weeks – 2 hours / week).*

(iv) Will children benefit from taking part in this research?

- The direct benefits for the children are to get a better picture of what the students and the university could offer in terms of skills development and training.
- Improving children's own skills in art and communication, working in 2-D and 3-D art.
- Gaining confidence and appreciation for work completed.

(v) Are there risks involved in children taking part in this research?

- Only if children work with 3-D constructions will they be required to wear gloves and protective glasses to ensure their fingers and eyes are protected from sharp edges or from heat (working with a glue gun).

(vi) What will happen in the unlikely event of some form of discomfort occurring as a direct result of your taking part in this research study?

- *The researcher will be present at all times during the contact sessions. Should anything happen to the children while at campus, they will be attended to immediately. If they experience any discomfort they can speak to the lecturer or to the supervisor.*

(vii) Who will have access to the data and what will happen to it?

- *None of the children's work will be used as data as none of the interactions will be recorded.*

(viii) Are there any costs involved?

Abraham Kriel will provide transport for the children, no indemnity forms are therefor required.

(ix) Is there anything else that you should know or do?

- *You can contact Ms Merna Meyer at (018) 2991060 or e-mail merna.meyer@nwu.ac.za if you have any further queries or encounter any problems.*
- *You can contact my research supervisor if you need to make an appointment Prof Lesley Wood at 018 299 4770 or e-mail Lesley.wood@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.*
- *You will receive a copy of this information and consent form for your own records.*

(x) Celebration and conclusion

- The children together with the students will showcase their work completed at the end of the project. The work will be showcased and stay on the A Kriel premises.

Declaration by management

By signing below, I ……..……. agree to take part in a research study titled: Becoming participatory artists, researchers and teachers: my living theory of Art Education

I declare that:

- I have read this information and consent form and it is written in a language with which I am fluent and comfortable.
- I understand that taking part in this study is voluntary.
- I may choose to leave the study at any time and will not be judged in any way.
- I may be asked to leave the study before it has finished, if the researcher feels it is in my best interests, or if I do not follow the project plan, as agreed to.

Signed at (*place*) .....…..……. on (*date*) ……...…….. 20....

..... **.....**

Signature of authority person Signature of witness

..... **.....**

Signature of researcher **Signature of witness**

ADDENDUM F-2: CHILDREN'S HOME CONSENT FORM

Abraham Kriel Kinderhuis

(018) 294 5347/8 (018) 294 5384
akkh@iafrica.com
www.akpotch.org

Posbus 1477, Potchefstroom, 2520
H/v Kruis en Viljoenstraat
NPO 074-520

ABRAHAM KRIEL KINDERHUIS
Potchefstroom

5 March 2018

Mrs GM Meyer
North West University
Potchefstroom Campus
POTCHEFSTROOM
2520

CONSENT – SKILLS DEVELOPMENT

The Management of the Abraham Kriel Children's Home is giving our consent for the children of the Abraham Kriel Children's Home to take part in the skills training workshop at the North West University which will take place once a week from March 2018 until May 2018.

Regards

ANNELIEN YZELLE
CHILD CARE MANAGER

ADDENDUM E: ETHICS APPROVAL CERTIFICATE

NORTH-WEST UNIVERSITY
YUNIBESITI YA BOKONE-BOPHIRIMA
NOORDWES-UNIVERSITEIT

Private Bag X6001, Potchefstroom,
South Africa, 2520

Tel: (018) 299-4900
Faks: (018) 299-4910
Web: http://www.nwu.ac.za

Institutional Research Ethics Regulatory Committee
Tel: +27 18 299 4849
Email : Ethics@nwu.ac.za

ETHICS APPROVAL CERTIFICATE OF STUDY

Based on approval by the **Ethics Committee of the Faculty of Education Sciences (ESREC) on 07/07/2016** after being reviewed at the meeting held on **10/02/2016**, the North-West University Institutional Research Ethics Regulatory Committee (NWU-IRERC) hereby **approves** your study as indicated below. This implies that the NWU-IRERC grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Study title: Becoming participatory artists, researchers and teachers: my living theory of Art Education

