The purpose of this study is to define the landscape in which my practice exists. As an art educator, my practice is multidisciplinary, spanning two sectors, that of the art, design and the creative and cultural industries and the education sector. There is a natural crossover that occurs when working as a dual professional across these sectors and issues of identity and balance are common as explored by researchers such as Daichendt (2010), Thornton (2013), Anderson (1981), Zwirn (2002) and Prentice (2002). Within this study, I aim to explore and analyse the themes and strategies examined by these researchers through an in-depth study of artist teachers, their pedagogy and practice which I will use to interrogate my own artist teacher identity through action research. The goal of this action research will be to identify strategies for developing balance within my practice, a space to interrogate the identity issues I have experiences as a dual professional and offer the opportunity to explore the work I do as a creative act.

'The preconceived notion that the art educator must conform and identify with only one of these fields or professions only lays the foundation for creative, intellectual, personal and professional stagnation' (Anderson, 1981). Anderson makes a valid point in her 1981 journal article *The Identity Crisis of the Art Educator: Artist? Teacher? Both?*, one which I have personally struggled with at length since beginning my career in 2011. To define my practice or identify the landscape in which my practice exists, I have studied artist teachers from the 19th and 20th century. The analysis of their pedagogy provides a framework for critical reflection on my body of work. I have chosen to highlight key figures in the development of the artist teacher identity whom I feel parity with within my own practice or the struggle to define it.

George Wallis

Widely considered as the first person to use the term "artist-teacher", George Wallis was an artist, teacher, designer, art advocate, author, curator and inventor (Daichendt, 2010). His early experiences of art education in his native city of Wolverhampton in the early 19th century left a lot to be desired, not unusual during this period of arts education in England (Wallis, 1885). As was typical of the time, a motivated student would move to a larger town to pursue an education in the arts which Wallace did with a move to Manchester in 1832 (Anon, 1879). This anonymous biographer goes further in his interpretation of Wallace's early education experiences, writing descriptively of Wallace's poor experience while in residence at the Royal Manchester Institution (Manchester Art Gallery). This type of learning experience is characterised by this biographer as "every man his own teacher" (Anon, 1879).

However, during his time studying and working in Manchester, Wallis was an active artist who spent his time seeking inspiration and researching areas around art-making, specifically the applied arts within the context of design. Boase (1899) draws specific attention to Wallis's attendance at a design exhibition in London in 1836 as a turning point in his career. Daichendt (2010) goes further to suggest that Wallis's presence at the exhibition served a dual purpose, both to emphasise the lack of trained designers working at the time and an opportunity to combine his enthusiasm for art and design. Daichendt (2010) goes on to postulate that Wallis's poor arts education opportunities combined with this experience was the catalyst for Wallis's career development as an artist teacher. He saw a chance to train the artists and designers of the future and possibly right the wrongs he had experienced in education. It is at this point that I feel parity with Wallis's journey to becoming an artist teacher. One of the primary motivators for my dual professional practice was a poor educational experience in the arts, one which I hoped to change for future art students. Additionally, his dual

interests in art and design, how they relate to each other and his disinterest in working in only one area are all similar forces behind my move into the role of artist teacher, how I have developed that identity and produced my body of work.

Wallis went further in establishing his role as an artist teacher, experimenting with new teaching and learning strategies, setting up his own experimental art school and when in a position to do so dramatically changing the way art and design was taught at the Manchester School of Design upon his appointment as master (Daichendt, 2010).

Nonetheless, Wallis's success as an artist teacher (and what led him to coin the term) was his dedication to the development of his creative practice and how this moulded his pedagogical approach. Despite his unsatisfactory experiences in education, he did secure a place at Somerset House where he was trained as a drawing master in 1841, this shows extraordinary creative talent to win one of six exhibitions offered by the government to gain a place (Boase, 1899). Some of his other artistic accomplishments include inventing a printing press for reproducing artists' drawings, an active practice in the design industry, exhibitions of his drawing and painting practise, his research endeavours exploring the philosophy of education through lectures, articles and publications (Boase, 1899; Daichendt, 2011). It is essential to point out that Wallis also placed a great deal of importance on learning how to be an effective teacher. This came from early experiences as an educator using experimental teaching strategies and reflecting on educators he had encountered as a student.

