Charting the Territory: How Female Artist/Teachers Balance their Artistic Practice with their Institutional Responsibilities as Teachers

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Abstract

This research examined how eight women artists who teach at the university and college level, balance their artistic practice and their institutional responsibilities as teachers.

This thesis represents the culmination of work for my second graduate degree. For my first degree on the graduate level, I concentrated on developing my artistic practice. This Master's Degree in Education is no less important to me. In pursuing studies in the field of education I wanted to understand my role as both an educator and an artist and in the process I uncovered the interplay of race, class, and gender at work in the classroom.

Coming from a working-class, immigrant background where higher education was viewed as a stepping stone that would enable my siblings and me a greater spectrum of opportunities, I was at last able to understand my own educational experiences, more clearly. I discovered how deeply I internalized the racism, sexism and class discrimination, I submitted to in my history as a student. Becoming aware about the social forces at work within my day to day life has provided me with instruments which I can use to examine and respond to these inequities as I confront them in the future.

This work exists as a series of responses and further avenues for investigation on some themes I first began to explore, albeit very tentatively, during my first incarnation as a graduate student and so though the two bound volumes may one day sit side by side on the bookshelf, they exist in the context of my life as a set of brackets surrounding a series of questions about being a woman, a teacher and an artist.
I would like to extend my heartfelt thanks to Dr. Alice Schutz, my thesis supervisor who persevered with me through the process of the writing of this document. From the beginning of my work as a graduate student in Education, Dr. Schutz generously provided crucial support and encouragement for which I am grateful. We finally did it Alice, APA and all!

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I am grateful also to Dr. Nora McCardell, for initiating an agreement with the Restructuring Committee of the Ontario College of Art and Design to supply financial assistance which enabled staff and faculty to avail themselves of the opportunity to study teaching methods and education-related issues in greater depth at Brock University.

I would like to thank the women who participated in this study for their candor and their generosity in sharing their thoughts and experiences with me. Your dedication to art-making and teaching and your ingenuity will continue to inspire me for some time to come. The passion with which all of you spoke about teaching and art-making resonates through the excerpts I have included in this document.

Lastly I would like to thank my friends for their patience while I went underground to do this work. I want them to know I’m back and intact with only a few paper cuts to show from my ordeal.
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CHAPTER ONE: THE PROBLEM

Introduction

Taking the perspective of (actual) women, rather than that of the academy...means examining more closely how we are affected by working within the already established institutional contexts that enable and contain our work. It means examining how we arrive there in the first place...and what happens to us once we are there. How we exchange stories and complaints, learn to arrange mutual support networks or not, own up to our love-hate relationships with the institutions, the canon, the academy in the narrow and broad sense of the term, it means asking how many of us make real choices in relation to the institutions, and how many of us survive them without real damage. (Berland, 1996, p.135)

This thesis focused on how female artist/teachers balance their artistic practice and their institutional responsibilities as teachers and in doing so overlaid information from the disciplines of Visual Art, Women’s Studies and Education. This study was concerned with the working lives of female artists and therefore charted territory off the mainstream of how artistic practice is often discussed. Artists who work within a Canadian context must often find a way to supplement their income. Teaching is often viewed as one of the most economically beneficial methods of employment for a number of reasons. But if the phenomenon of artists’ having to supplement their income with other employment is so widespread, then it is
curious that there is little literature which discusses this aspect of artists' lives. A search of the available literature turned up two publications which dealt specifically with the subject of the artist as academic instructor. They are, a book which discusses the experiences of male artist/teachers working in American universities (Risenhoover & Blackburn, 1976) and a journal article which describes the pitfalls and privileges of working within an academic context for women artists (Pierman, 1991). These two documents provided a starting point for this study and convinced me that further research on the experiences of women artist/teachers was warranted.

This chapter describes the research problem and introduces the reader to the study. Chapter One includes (1) background of the problem, (2) statement of the problem, (3) rationale of the study, (4) importance of the study, (5) definition of terms, (6) scope and limitations of the study and an (7) outline of the remainder of the document.

**Background of the Problem**

In a North American context the phenomenon of the artist as academic employee can be traced to the early parts of this century. Prior to the inclusion of courses of study in the Fine and Visual Arts in university programs, most practical courses in studio art were taught privately. According to Risenhoover and Blackburn (1976), authors of the study entitled, *Artists as professors: Conversations with musicians, painters and sculptors*, which interviewed artists on their experiences as university teachers, there were social and economic circumstances which led to the establishment of Fine Arts studio courses in academe. While the significance of Risenhoover and Blackburn's study lies in the fact that it is one of the only
documents which deals directly with artists as teachers. It cannot be assessed by comparing it with other documents in the field. However it was used as a primary source for this study because the experiences described by the teachers in their study echoed some of my own and that of my colleagues. Having said that, I would also acknowledge that their study concentrates on the experiences of male artists and musicians teaching in the educational system of several major universities twenty years ago, and it would be difficult to apply the information from their study to describe the experiences of female artist/teachers working today. Considering that today there are a number of women teaching in art programs in universities in Canada, a study which examined these women's experiences is timely.