Study Leader/Supervisor: Prof L Wood

Student: M Meyer

Ethics number: N W U - 0 0 4 8 6 - 1 7 - A 2
(Institution – Study Number – Year – Status)

Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation

Application Type: Single Study

Commencement date: 2017-09 **Expiry date:** 2018-12 **Risk:** Minimal

Special conditions of the approval (if applicable):

- Translation of the informed consent document to the languages applicable to the study participants should be submitted to the ESREC (if applicable).
- Any research at governmental or private institutions, permission must still be obtained from relevant authorities and provided to the ESREC. Ethics approval is required BEFORE approval can be obtained from these authorities.

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:

- *The study leader (principle investigator) must report in the prescribed format to the NWU-IRERC via ESREC:*
  - *annually (or as otherwise requested) on the progress of the study, and upon completion of the project*
  - *without any delay in case of any adverse event (or any matter that interrupts sound ethical principles) during the course of the project.*
  - *Annually a number of projects may be randomly selected for an external audit.*
- *The approval applies strictly to the proposal as stipulated in the application form. Would any changes to the proposal be deemed necessary during the course of the study, the study leader must apply for approval of these changes at the ESREC. Would there be deviated from the study proposal without the necessary approval of such changes, the ethics approval is immediately and automatically forfeited.*
- *The date of approval indicates the first date that the project may be started. Would the project have to continue after the expiry date, a new application must be made to the NWU-IRERC via ESREC and new approval received before or on the expiry date.*
- *In the interest of ethical responsibility the NWU-IRERC and ESREC retains the right to:*
  - *request access to any information or data at any time during the course or after completion of the study;*
  - *to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process.*
  - *withdraw or postpone approval if:*
    - *any unethical principles or practices of the project are revealed or suspected,*
    - *it becomes apparent that any relevant information was withheld from the ESREC or that information has been false or misrepresented,*
    - *the required annual report and reporting of adverse events was not done timely and accurately,*
    - *new institutional rules, national legislation or international conventions deem it necessary.*
- *ESREC can be contacted for further information or any report templates via Erna.Greyling@nwu.ac.za or 018 299 4656*

The IRERC would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the IRERC or ESREC for any further enquiries or requests for assistance.

Yours sincerely

Prof LA Du Plessis
Digitally signed by Prof LA Du Plessis
Date: 2017.08.30 10:45:21 +02'00'

Prof Linda du Plessis
Chair NWU Institutional Research Ethics Regulatory Committee (IRERC)

ADDENDUM H: EXCERPT OF CRITICAL REFLECTION

CYCLE 1: Self-reflective inquiry

Self-reflection samples on Cycle 1	First reflections during proposal and article 1

Aim: To conceptualise a professional framework for participatory and socially engaged teacher development

How do I conceptualise my own role as artist, researcher and teacher and arrive at my own understanding of becoming a participatory artist, researcher and teacher?
How do I see myself as art educator?
Actions: Describing a person juggling with balls as metaphor for the many roles expected of the art teacher. Amalgamating seven teacher roles into three ART roles.

How can I embody my values in my ART roles?

Rethinking the *artist* role in becoming more participatory and engaged
Rethinking the *researcher* role in becoming more participatory and engaged
Rethinking the *teacher* role in becoming more participatory and engaged

I am still working on chapter 2, which takes up time before I can proceed to the next chapters. The challenge I had with this chapter was on how to critically engage literature and at the same time trying to fill the gap in my study. However, feedback from my promoter gave me a clue of what is expected of me although I had to start all over again so that I could restructure my work based on some of her suggestions. I am still battling with ideas to fill my last 2 pages and to restructure my model so that the action cycles are clearly expressed. This is a learning curve and I hope to be done by the end of the week.