After his time researching and testing an experimental approach to teaching drawing in his hometown of Wolverhampton, Wallis joined the Norman School, a teacher training institution specialising in design education in 1841 (Dixon, 1970).

Daichendt (2010) highlights a significant issue in the development of the artist teacher identity for Wallis, that of balancing his creative practice and teaching. 'The time commitment required to teach in the 19th century was a common obstacle for anyone pursuing dual professions, and Wallis's educational dedication likely affected his [creative] output' (Daichendt, 2010).

This is, essentially, the crux of the matter within my own practice and what has motivated me to research successful artist teachers, analyse their successes and strategies to develop my own way of finding balance as an artist teacher. This is a common theme which I have found throughout the writing of Daichendt (2010), Thornton (2013), Anderson (1981), Zwirn (2002) and Prentice (2002). I have found this common theme comforting, knowing that it is not a failing on my part to struggle with this aspect of my practice and finding a wealth of research on the subject to help me develop my own strategies for combating it.

In studying Wallis and his substantial body of work, there are similarities, both positive and negative, which Daichendt (2010) characterises as similar for contemporary artist teachers which I would agree within the context of my own practice. In his meaningful research on Wallis, Daichendt (2010) suggests that the key to Wallis's success as an artist teacher is the use of his creative practice and reflection on that practice in 'all aspects of his teaching'. Here reflective practice is emphasised as a critical strategy for developing a successful artist teacher identity as well as an active, creative practice.

I will explore the impact of reflection on my practice in the next section but what has drawn me to Wallis within the context of this essay is the insistence that it is his engagement with his creative practice that makes him a successful artist teacher. What is missing from the research about Wallis's work is the practical way he achieves this relationship. How did Wallis use his creative practice to teach and to what extent did his teaching impact the shaping of his artistic practice? For these insights and an opportunity to critically reflect on my body of work, I will look to the work of other artist teachers and their pedagogical strategies.

Schön

Reflection has been a crucial part of my practice, whether conscious or not, since key stage three. It was only when training as a teacher that I was introduced to reflective practise as a critical field of knowledge which I have gone on to study in more detail throughout an MA. One model has influenced me the most and has formed the basis of how I practice reflection, Schön's model presenting a process of 'reflection-in-action' (during an experience) and 'reflection-on-action' (after an experience has passed).

Reflection-in-action is 'action present'; which Schön (1983) describes as reflecting on the incident while it can still benefit from that situation rather than reflecting on how you would do things differently in the future. This is a useful tool for practitioners who need to react in the moment, without the luxury of thinking about what happened and making changes later. This kind of reflection makes our creative process infinitely more flexible, allowing us to evaluate progress concerning our goals and reflect on how we are feeling within the action (creating) stage of an activity.

Schön identified that within a project surprising results can happen and as practitioners, we try to apply knowing-inaction which is knowledge that we have gained in other or similar creative contexts that may not be relevant to the current project or situation. This reflection-in-action allows practitioners to overcome this, rather than using our habitual ways of working, we can decide what works best for a unique body of work. This process is described by Schön (1983, p.68) as 'When someone reflects-in-action, he becomes a researcher in the practice context. He is not dependent on the categories or established theory and technique, but constructs a new theory of the unique case'.

Reflection-on-action involves reflecting on how our creative practice can be developed after completing a body of work and how we might embed that in our next project or make changes to an existing body of work, using our findings from engaging with this reflective model. This element of Schön's model when used without reflection-on-action can be seen as similar to the Kolb learning cycle in that it is the typical way of reflecting on our creative practice, embedded in our learning process through evaluating our learning experiences to better assess our strengths and weaknesses ahead of starting a new project.