A study of how women juggle their institutional obligations and their art practice would address the absence in the existing literature and it would also provide some insight into how women might function in an academic milieu which traditionally has excluded their experiences and ways of knowing. Being a woman and an artist and a teacher represents certain challenges and rewards and it is here where feminist scholars in Education and Art History (Pierman, 1991; Pollock, 1988; Dagg & Thompson, 1988; Nochlin, 1988) have been able to uncover assumptions underlying the foundations of academe. Traditional epistemological constructs have helped form the canon of Art History where very few women are represented. How does a woman and an artist and a teacher respond to this situation, a situation which until very recently did not acknowledge that a creature such as herself existed? Some women artist/teachers have taken up this challenge by attempting to integrate a feminist viewpoint into their courses. This strategy is especially important since the majority of students in art programs are
women. By implementing a feminist viewpoint into the curriculum, these instructors are often able to expose the way that other communities of people are also excluded by the academic realm.

**Statement of Problem**

The impetus for this study was the absence of information in educational and visual arts literature which would enable me to understand my own experiences of teaching and art-making within an institutional context. A body of research was composed from the disciplines of Women's Studies, Visual Art and Education which provided the groundwork for a study which explored how female artist/teachers balance their artistic practice and their institutional roles as teachers. Bringing together strands of information from these three disciplines was helpful for providing a foundation for a qualitative study which asked women artists who teach studio courses in university and college programs to describe their experiences. Due to the lack of existing information on the subject, I knew from the beginning that I would be dealing with information that was emergent. The interview questions arose out of the literature review and exist in this document in Appendix D and E. These questions fall into the following three basic categories.

1) **Workplace Issues;**

   How did you come to teach at your college or university?

   What are the positive or negative aspects of working in an academic setting?

   What value do you think that the department/college where you work places on teaching?
2) Feminist Viewpoints;

How have you integrated a feminist viewpoint into the classroom?

3) Teaching and/or Making Art Within An Institutional Context;

What barriers are there in being able to create art within this context?

Describe the achievements you have made both academically and artistically during your career.

Rationale of the Study

No amount of related research into the available literature was as valuable as hearing from women artist/teachers themselves. As a group, these women have only recently entered the academic environment as teachers. In the Visual and Fine Arts, until about the last fifteen to twenty years, the number of women artists teaching art courses was very small, although the majority of art students were female.

Teaching is often the most lucrative method for individual artists to supplement their income. It was therefore important to ask these women who were among the first-wave of female artist/teachers about their experiences working within an academic context. In order to be hired they have had to overcome institutional and societal obstacles, resistance from peers and in some cases, students. At the same time they are products of an arts education that did not acknowledge their existence as legitimate artists and scholars. The information from this study will be valuable to later generations of women artists who begin teaching in university and college art programs, and it will also be of interest to administrators and academic managers in educational institutions in the arts.
Importance of the Study

This study contributes to the information on the lives of artists in Canada. The literature suggested that the majority of artists in North America supplement their income with other forms of employment yet there is very little data about this phenomenon. If teaching is one of the main forms of employment, this implies that educational institutions play some part in sustaining cultural production in Canada, therefore closer examination about artists as teachers is needed. Also as a group women artists have recently entered academe as teachers and there is little documentation about their experiences within these institutions. A study which asks how women artist/teachers balance the responsibilities inherent with being employees of academic institutions and maintain their momentum as practicing artists is therefore a timely topic for examination.

Definition of Terms

Art or Visual Art or Fine Art when referring to the discipline in general such as in the case of the following phrase, “The Arts were finally legitimized as a course of study....”

I used art or visual art or fine art when referring to specific courses of study. For example, “...the fine arts courses in college B were considered the best...”

The term man-made was coined by feminist academic Dale Spender to describe the ways that “men controlled the language” in ways that “worked in their favour” (Spender, 1980, p. x). By extension this term refers to the ways in which male knowledge claims have defined what is worth knowing and studying in present day academe. This value system excluded women’s experience.
The artist is defined in the Standard Occupational Classification (SOC) subsection 3331 Painters, Sculptors and Related Artists, as persons who concern themselves with “creating and executing artistic works by sculpting, painting, drawing, engraving, etching” (Ontario Arts Council, 1992, p. 26). I would add to this list photographing, filmmaking, video production and installation/performance or any combination of media with a view to exhibiting, performing or publicly showing the finished works.