I have my doubts about the General monoprint as I did this a couple of years ago, is it still relevant? It was a highly political print indicating the despondency of a political despot. I hope it is clear that the balls represent many balls to juggle and if I explain the meaning, how it relates to the many roles I need to juggle as an art teacher.

I took some time to design my living theories' cyclic development. Starting with crayons and pencils, I find it easier first to mind map my ideas, which I then sent to a graphic artist to design. I feel that I want to do it myself as I was a graphic artist for a long time in my career, but I need to be more updated with the latest package upgrades. I am now more focused on the educational part of my career rather than the technical skills part. That will also come – my time to work on my artistic and technical skills again.

My conceptual ideas for a framework consisting of various phases started to take shape and I reflexively sketched and re-sketched the ideas before I sent it to graphic services on campus (see underneath).

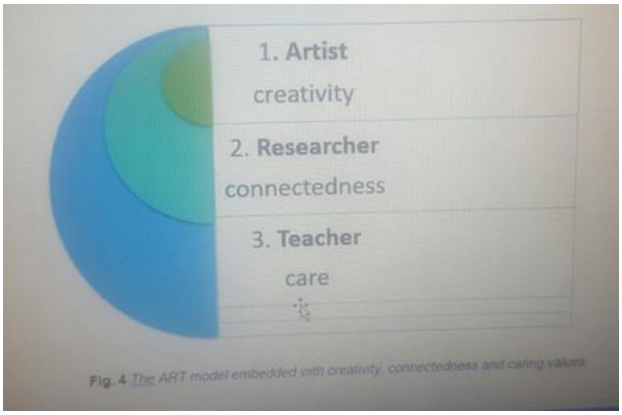
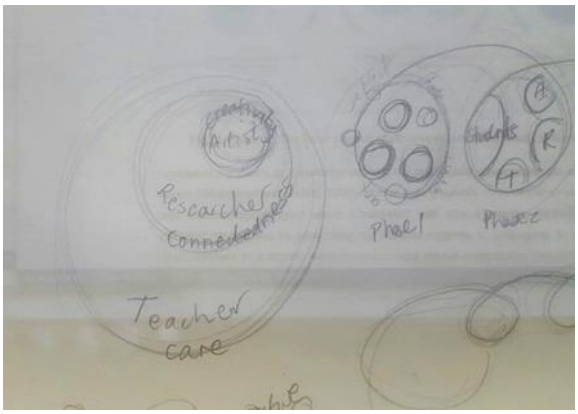
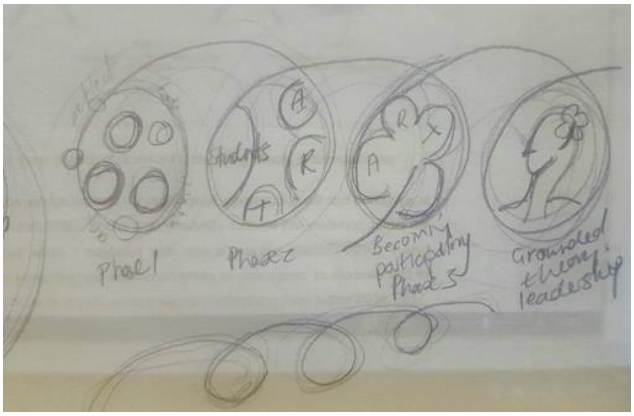
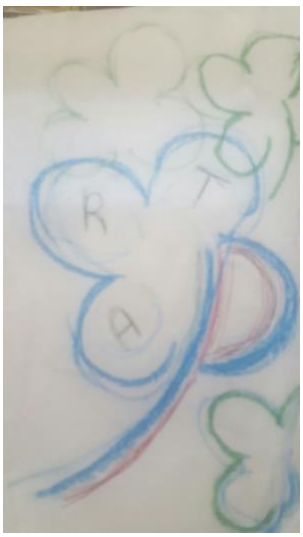