It is hardly a coincidence that Schön's model works so well within the context of creative and teaching practice. In his most famous book *The Reflective Practitioner* (1983), Schön tries to describe in detail the internal reflective problem solving common to most professions but does on several occasions single out creative and teaching professionals as being uniquely capable of reflecting-in-action. For example, in the following quote from his later book *Educating the Reflective Practitioner* (1988), it is clear that creative practitioners are valued as natural reflective practitioners:

'The artistry of painters, sculptors, musicians, dancers and designers bears a strong family resemblance to the artistry of extraordinary lawyers, physicians, managers and teachers. It is no accident that professionals often refer to an 'art' of teaching or management and the term artist to refer to practitioners unusually adept at handling situations of uncertainty, uniqueness and conflict'. (Schön, 1988: 16)

Thornton postulates that 'reflective practice has also, understandably, filtered into art and art education... Schön's interest in artistry as representative of creative thinking in action that is often associated with the arts' (Thornton, 2013). In reviewing Schön's description of the reflective practitioner, he describes professionals that work well in complex and unique situations but singles out creative practitioners as being 'unusually adept' (1988: 16). As previously discussed, I was introduced to Schön's model within the context of teaching, it is clear from the quote above that Schön also saw the importance of reflective practice in action within the teaching profession.

As we have seen in the development of graphic design pedagogy over the last 10 years or so, a move away from a 'primary focus on project outcomes and the integration of reflective practice to provide a framework for engagement with the design process' (Ellmers, 2015) has become more prevalent. This combined with the importance of reflection in the teaching profession to 'engender success in learning' (Thornton, 2013) shows why Schön's work sits so well in teaching and learning in the creative arts.

Prentice describes the interdependence of art, teaching and reflection in this quote from his 2002 book Teaching art and design: addressing issues and identifying directions:

The act of teaching is a complex and subtle performance that is determined by knowledge and understanding, skills and attitude. Reflective teachers acknowledge the problematic nature of education and systematically reflect upon their practice to improve it. In so doing, they simultaneously engage in teaching and learning: a relationship that echoes the quality of creative activity in art and design. Such a view of education exploits the range of personal experience that teachers, as well as pupils, bring to each educational enterprise in which they participate. Personal growth and the professional development of teachers are seen as being inextricably entwined. A reflective teacher is valued as a resourceful individual rather than as someone who functions routinely in a predetermined role (Prentice, 2002).

This interdependence of art, teaching and reflection suggest that to sustain a productive and fulfilling practice as an artist teacher, one must also engage in reflective practice.

Classroom as studio

Throughout my research, I have found several references to the concept of artist teachers using the classroom as their studio. This has taken many forms within the work of Josef and Anni Albers, both at the Bauhaus and Black Mountain College, Hans Hofmann, Corita Kent, Victor Pasmore and Richard Hamilton. Of all these artist teachers Hoffman has been the most influential in the development of my body of work.

Hans Hofmann

Hofmann is considered by many to be a significant contributor, alongside Jackson Pollock, to the mid-century American abstract expressionist movement (Greenberg, 1961; Tate, 2019). It is difficult to find any writing on Hofmann that does not also reference his teaching, how Hofmann developed his artist teacher identity is celebrated almost as much as his breakthroughs in abstract art. 'Making a breakthrough allows one to make great art; reflecting upon it and articulating the discovery to students makes for great teaching. Embracing both is difficult enough; combining and reorganising enterprises where they become indistinguishable is a creative act worth celebrating and modelling' (Daichendt, 2011).

The aspect of Hofmann's pedagogy which is most relevant to my research is his openness to experiment with ideas, explore theories and techniques in the classroom alongside his students and recognising this work as a creative act in its own right. In a letter from Hofmann to one of his past students he describes this pedagogical approach, 'an artist who is compelled to teach over a long period of his life can do this only on a creative basis, engaging his whole personality, as in the process of creating a work of art' (Wessels, 1959).

Throughout the writing of Daichendt (2010), Greenberg (1961) and Newbury (1979) Hofmann's approach to teaching is analysed within the context of his creative practice, 'Hofmann's classroom served as an area of investigation for teacher and student alike' (Daichendt, 2010). It is supposed that Hofmann used his classroom as a place to explore concepts and processes alongside and in conjunction with his students, using his teaching practice as a process for exploring his philosophies of art, 'his willingness to share and model it [his philosophy] within the classroom signifies Hofmann's teaching as an art process' (Daichendt, 2010).

This exposition struck a chord with my approach to my dual professional identity and through reflection, changed how I see my practice. I had always approached the dual nature of my practice in a more linear way, fig 1 shows how I had been thinking about my practice before this study.

Fig 1.