Feminist analysis is used as a “lens” (Keller, 1985, p. 6) with which to look at ways that women’s knowledge and experience is excluded from what has been designated as Knowledge. In the field of Art History this is manifested by the existence of women being present as the subject matter of artworks but non-existent or invisible as the ones who envision and produce artworks. And if women were not acknowledged as being creators of Art then they could hardly be called upon to educate future generations of those who would. If it were not for feminist scholars an understanding of this exclusion would not exist.

A principle task of feminist theory has been to redress the absence of women in the history of social and political thought. Above all, this effort has given rise to a form of attention, a lens that brings into focus a particular question. What does it mean to call one aspect of human experience male and another female? How do such labels affect the ways in which we structure our experiential world, assign value to its different domains, and, in turn, acculturate and value actual men and women? (Keller, 1985, p. 6)

In order to gain a fuller knowledge of women artists as professors it was necessary to conduct interviews. To come to an understanding about
what the process of conducting research would entail, feminist researchers were consulted. A look at methods of qualitative research revealed that the work of feminist scholars developed alternative frameworks within the traditions in the field of Social Science Research that were sensitive to the women that they were studying.

The Great Tradition of Western Art refers to the way in which the development of Western European art is represented in historical accounts as one in which one (male) innovator/genius follows another.

**Scope and Limitations of the Study**

Because it was necessary to hear from women artist/teachers, a qualitative study was conducted. This study was geographically limited, as only women who lived or worked in the Toronto area were contacted. The pre-selection process aided in pinpointing those women who would be able to reflect and speak about their lives as artist/teachers. Women who displayed an interest in women’s issues which was documented either through journal articles written by them or about them, had spoken about their role as artists and teachers during public presentations, or had discussed some aspect of their teaching in a public forum were chosen. Out of this group only those women who taught for at least three years on a full-time or part-time basis and had ongoing artistic practices were asked to participate in this study. Due to this additional criteria the age range of the women interviewed was limited to participants in their late-thirties to mid-fifties. Although an attempt was made to include diversity insofar as the level of educational attainment, employment status and career level, diversity in terms of race, class and sexual orientation was not achieved. This study did not concern
itself with the private lives of these women and focused solely on their careers. Furthermore this study is limited by the willingness of women to respond to the interview questions and by the number of respondents overall. Finally my ability to process and interpret the data also limits this study although every attempt was made to look very carefully and thoughtfully at the responses.

Outline of the Remainder of the Document

Very little is written about the everyday lives of artists living in Canada. Generally speaking what is understood about notable artists from any country is discussed in the context of Art History where the discourse would centre around artistic development, influences, technical innovation and so on. By intersecting information from Women's Studies, Education and Visual Art however it was possible to see a way of discussing the lives of artists, in particular women artists from a different perspective. The women who agreed to participate in this study have achieved and will continue to achieve on a high level both nationally and internationally, and they have each contributed much to their institutions in their role as teachers. Essentially this study was about how these women combine two very demanding roles in their professional lives. A study on this topic represented an opportunity to look at artist's lives from a different angle and in so doing, captured an aspect of creative life.

A line can be traced historically which shows how the art programs were established in colleges and universities in North America and how women though often present as students and life-drawing models in these same art programs, did not assume the role of teachers until very
recently for specific reasons. This literature formed the backbone of this study, and formed a foundation for a study which was designed to hear from women artist/teachers themselves. In gaining an understanding of what it meant to conduct a qualitative study, research by women about women was consulted. This investigation into feminist research showed that in order to proceed with their investigations these women had to reexamine the man-made assumptions underlying social science methodology. In short they problematized what it meant to be a social science researcher and a woman researching other women. Using the work of these women as a guide, a qualitative research framework was designed and interviews were conducted.

During the late summer and early autumn of 1996, a select number of women took part in one-on-one, tape-recorded interviews. They had agreed to participate after receiving the package which outlined study parameters and included along with a consent form, a list of interview questions. These interview questions were formulated based on the existing literature which combined source material from Women’s Studies, Education and Visual Art. In the context of the interviews these questions became the starting point for subsequent discussion.

After all the interviews were completed each tape-recording was transcribed verbatim and subsequently analyzed for emerging themes. Each interview was treated in the same way and the themes from each transcript were then examined to see if there were any common themes which could be established. These common themes were then compared to the literature to see if there was a correlation that could be made.