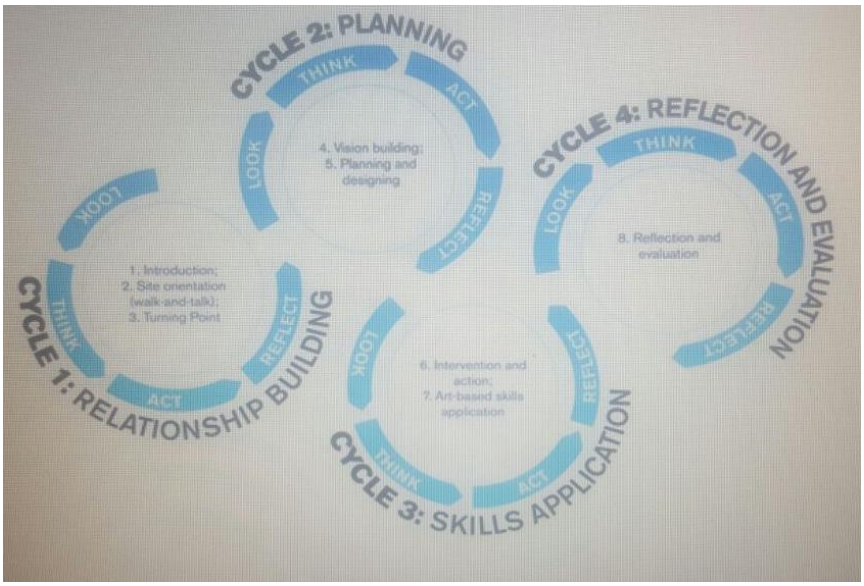
Fig. 4 The ART model embedded with creativity, connectedness and caring values



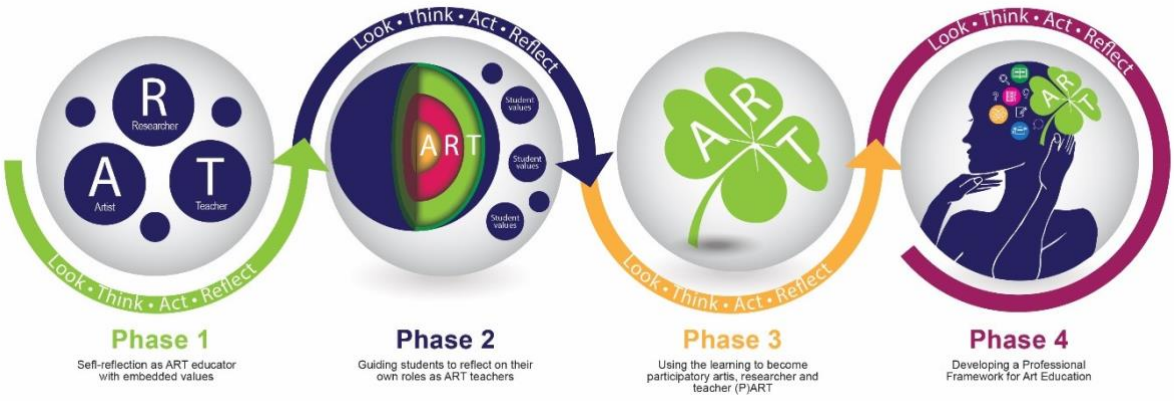




I used a previous participatory action research design to give the graphic artist an indication of how I wanted the different cycles to be arranged and visually represented in the new action research process (see underneath)

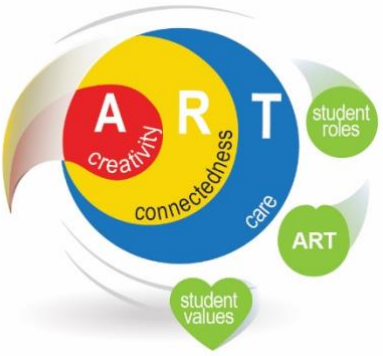


She combined the different ideas and sent me the following first draft version of my living theory phases (see underneath).