I had been working within a linear structure, seeing my teaching as a byproduct of my creative practice, to teach an area of my specialism like editorial design or brand identity I would draw on experiences from my practice. This is how I viewed my subject knowledge and imparted that knowledge to students in a case study format or anecdotally while teaching. In large part, this is where the struggle for balance within my dual professional identity originates. As a full-time teacher finding the time to continue to develop my creative practice was challenging. I would often find myself stressed or frustrated that I could not do more creatively, often only creating work during a short summer break which was just enough to maintain my creative knowledge but very rarely offering an opportunity to develop it.

In analysing Hofmann's pedagogy and approach to his artist teacher identity, I created a new model to explore within the context of defining my practice (fig 2).
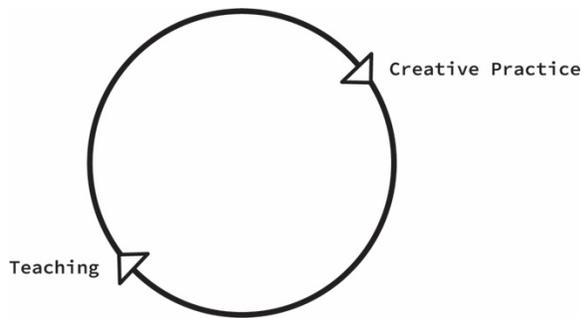
Fig 2.

I began to think about the classroom as a landscape in which my practice could exist. If I am to continue working full time as an educator, this linear approach (fig.1) becomes unrealistic. Due in large part to how unsatisfying it is creatively but from a balanced perspective, it is no longer tenable due to the heavy bias towards teaching. Hofmann's successful approach to the artist teacher identity is characterised by Daichendt as being reliant on balance, 'working through ideas with students and encouraging them to find their voice, Hofmann further developed his own art as well. Nothing refines ideas and thoughts better than teaching them to others' (Daichendt, 2010). Thinking about the concept of the classroom as studio concerning Hofmann and how I could use his pedagogical approach within my own practice was still an abstract concept until I read more of Daichendt's (2010) research on the subject. In his book *Artist Teacher: A Philosophy for Creating and Teaching,* he discusses at length Hofmann's approach to art-making and the breakthroughs he had, which created ripples across art movements and art education alike. It is this quote however which facilitated ideas on how I could explore the concept in practical terms within my own practice, 'as an idea was developed in his studio, students solved similar problems and acted as a laboratory, which Hofmann reapplied to his own paintings...the studio was his school' (Daichendt, 2010).

Experiments and Case Studies

Exploring the concept of the classroom as studio in practical terms within the context of this module required a studio space where I could teach and create with my students. This allowed me to test an idea I have been working on for the last two years, The Graphics Workshop.

For the 2018/19 academic year I wanted to experiment with a dedicated space for technical and craft workshops, supported making and collaboration within the UoS School of Arts and Media, specifically within BA Hons Graphic Design (though I have also introduced Photography, TV, Film and Set Design, Interior Design and Fashion Image Making students to the space). The project is called The Graphics Workshop, but the definition of the area is more akin to an ideas, craft and collaborative lab. Similar spaces are a big part of the fabric of the School of Arts and Media at the University of Salford in other disciplines but not within the scope of graphic communication.

The workshop incorporates the equipment and creative space to experiment with bookmaking, risograph, digital printing, scanning, image-making/collage, typography, editorial, motion, UX, papercraft, illustration, installation and packaging. My motivation for putting this experiment in place was to study the impact on mine and my students' work.

This experiment was an opportunity to, first of all, see if this type of collaborative creative space was a viable option within the school from both a logistical/financial perspective and a student engagement perspective. There has been some positive data fed back to me regarding the impact of the workshop from the academic team based on student module evaluations within the Graphics course. I have also received positive feedback from students who have engaged in the space.

What has been a real success is how students have engaged and seen it as an opportunity to work collaboratively. Freely offering ideas on how the space could work better and genuine interest in seeing the area grow to facilitate more collaboration with a broader cross-section of the student body, teaching staff and visiting practitioners.

Once the workshop was established, I began to think about how I could explore this 'classroom as studio' in a meaningful way within the context of defining my practice through collaborative creative projects across a variety of disciplines.