On one level this comparison resulted in confirming the information in the existing literature. For example most of the women interviewed chose
to teach in order to supplement their income and support the production of their artwork. In general the descriptions these women gave about their experiences balancing the demands of an institutional affiliation and an equally demanding art practice was mirrored in the literature. However in some key areas the data from the interviews offered deeper understandings of the complexities of working in an academic environment.

Among the findings which extended the information from the literature were the realities of using a feminist viewpoint in the classroom and the interviewees' view of themselves as being first and foremost artists. Perhaps the most important finding was how the category of employment either full-time or part-time can determine what privileges an individual might have access to within the academic environment and what impact this has on the woman artist/teacher. The findings from this study expanded the information on aspects of these women's working lives that the literature can only describe from a distance. These findings point out the need for further research to be conducted in order to develop new ways of hiring and promoting faculty if academe is interested in renewing itself by allowing those with non-traditional views just entering this forum to flourish.
CHAPTER TWO: LITERATURE REVIEW

Overview and Introduction

The working lives of artists is not often a subject for discussion in art history publications and while there may be many reasons for this, it is a reality in Canada that most artists must have other employment to supplement their income. Teaching is often one of the most sought after sources of employment because of its relatively high economic returns (CARO, 1982; Statistics Canada, 1979). Furthermore teaching can be done on a part-time basis or for a specific portion of the year, leaving the rest of the year free for art production (CARO, 1982). Because of this reliance on teaching, university art programs and art colleges have become the employers and supporters to several generations of artists in Canada. As a group, women have more recently become some of these academic employees (Pierman, 1991). Ironically women have traditionally been the largest group of art students, yet for the most part their entrance into the academic world as artist/teachers has only occurred within the last two decades. Their shallow roots in the university system may partially account for the lack of literature about their experiences in the academic environment but it does not justify its continued absence. Nor does it necessarily mean that it is acceptable to apply what small amount of literature exists about male artist/teachers to these women's lives.

In this chapter the major themes which informed my inquiry into how female artist/teachers balance their artistic practice and their institutional responsibilities as teachers were discussed. This chapter is organized in the
following way; (1) the institutionalization of the artist: historical background, (2) the institutionalization of the artist: the contemporary state, (3) women teaching in academe, (3) knowledge claims, (3) epistemology and the construction of art, (5) women artists in academe, (6) the relevance of a feminist viewpoint to an arts education, (7) summary.

The Institutionalization of the Artist: Historical Background

"In the last half-century, academe has expanded to credential studio and performing artists. In doing so it has assumed the role of patron, a role once played by monarchy and private philanthropy..." (Pierman, 1991, p. 13). By describing the relationship between the academic institution and its teaching employees as that between a wealthy patron and the creative individual, Pierman, a poet and an academic at the University of Alabama, brought new insight to the way in which this relationship is understood and discussed, in her article, "Artistic, academic, feminist: privilege and resistance" (1991). By describing the university as a patron, she referred to the way in which academic institutions often support the creative work of artists by providing the space, materials, equipment and assistance they require. While Pierman spoke from a contemporary American perspective there are enough similarities to the Canadian experience in order for her observation to be useful for the purposes of gaining an understanding of what might be occurring in Canadian institutions. Canadian universities actively seek out practicing artists, to teach courses and in doing so take on a role similar to that described by Pierman. In a recent job posting which appeared in University Affairs, published by the Association of University and Colleges of Canada, read as
Improvement in the quality of life can be achieved through various health interventions, particularly focusing on the reduction of disease burden. By implementing effective health policies and programs, it is possible to improve public health outcomes. The use of innovative healthcare technologies can significantly enhance patient care and reduce healthcare costs. In addition, strengthening primary healthcare systems is crucial for the achievement of health equity and access to quality care. Public health programs aim to address the social determinants of health, ensuring a more equitable distribution of resources and services. Through collaborative efforts among governments, international organizations, and local communities, meaningful progress can be made in improving global health.
follows;

Studio Instructor, Assistant Professor, probationary tenure-stream...The applicant must be a practicing professional artist with a demonstrated record of exhibitions...with a working knowledge of contemporary theoretical and art practice...the applicant will have the capability of teaching in other studio or theory areas and a strong commitment for both administrative responsibilities and to curricular development. (1996, p. 48)

While academic institutions may have always patronized the Arts in many different ways in the past, because the Visual and Performing Arts have only recently been established as bonafide credential-earning courses of study, one could argue that they have not been patronized as part of the established curriculum until recently. Therefore before examining how the artist/teacher balances teaching and an artistic practice, it is important to understand the historical development of present-day visual arts programs in North America.