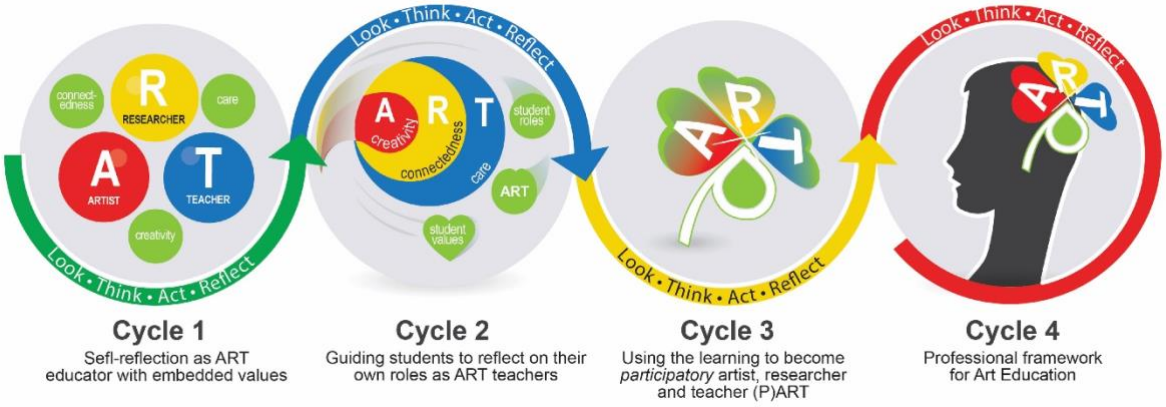


When I received the model back, I was quite amazed by the artistry of taking conceptual, sketchy ideas and converting it to a sophisticated design. But the opinion of another action researcher was that it looked like ‘ping pong balls”. I went back to the drawing board and discussed the changes e.g. I wanted my learning to be more integrated in Phase 1. Also the third Phase’s clover leaves had to be coloured in the three primary colours as these represents the primary roles of artist, researcher and teacher (and refers to Thornton’s ART theory model colours). The last figure in Phase 4 was maybe too feminine and I changed it as well as I do not want the model to be gender specific.

This is quite difficult - designing a framework for teachers, where people are involved, and representing them without reference to race, gender or class, in the most unbiased way possible. The third round of graphics were clearer as the balls (juggling above the general’s head) became one circle shape with my values integrated with the roles and in one shape. The ‘P’ of (P) ART brings all the separate leaves (roles) together and is read as one symbol, referring to the participatory engagement planted in the heads of the teachers and the learners.



The last graphic was met with more enthusiasm and I know that this is what I wanted to use in my first article as it best describes my learning (see underneath). The word ‘Phases’ was replaced by the term ‘Cycles’ to make the action learning process clearer.



ADDENDUM I: CYCLE 2 – 6: STUDENTS' REFLECTIONS AND FINDINGS

Colour coding of students' reflective reports and themes identified

CYCLES	QUESTIONS	EMERGENT THEMES
Cycle 2 **Aim:** To find out how the ART framework enabled students to re-imagine their roles as artists, researchers and teachers	i) How do pre-service teachers see their roles as art teachers?	*a. Students viewed themselves in the role of the 'expert' teacher* *b. There was little awareness of the value of art as a medium of learning for all students* *c. Lack of insight regarding art teachers' potential to work in socially engaged ways*
Cycle 2 (continued)	ii) What are their critical responses to the suggested ART roles? and	*d. Students shifted from a teacher-centered to more learner-centered pedagogy* *e. Students became more aware of art's potential as a medium of learning across disciplines and place* *f. Improved social and community awareness* *g. The ART roles helped to establish embedded values*
Cycle 2 (continued)	(i) How do they conceptualise their professional framework to guide them in their teaching and learning practices in art education?	*h. Students took on a holistic, values-embedded and motivational role instead of a teacher-directed role* *i. Development as role models and leaders*
Cycle 3 **Aim:** To find out how can pre-service art teachers position themselves as socially engaged art teachers working in diverse learning environments	How can I influence pre-service art education students to become leaders in their learning environments by adopting more socially engaged practices? Learning from five cycle social engagement	*j. Students learnt relational skills, and understood the importance of teaching with sensitivity* *k. Students developed socially engaged art practices* ***l.*** *Students realised the importance of inclusive practices and developed leadership qualities*