Case Study 1: Create Student Awards 2019

Pursuing a project with a message I believe in within the context of my dual practice first led me to the Create Student Awards, an annual awards ceremony for the graduating students of UoS School of Arts and Media. This was an opportunity to work on a creative branding project within and related to my teaching role but also provided me with a unique opportunity to produce original work in collaboration with my students in this 'classroom as studio' environment. I ran several workshops with a small group of L5 and L6 graphic design students who had identified branding as an avenue of interest within their own practice. I ran the sessions in a simulated design team scenario, installing myself as creative director with a concept and strategy in place which offered the students the opportunity to learn about brand strategy. In analysing the brief, target audience and environment of the awards venue the students and I researched and learned about kinetic identity design together, each of us bringing our own experience and perspective to the brief. The students interrogated the strategy put in place, which offered me the opportunity to discuss and reflect on the direction of the project. While not teaching I would work on developing specific collateral for the project, for example, the editorial and social media deliverables which we would then critique together in the next session, the students would bring their own ideas and research to use in developing the project.

The use of a kinetic identity system allowed for several positive things to happen. Firstly, as the project developed the students, and I created a set of 20 idents as a team. However, the nature of the project allowed us all the room to experiment individually. Each student had the opportunity to interpret the brief and produce unique motion elements within the context of design rules developed and agreed by the whole team, which created consistency and built a cohesive identity. Secondly, the exchange of skills and knowledge between my students and I was fluid, their strength (and my weakness) lay in the production of motion design, specifically the software, their weakness (and my strength) lay in the design finish, composition and reinforcement of the overall design strategy. This free exchange of skills offered everyone the opportunity to learn and feel valued.

This project offered me a unique opportunity to explore the viability of the 'classroom as studio', testing Hofmann's approach as characterised by Daichendt (2010) within the context of my practice. The Graphics Workshop became a laboratory for student and teacher alike, we tested ideas and processes together, which I then applied to the broader project. The project was successful,

provided an opportunity to learn and experiment. Taking on a brief within my teaching role provided me with a chance to explore and develop my creative practice while enriching my pedagogy, helping me to find more balance in my practice. However, this project was not entirely 'classroom as studio' based and did still require a lot of work outside of my teaching role.

The success of the project can also be measured by the impact it has had on the future development of my practice. The approach I developed and tested in this project has been well received by the Dean of the school as well as the wider student body, and I have been approached to rerun the project with a new student group in 2020 with several new L5 and L6 students asking to take part. Though this is a positive outcome, I will need to reflect on and refine my approach to limit the additional time outside of my teaching role to a minimum, potentially offering the students more opportunities to produce work or co-ordinating several teams to work on different types of collateral.

Case Study 2: Final Show 2019

In previous teaching roles in other institutions, I have had the pleasure of working on final show exhibitions for both HE and FE final year students. As I have previously discussed the balance of my dual practice was very heavily biased towards teaching so this opportunity to work on an area of my creative practice, I am interested in within my teaching role became essential to me. Within the context of exploring and defining my practice as an 'artist teacher,' I saw an opportunity to embed exhibition and publication design through the UoS 2019 final show exhibition in the 'classroom as studio' model I was developing.

I co-ordinated the creative contributions of 60 students for the show and accompanying publication, developed the exhibition branding and publication concept, the production of all print collateral, colour scheme and display system for large scale A1 prints and student information. However, I saw an opportunity to explore the 'classroom as studio' concept in more depth in that I could invite other dual professionals to work with the students and I. The project quickly became collaborative and exciting, with staff and students working alongside each other to produce work for the exhibition and install.

Working on the exhibition from the perspective of an 'artist teacher', reflecting-in-action, I recognised the value of this work within the context of my broader practice. Taking an element of my teaching role and reflecting on it as a creative act provided more value than I had previously realised. Using this experience as an example, I then reflected on all of the exhibitions I have worked on over the last seven years where I had written off the experience as being merely part of my teaching role, I began to see it all as part of my broader practice. This was an exciting and liberating experience, I have previously discussed my frustration with the lack of opportunities to explore and develop my creative practice, but within this project, I was able to see the artistic value of this element of my teaching role. I had been reducing the impact of working on an annual exhibition, not recognising the significance it held for my practice or appreciating the work I was producing in any meaningful way.