The inclusion of visual art studio accreditation in many colleges and universities was due to several factors. According to Risenhooover and Blackburn (1976), social and economic conditions played a major role in the development of post-secondary arts education. Economic forces during the Great Depression led to the collapse of many privately-run art schools. In addition pressure from professional organizations prompted a development of standards and quality which the remaining smaller private schools could not easily attain. The rise of universal secondary education led to a need for high school teachers with some art training. Moreover with the emergence of fine art training at the university level, parents could be assured
that by enrolling their children in a baccalaureate program at a university art program, they were doing something beneficial for their offspring by providing a means for them to acquire recognized and legitimate credentials and thus contributing to their betterment in a socially acceptable way (Risenhoover & Blackburn, 1976, p. 5-6). While art-training had in the past been available through private instruction, demand for accreditation from both professional and educational institutions made it necessary for universities who had already admitted the analysis of art as a "respectable academic discipline" (Risenhoover & Blackburn, 1976, p. 5) to take a further step to include art studio training. Art practice joined art history as a valid field of study similar to the way in which the practice of science (experimentation and research) joined scientific theory as a discipline over a hundred years earlier.

In a similar vein, the Ontario College of Art and Design was founded by a group of artists who called themselves the Ontario Society of Arts in 1876. In its first incarnation as the Ontario School of Art, it modelled itself after a school in London, England which was known for its emphasis on "practical art" (Fleming & Taylor, 1976, p. 11). As the school continued to evolve and became part of the provincial education system in 1882, in addition to "concentrating on drawing in its various forms...and training in industrial art...teacher training was given the major emphasis" (Fleming & Taylor, 1976, p. 11). This affiliation brought with it the necessity for a system of accountability in the form of "examinations, a board of examiners, three types of certificates and an abundance of rules" (Fleming & Taylor, 1976, p. 11). In 1912 when the art school was finally incorporated as the Ontario College of Art, its purposes were stated as "the training of students in the fine arts...and
in all branches of applied arts...and the training of teachers in the fine and applied arts” (Fleming & Taylor, 1976, p. 15). Exhibiting artists and professional designers who established the art school filled roles as instructors and administrators and continue to fill major decision-making roles today. All along its history this art college has had a reputation of employing artists and designers with ongoing practices. Not only were these individuals instrumental in establishing a major Canadian art institution, but they have also played a significant role in the process of legitimizing art study and practice in Canada.

This trend of hiring artists to teach at institutions was echoed on the university level as well. Due to the accreditation process that demanded teaching and evaluation by ‘experts’, the artist was invited into the ranks of other academics. This had some implications for artists, and as will be discussed further on in this chapter, particularly for women artists. The institution became the site where the artist/teacher employee performs many different roles such as teaching, academic housekeeping, research as well as producing work as an artist. “The institutionalization of the arts within universities was not immediately paralleled by a move of leading artists to the campuses” (Risenhoover & Blackburn, 1976, p. 8). Often those who enjoyed success by being represented with exhibitions at leading galleries did not want to switch gears to become university professors. “Artists no more sought professorships than colleges sought artists” (Risenhoover & Blackburn, 1976, p. 8). But since the idea that excellence in education could only be obtained through contact with those individuals with a proven track-record of high artistic achievement, the pursuit of practicing artists to fill full-time positions in fine art faculties became a necessity. The academic idealism
with which the practicing artists were invited into the ranks of the university faculty did not take into account the divergent "values and goals of artists" (Risenhoover & Blackburn, 1976, p. 11). In other words, inviting noteworthy artists onto faculties within academic institutions for reasons of prestige was one thing, understanding that artists may not produce work in the same way or with the same underlying impulse of scientists, the other practicing members of academe, was entirely a different matter. "The artist deals with the particular, the subjective, and the unique object, datum, or experience as opposed to the scholar's search for the universal, the objective, and classifiable objects, data or experiences" (Risenhoover & Blackburn, 1976, p. 11). It was precisely the assumption that all ways of thinking, research and creation could be treated in the same way which has made it difficult for many practicing artists to fit into the academic context. The notion that all intellectual products could be judged according to the same rules placed the visual arts at a disadvantage from the start. The shift away from a visual arts education conducted within ateliers and workshops to a more formalized academic environment had profound implications for the artistic community as a whole. The major impact being that the academic environment imposed its own criteria onto those which already existed within the artistic milieu. In the ateliers and workshops one studied and worked within the art community. In the university or college system a student worked one step removed from the art community. It is no wonder that the artist who already had an established reputation within the artworld was reluctant to accept a position in an academic institution. The criteria with which one is judged in the artworld is different from the criteria which is used in academe.
The Institutionalization of the Artist: The Contemporary State