Cycle 4 **Aim:** To establish a participatory and engaged professional framework for pre-service art teachers	How can I develop a grounded living theory that supports the intertwined roles of artist, researcher, and teacher as action leader in socially engaged learning environments from the participatory ART praxis experience?	m. *Employing the ART roles helped pre-service art teachers to deconstruct traditional perceptions of the art teacher and position themselves as role models* n. *Implementing participatory and socially engaged action research strategies helped to transform art-based practices to socially conscious and collaborative learning opportunities* o. *The participatory ART-praxis developed socially engaged and inclusive leadership* p. *Action learning helped to embed a participatory, professional and people-orientated leadership framework for art education*

ADDENDUM J: CYCLE 2: PRELIMINARY SKETCHES, RATIONALE AND CRTICAL REFLECTIONS OF STUDENTS

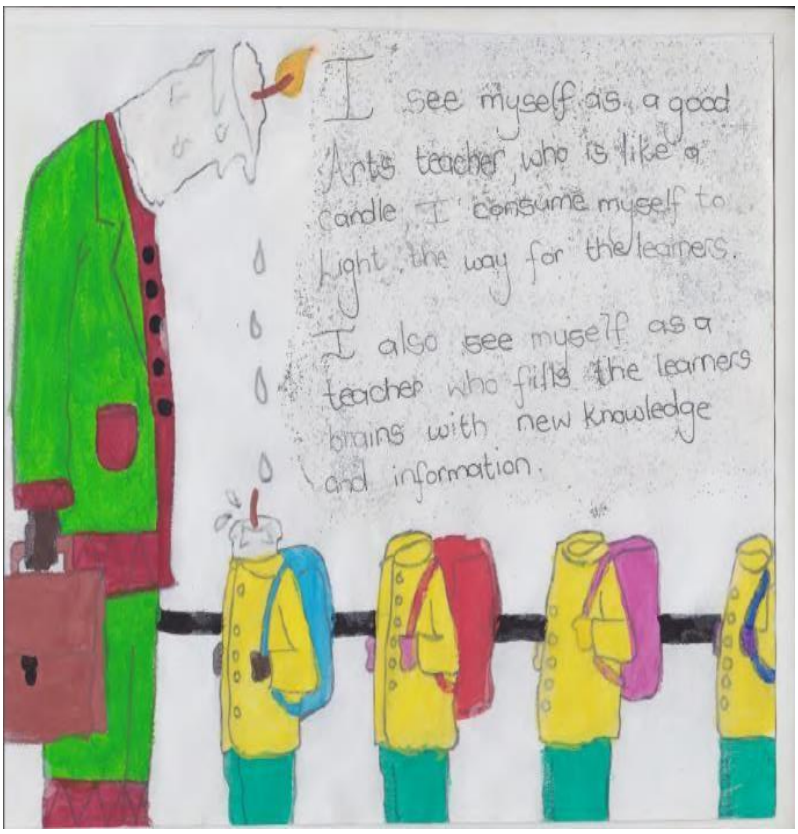
‘How do you see yourself as art teacher?’

Inidicated in pink – mostly as ‘expert’teachers’ who leads the way/ sole knowledge bearer

SA_11 Sketch

Rationale

As a teacher in training I believe that it is important to act as a tool of enlightenment for my learners. It is my responsibility to equip learners with the necessary skills to see the world and how it functions through a clear ‘lens’. I feel that I can visually represent myself as a pair of glasses that helps a ‘partially blind’ person see more clearly. As a teacher one must work in conjunction with the learners and the parents. However, by the time learners have reached my care they have already got an idea of what the world is like. For this reason, I feel that it is my responsibility to allow learners to see through a clear ‘lens’ and decide for themselves how they interpret the world/



SL_1

Reflection of how I see myself as an arts teacher:

First of all I see myself as a good arts teacher, who is like a candle, I consume myself to light the way for the learners. I also see myself as a motivational teacher, who uplifts the learners that wants to give up. I believe I am a teacher that will make a change, by equipping the learners with the necessary arts skills for them to make a change in their own lives. I also see myself as a teacher who fills the learner's brains with new knowledge and information. For the learner's to grasp new work and be able to implement that work in their own artwork.