Case Study 3: Unexpressed: developing a manifesto for an experimental creative press at the University of Salford

As the Graphics Workshop began to succeed in terms of student engagement and positive impact on my practice, I spent some time reflecting on the work my students and I were doing in the space

outside of organised projects. Having studied book arts at Hot Bed Press the previous year, I was using the space to make publications and experiment with different book structures, processes and materials. Students were instantly curious about what I was making and had a genuine interest in experimenting with me. I offered a selection of bookmaking workshops focusing on some standard structures which were well attended, but individual students began coming to me with their ideas for custom structures and publications. Due to layout and popularity, it was common for groups of 15 students or more to be working in the space at any one time. This provided us with the opportunity to discuss and interrogate book arts together, discussing form and content and how best to present our ideas, research, and writing in a format that became part of the narrative. It is at this point that the 'classroom as studio' concept really started to bear fruit.

Through experimenting with my students to produce exciting and diverse publications I was learning more about the craft of artist books which I was then using in my own work, creating several artist books in the space as well as countless publications in collaboration with my students.

The elusive balance within my practice as an 'artist teacher' became so much more attainable in that period of experimentation, the work I was producing in collaboration with my students was having a positive and tangible impact on my practice. I became more productive, inspired and interested in the work I was making, seeing a positive cyclical impact on my pedagogy and broader practice.

This experience prompted me to begin researching creative presses both in educational contexts and private presses. This research led to some insightful literature on the subject of presses that produce artist books. Specifically, the work of Ron King and Circle Press (Lambirth and King, 2002) and the Altman and Pratt (1998) study of American independent presses. Both of which were inspirational but lacked the kind of academic or instructional rigour I needed to form any sort of basis for researching this field of knowledge and applying it to my practice. It became clear to me that the influx of contemporary presses my students and I follow, buy from and interact with as practitioners were not being researched in any meaningful way and in order to learn from them I would need to develop a research project to gather data, analyse it and generate my own interpretation which I could then apply to my practice.

I devised an inductive approach to the research design, which was advantageous due to there being little published research on my research subject. I judged this approach would help to generate data, which I would then be able to reflect on, specifically the themes that emerged from it which would then be explored through action research, the' vehicle' through which my research would take place (Collins, 2019). I wanted to focus on qualitative data gathered through interviews but was aware that this qualitative data could become quantitative upon analysis if required. The goal of the research project was to collect data that would help me to craft a manifesto for an experimental creative press at the University of Salford, providing a structure to work within when creating artist books and publications on my own or in collaboration with students, visiting practitioners and colleagues. Turning my' classroom as studio' experiment into a more permanent feature of my practice that would last well beyond an MA and could potentially provide future research opportunities.

Data Gathering

Through rigorous primary and secondary research including exhibitions, talks, workshops, online forums and social media, I identified ten national and international independent presses I could

approach for an interview. I developed a tiered system for ascertaining the relevance of their work to the research project. The first tier was an educational element to their practice, six of the presses identified had educational programmes or aspects in their own manifestos or mission statements, two of those were embedded in art and design departments in universities. The second tier was the type of artist books and publications they produced, the subjects they explored, the processes and mediums used, and whether they were creative practitioners themselves. The collaborative nature of their practice was an essential factor to gain the right insights when crafting my own response to the data.

Due to time, geographical and financial constraints traditional face to face interviews were not viable within the context of the project (much as I was hoping I would be able to meet them in person). Taking inspiration from the research of Stacey and Vincent (2011) at the University of Melbourne and their work on alternative ways to collect interview responses with multimedia stimulus, I created an interview riso zine which could be sent to each respondent either in the post or via email. This included more details about the project, a QR code to video and image content and their interview questions.

I offered respondents a choice of how they would like to receive their interview pack, if they preferred to write by hand, add imagery alongside their answers or respond to questions visually using video, photography, illustration etc., they could do so. I also provided a return system for completed interviews in the post to make it as easy and fun as possible for the respondents and also offer every opportunity to generate reliable and exciting data.

I received positive responses from nine of the approached respondents, but due to time restrictions, only five of the respondents returned their completed interview packs within the required time scale. The quality of these responses was however very high, and one of the five was a press embedded in the University of Sunderland with direct pedagogical and creative practice relevance to the research project, offering a unique opportunity for insight.