The ambivalence many artist/teachers feel about their position within academe is articulated in the study that Risenhoover and Blackburn (1976) conducted. Most of the visual artists interviewed in their study admitted that they became faculty members because they needed a means to supplement their income in order to support themselves and their families and that they appreciated working within a university setting because it allowed contact with individuals from other disciplines (Risenhoover & Blackburn, 1976). Most interviewees indicated that while they also enjoyed contact with students, their most pleasurable teaching experiences came from teaching either gifted or highly motivated students. "I am stimulated by the students and by seeing students grow and develop their ideas and make a success of, say a B.F.A. major in Art and go on into professional work...I myself have improved my understanding of Art by watching the students solve problems and discover art for themselves..." (Risenhoover & Blackburn, 1976, p. 82). According to those interviewed, the most onerous aspect of working as a practicing artist in an academic milieu was the administrative work connected to their employment. "If one is just a teacher and teaches his courses and that's all, it's really not a bad situation but if you're responsible, you get involved. Then there are meetings and committees all sorts of garbage that imposes terribly on one's time..." (Risenhoover & Blackburn, 1976, p. 141). Activities which fell into this category were grading, committee and faculty meetings. Some of those interviewed saw such activities as a necessary evil but for the most part, they would have been just as happy to let
someone else take on the administrative responsibilities so that they could get on with what they saw as the more important activity of art-making. The ambivalence expressed by the artists about their place within academe is further elaborated on by Pierman (1991). She described the situation that many artist/teacher employees find themselves working within as one where 

"...the artist is subject to both the demands (traditional biases and restrictions which infringe upon freedom of expression and experimentation) and the pleasures (studios, apprentices, raw materials and equipment, a captive audience, released time) of a privileged status..." (1991, p. 13). In many ways Pierman’s observations are consistent with the findings of Risenhoover and Blackburn. It is clear that the artist benefits from being employed at an academic institution as an instructor. The major reason being that it allows the creative individual an opportunity to teach a subject, they are interested in. The academic environment also provided the space, the funds and the technical assistance to realize works of art. The other aspects of working in an academic environment are less desirable. They have to do with the perpetuation of the department or the institution, by participating in the bureaucracies such as committee work, or by having to conform to an institutional bias of what constitutes acceptable artwork. Because of these factors it is no wonder that the artist/teachers experienced some ambivalence about their position in academe.

While there are both positive and negative aspects of working within an academic setting, the main reason most artists choose to teach is in order to supplement their income. This view is supported in a study on “Visual Artists and Part-time Employment” published by the Canadian Artists Representation in 1982. Known nationally as CAR/FAC this organization is
an association of professional visual artists which regularly made submissions to government agencies on behalf of artists. This survey was conducted by the Ontario office of CAR/FAC or CARO to augment the information that was being collected at that time to a commission studying part-time work. The study was a survey which indicated that a "major source of part-time work for visual artists is teaching in Universities, Community Colleges, Alternative Art Schools, Adult Education classes run by local school boards, museum and art gallery programs as well as community centre art programs. This source of employment has developed in Canada over the past 15 years..." (1982, p. 5). The CARO survey supported the information in a document published by Statistics Canada on Cultural Statistics which cites that, "Almost three quarters of Canadian artists engaged in some form of labour force activity in addition to their artistic pursuits. The teaching of art predominated as a field of additional employment for artists." (1979, p. 1). Perhaps another reason why teaching is the most popular form of supplementary employment for artists is borne out by something else the CARO survey results indicated, "93% of the respondents have held part-time jobs and 65% prefer to work part-time, for the not too surprising reason that "you can't be an artist and work full-time at something else" (1982, p. 1). This suggested that teaching is a preferred form of employment because it allows for some flexibility in terms of scheduling. For instance some teaching assignments can be designated for the morning or the afternoon or for a concentrated period of time such as the period from September to May, leaving the summer months free for the production of works of art. Furthermore the artists' ongoing commitment to their art practice whether financially lucrative or not, is often thought to be important for maintaining
one's place within the educational institution because it is perceived by university employers as an indicator of an individual's seriousness or commitment to the art field and therefore is linked to one's ability to teach. For example in a recent edition of *The Globe and Mail*, there was an advertisement for a one year appointment requiring the following background; along with being knowledgeable about various printmaking techniques," should have made a critical contribution to the national art community" (Nov. 1994, C19). Institutions find it in their best interests to hire individuals who have an ongoing art practice because they have a certain status within the wider art community which in turn brings prestige to the institution. So as long as there appears to be some commitment from the institution to the individual for ongoing employment, and in return the university is able to claim some of the artist's time for administrative work in addition to teaching responsibilities, each group seems to benefit from this arrangement.