SA_15: Rasionaal:

Hoe ek myself sien as ’n kunsonderwyser

Ek is ’n spontane, passievolle mens, en het ’n baie groot liefde en waardering vir kuns. Ek glo dat kuns ’n moet is in ’n leerder se opvoeding en ontwikkeling. Kuns word in sommige skole as onbelangrik geag en word as gevolg hiervan soms afgeskeep. Dit is my missie om tot die beste van my vermoë eendag by ’n skool die beste kuns onderwyser te wees, en die status van kuns tot sy reg te bring.

Die meisie stel die leerder voor, en die hande stel my as kuns onderwyser voor. Ek help leerders om buite die boks te dink, asook om hul horisonne verder te verbreed. Die gesig wat in twee verdeel is simboliseer dat ek die leerders oopmaak om op ander maniere na dinge te kyk. Dit sê ook dat die leerders nog kennis, waardes en vaardighede moet opbou, en ek as kunsonderwyser gaan hul lei om dit te doen.

Die sterre simboliseer al die moontlikhede en dit wat nog ontdek moet word in die kreatiewe vakgebied kuns. Die toe oë stel voor dat ek die leerders se oë na nuwe ervarings en maniere nog sal oopmaak en hul blootstel aan nuwe, onbekende ervarings. My hande bring op die einde al die kennis, waardes en vaardighede wat die leerders by my opgebou het bymekaar, sodat hulle aan die einde van hul matriek jaar as passievolle, entoesiastiese en kreatiewe kunsleerders gesien sal word.

SA_16 (4) Reflection 4: Reflections and Evaluation

On the last meeting with the learners we had an exhibition presenting the final works that we created. The gallery method was applied, learns and stuff members walked through the presentation space and viewed all the works.

The whole process has been both spiritual and emotional, and the outcomes were phenomenal. Both the students and learners took something positive out of this whole experience. Each contact session gradually reflected and impacted on our personal lives, and each lesson was unique and different.

The possibilities with this project are vast and endless, with enough time more could have been achieved. This is a project I will definitely carry through and teach/ implement to learners and members of communities. According to my views, the aim of this project is to invite people and teach them more about the impact of pollution and synthetics in our world and how we could possibly take care of it. Awareness and information could change people's perception about the environment and the world around them; in our own case we applied emotions and skills on a wooden tree – the tree of life, through the medium of expression (Art). Through public display like an exhibition, this kind of a project can be more promoted and sustainable.

Art is a very difficult and emotional subject, thus pave way for emotional healing and therapy. I have learned and experienced all this through this project. It is clearer to me now that people are different and hold different thoughts and opinions, backgrounds and maturity also differs. Most importantly this project have strengthened my leadership qualities.

My personal reflections on this project is that I have learned the importance of sharing, sharing skills and emotions all together. And because of this discovery, I challenge myself more to express myself and my thoughts. All this plays a fundamental part in my process of being PART.

ADDENDUM K: CYCLE 3: PARTICIPATORY ARTIST, RESEARHER AND TEACHER (P)ART

PROFESSIONAL DEVELOPMENT PLATFORM: POSTER AND REFLECTION

SA_15

Translated: In this artwork the horse symbolizes my role as art teacher. The horse is painted incompletely, because my story as a teacher is not finished. The road ahead is unknown, and just as a horse trust its rider, I trust that God will complete my story perfectly in his own time. The gold leaf halo symbolises the holiness of art and of my mighty God – [who] gave me talent to share

with children. I specifically used God because it is precious, and one of my biggest visions is to restore the value of art in the schools and to build it up to its completed status.