Additionally, I took this opportunity to also gather data from students about their ideas and experiences for the press. I identified 20 students who I had worked with over the six months preceding the project with a specific interest in design research, book arts, writing and self-publishing. I adapted the interview questions and used the same data-gathering technique through the use of an interview riso zine with multimedia stimulus, again offering respondents the opportunity to respond digitally or through a posted paper system. I received 15 positive responses, and all respondents in this pool completed their interviews within the stated time frame.

Analysing and interpreting the data

When all of the responses were collated, I set about investigating the data for consistent themes which involved reading each interview and creating a table for each one. I then assembled these tables and found the most referenced topics across all of the responses. There were some common themes I was pleased to see emerging from the collated data and some surprising themes I had not considered, providing me with evidence for my ideas and offering new ideas to consider when writing the manifesto.

The most consistent themes were collaboration, co-production, diversity, experimentation, ideas and skills sharing, honesty and playfulness. Other themes I had not considered which were prevalent in the data were bravery in a safe space, intersectionality, flexibility, humour, generosity, sustainability and being wary of partiality or taste-making. Additionally, there were some interesting insights into the challenges other practitioners had faced in crafting their manifestos. Explicitly making the manifesto flexible enough to allow for change and making it open enough to accommodate a range of activities, ideas and projects. Respondents posed some interesting questions in their responses, for example, Good Press asked 'if you see something you really like happening differently, but it doesn't line up with what you do, should you change?', this question had a lasting impression on how I interpreted the data, and I saw this theme emerge throughout a lot of the responses.

Using this data, I wrote the manifesto and began to experiment with ways I could visually explore and communicate the process of gathering these ideas and experiences together. In doing so, I made an exciting discovery about the nature of the work I was doing. In looking for a way to formalise the 'classroom as studio' concept into a creative press where I could share ideas and collaborate with my students and other practitioners, I had in fact written a manifesto for my practice, essentially defining my practice and providing myself with a set of rules to work by. Whether intentional or not, the manifesto worked on two levels. As a guideline for a creative press, a reflection of how I work and the discoveries, I have made. I was also struck by the similarities my manifesto had to that of another artist teacher whom I have researched as part of this module, Corita Kent. Though there is very little research on Kent's pedagogy her book *Learning By Heart* (Kent and Steward, 2015), her artwork and her manifesto known as the Immaculate Heart College Art Department Rules have played a significant role in how I have explored my practice and sought to define it.

The manifesto I have written is produced in poster format however I have created an experimental riso publication which includes elements of the interviews with students and practitioners as well as images produced throughout the wider' classroom as studio' experiment. The poster is used to bind the publication to visually represent what is contained in the manifesto. It communicates how I have tried to interpret the words, ideas and experiences of all those who contributed.

Conclusion and next steps

The goal of this module was to define my practice or identify the landscape in which my practice exists. I recognised the barriers I was experiencing to finding this definition and sought to overcome them. This study has offered me the opportunity to do that, and I feel I have achieved this goal with success. Primarily I have defined my practice as an 'artist teacher' as characterised by Wallis, but I have gone further than a definition and have developed strategies for working within this definition and exploring it. Daichendt (2010) states 'the artist teacher continually reinvents himself or herself as culture, context and goals change', this fluidity of identity appeals to me as an 'artist teacher' due to my multidisciplinary practice, a definition of my practice that allows for and encourages reinvention means that I am not defined by the work I do, but instead it is how I make work that defines my practice. This is the definition I have been working towards, and the body of work I have produced shows this journey. My final piece of work for this module will be an exhibition of work that documents this journey. This will be achieved through an installation of a dummy press, incorporating all the work my students and I have made in our' classroom as studio', representing

the symbiosis of the artist teacher identity and how I have interpreted it in the process of defining my practice.

Moving on from an MA with this definition and the experiences I have gained over the last two years has provided me with a unique insight into my practice and potential research projects I would like to pursue. I would like to continue learning about artist teachers and more specifically, the work of Corita Kent, who has not, in my opinion, been given the attention she deserves as a landmark artist teacher. I believe the work of Kent could provide me with an even more in-depth understanding of my practice as an artist teacher and how to develop it.

Daichendt (2010) suggests that 'the very best artist teachers embrace who they are and what they do best', this MA has offered me the opportunity to learn what this means for my practice and provided me with the tools to continue this discovery.

6470 Words

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