These studies (Risenhoover & Blackburn, 1976; CARO, 1982; Statistics Canada, 1979) suggested a level of interdependence between the artist and the institution. This is particularly true in Canada where the"...lack of a significant market for art also makes artists more dependent upon institutions of higher learning for their income and a context in which to work..." (Berland, 1996, p. 6). While these studies indicated the crucial role that teaching positions play in the ability of many artists both male and female to supplement their income or support themselves and their families, very little has been written about how artists might combine their roles as teachers and artists. In fact the relationship that artists have to teaching and the academic milieu has not been examined very thoroughly.
Risenhøover and Blackburn (1976) were concerned with how the creative individual functioned within the academic environment. In the concluding essay, the authors addressed the "three dimensions of faculty life—teaching, creative activity and the environment in which the work is carried out..." (Risenhøover & Blackburn, 1976, p. 200). They point out the assumptions made in academe about teaching what you are expert at, teaching through example, the conflict of being a creative individual and having a job in an established institution. Their study skims the surface of the assumptions which exist in an academic context. While their research is useful for attempting to examine how these particular individuals might feel about their working lives as artists and teachers and the benefits of an academic affiliation, they do not question the underlying notions of what constitutes knowledge or the knowable, and therefore what is worth studying. Ideas about who or what constitutes a creative individual are also left unexamined. This publication might have gone beyond strictly being a report on the state of being a teacher and an artist at a given time in American history, if the interviews or the concluding essay, were used to examine some of these issues. In particular the researchers do not address gender issues within their study. The authors acknowledge that, "...most of our interviewees are males. We do not know how much this imbalance is a consequence of an uneven sex distribution within the arts and the degree it reflects the employment practices of universities. Most likely, a combination of both exists" (1976, p. x). In the time period in which this study was undertaken, there were certainly fewer women employed as professors but there would have been many female students attending fine arts courses. Gender issues could have been discussed from that perspective. Rather than
to paying lip service to the lack of representation of female artist/teachers, the researchers could have done more to address this issue. It would have been interesting to ask the male artists who were interviewed, how they felt about teaching female students of whom there were presumably many.

The lack of information about female art teachers seemed to be a glaring omission especially since women are present in large numbers in the teaching profession in general. As a Canadian study indicated, "there are also many more women fine arts teachers at all levels than men. In 1981, women represented almost three-quarters (72%) of all fine arts teachers. On the other hand, women represented only about one-fifth (21%) of university faculty in the fine and applied arts. Women fine arts teachers are thus concentrated in elementary and secondary schools and community colleges" (McCaughey, 1985, p. 30). It is surprising that the literature is silent on the issue of women art teachers in general. While Risenhoover and Blackburn (1976) concentrated in their study on how an institutional affiliation affects the creative productivity of male artists, it cannot be assumed that women artists would have similar experiences. Therefore a study which uncovered how female artist/teachers perceive their ability to function within an academic environment was necessary.

Pierman encapsulated the situation many artist/teachers face in the university 'culture' where artist/teachers are first and foremost "employees" (1991, p. 15). "The university, then, while providing the one secure as well as liberating workplace for many artists, serves also as the site of much that contradicts everyday notions of artistic integrity, individualism and even freedom..." (Pierman, 1991, p. 15). For Pierman, artist/teachers working within the academic workplace must keep an equilibrium between their
employment as teachers and their vocation as artists. While being a teacher provided the individual with the necessary climate, financial security, access to space and materials etc., in order to produce art, the educational institution has its own rules and requirements which may or may not be conducive to ongoing artistic practice. The 'culture' of the university and how it might be experienced by women artist/teachers will be examined in the next section of this chapter.

Women Teaching in Academe

Academic strictures can work decidedly against both artist/teachers and our students if only because our needs can be so easily misunderstood. For we do [bold in the original] fit awkwardly inside the idea of the university...Treichler reminds us that the highly specialized university of our own times is not always a highly cultured place any more than it is particularly alert to differences across cultures...race, class, gender and sexual orientation... (Laing, exhibition catalogue, 1993)