Artist, researcher and teacher are the three elements that are needed to excel and become the best at teacher. Passion is also an integral part to become a successful teacher and the combination with passion, is the receipe for success in the world of teaching.

Reflecting on becoming (P)ART

SA_18 (5)

Did your values change since you became more (P)ART conscious? New values and something that you have learned that will contribute to your professional experience?

1) What were your values and did it change after you became more (P)ART conscious?

My values for being an artist, was being passionate & creative.

My values for being a researcher was to be curious and thorough.

My values for being a teacher was to have respect and lead by example.

After becoming PART I noticed that my values where actually very fluid and intertwined with each other, the more I got to work with the learners. I noticed that being ART I had to learn how to appreciate the environment around me and appreciate what I had and what I could use, without making a big deal out of something if I did not have it. I noticed that respect drives every value and every action that you build for yourself and it's not just about being passionate, but being curious as to how your social and physical environment can work for you with regards to art.

2) What are your new values and how would you apply them in your professional practices one day?

Although my values stay the same, I have reached consensus with regards to adding one particularly new value to my professional framework and that is being HUMBLE. & appreciative. Being happy and creative with anything around you is one thing, but if you can appreciate what you have been given to work with and approach everything by being humble and not just expect everything to fall into your lap, then you will learn the true worth of a professional framework and what it means to not just be ART but PART.

3) How did the experience make you feel and what did you learn about yourself?

What I learned about myself is that not only do I have a big influence in teaching through means of art, but that I can learn from other as well. The whole experience made me appreciate what I have in life and not take anything for granted or expect certain things by being entitled. What I learned was to be even more creative, respectful, curious and creative and then most of all, to be HUMBLE.

ADDENDUM L: CYCLE 4: MY LIVING THEORY MODEL

EXAMPLES OF THE EVOLVEMENT OF THE (P)ART MODEL

Figure 1

Figure 2

The last part of my living theory was to present a model for professional development that could guide pre-service art teachers and other novice teachers to become pivotal role-players in art education. I renumbered the cycles and re-considered the middle part of the diagram so that the ultimate aim was to become participatory artists, researchers and teachers, I changed it to fit in with where I ended with my fourth cycle in my self-study. Defining the roles with embedded values starts in the circle and then ends with the ultimate aim: to develop leadership and become an engaged scholar (See changes developing in order: Figure 1, Figure 2 and Figure 3).


Leadership development
Roles & values
Critical reflections (DEAL),
Academic poster
Professional develop-ment platform
Orientation
Theories
Practices
Case studies/best practices
Knowledge platform
Relationship Building
Walk-and-Talk
Multi-modal & art-based activities
Relational platform
Vision-building & Planning
Planning and designing
Intermediation activities
Creative platform
Skills application
Art-based & emerging technologies
Groupwork
Collaboration
Working platform
Exhibition & celebration
Gallery walk
Celebrate achievements
Public platform
CYCLE 1
CYCLE 2
CYCLE 3
CYCLE 4
CYCLE 5
CYCLE 6
THINK
ACT
REFLECT
LOOK

FIGURE 3

Addendum M: Proofreader and Bibliographic Control Certificates

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TO WHOM IT MAY CONCERN

This is to certify that the PhD thesis by Merna Meyer:

Becoming participatory artists, researchers and teachers: my living theory of Art Education

has been professionally edited by me

Fran Saunders

10 December 2018

271 Editing

Tel: 082 879 5799
E-mail: 271editing@gmail.com

To whom it may concern

This letter is to confirm that Ms Merna Meyer submitted her PhD thesis to me for bibliographic control, as well as for the technical formatting of the document according to the prerequisites of the North-West University. I hereby confirm that the final reference list meets the requirements of the NWU Harvard style. Further, each of the articles' reference lists adhere to the respective journals' requirements.

Regards

Kirchner van Deventer

10 December 2018