The artist’s position within academic structure is an uneasy one (Risenhoover & Blackburn, 1976; Pierman, 1991). As Risenhoover and Blackburn showed, the creative goals of artists and the expectation of the university do not always mesh seamlessly (1976, p. 11). As several studies illustrated (Risenhoover & Blackburn 1976; Pierman, 1991; CARO, 1982; Statistics Canada, 1979), teaching is a significant way in which artists support themselves and their families. Some evidence suggested that there is an interdependence between an individual’s artistic practice and the institution’s overall prestige. The symbiotic relationship between the artist and the
academic institution also deserved some serious examination. As the literature indicated (McCaughey, 1985) there are many more women than men teaching art, yet there are fewer women teaching art at the university and college level. At the Ontario College of Art and Design, Canada's oldest art and design school, groundwork for the implementation of Equity 2000 Phase I, an initiative to address gender equity, began with a look at the number of male versus female faculty members currently teaching at the institution. This investigation showed that in "...1989-90 male faculty outnumbered female faculty four to one...meanwhile, fifty-seven per cent of OCA's students in recent years have been women" (Wolfe, 1990, p.15). Although this situation is consistent with employment figures across disciplines, there is nothing in the literature so far which explains specifically why this is the case. These disturbing facts deserved closer investigation. First by looking at the situation of women teaching at the university level and second, by examining the process that knowledge claims in academe have played in the exclusion of women's experience, one can begin to understand why women themselves have been marginalized within this context. These explorations set the stage for further discussion and study.

In fact if artists are seen as the 'Johnny-come-latelies' to the university community, women artists have met with even greater resistance, in attempting to make a place for themselves within academe. On this issue, female artist/teachers working within academe, share a great deal with their counterparts in other scholarly disciplines. There is a certain irony in the way these women who teach within the university struggle to create a place for themselves with the university hierarchy. "If there is anywhere that women
professionals should be successful, it is in the universities. We think of teaching as women’s forte and universities as meritocratic institutions. Yet there is ample evidence that career patterns of women university teachers differ from those of men” (Acker, 1994, p. 125). Not only has teaching traditionally been thought of as one of the few legitimate areas for employment for women, but the arts have been associated as a “feminine activity” (McCaughey, 1985, p. 23). A study conducted by the Women’s Caucus of the National Art Education Association confirms what McCaughey (1985) found in her study, “...women tended to be over represented in two-year colleges and and under represented in the more prestigious, better salaried large universities. Women constitute about “one in five teaching faculty nationally” (Lovano-Kerr, J., Semler, V., & Zimmerman, E., 1977, p. 22). There are fewer women teaching in the academic system, the positions held by these women are of lower rank. The main factor in the academic system which keeps women in the less desirable positions within their faculties and departments, is that “...since the reward system was established by men. Higher rewards are given for administrating and for research and publication which men engage in...While women are found to devote more time...to teaching “(Lovano-Kerr, J., et al., p. 21). In view of the fact that the teaching profession has been one of the few legitimate career choices for women, it is surprising that there is not a more even distribution of women instructors on all levels of the education system as revealed by McCaughey (1985).

Historically, more women than men have chosen the fine and applied arts as a field of study in colleges and universities. In part, this is because it has been and still is to some degree, a socially acceptable field
It is clear that consumer goods are a significant component of household spending. The importance of consumer goods in economic activity cannot be overstated. As a result, accurate measurement of consumer goods is essential for any comprehensive analysis of an economy. The consumption of goods is a key driver of economic growth and is often used as a proxy for economic health. Understanding the dynamics of consumer goods is crucial for policymakers and businesses alike. This understanding can inform decisions regarding taxation, trade policies, and investment strategies. In conclusion, the analysis of consumer goods provides valuable insights into the state of the economy and the well-being of individuals.
of learning for women. In 1980-81, women represented 63% of community college graduates in the fine and applied arts, and 62% of university graduates in this field. But while women dominate this field of learning, in an absolute sense there are fewer women than men in the arts labour force...” (1985, p. 30).

If one accepts that women gravitated towards teaching as a profession and there are more female students than male students participating in visual arts education, it follows that there should be more female artists teaching at the university level, instead of the concentration of female teachers being at the elementary and secondary levels (McCaughey, 1985, p. 30). ”In fine arts departments of Ontario Universities, about 61 percent of undergraduate, 56 percent of masters and 62 percent of doctoral students are women, while only 20 percent of the faculty are women...” (Dagg & Thompson, 1988, p. 25). The Equity 2000 committee at the Ontario College of Art and Design concluded that the key to increasing the number of women on faculty would be to look at the institution’s hiring practices. “People, after all, tend to hire their own kind. This practice is called systemic discrimination...” (Wolfe, 1990, p. 16).

Since the research shows that there are fewer women than men teaching at the university level, it leads to the belief that there are other processes at work which have led to there being more male than female artists teaching within the higher levels of education.

We experience and tolerate working in male-dominated institutions, especially academia where women who wish to pursue artistic and critical careers are increasingly located (though why, in that case, is the proportion of women teaching in colleges and universities rising so very slowly? (Berland, 1996, p.17)
In order to discuss the processes which discouraged women artists from gaining an established place within academe, it was useful to look at some of the assumptions about the academic institution before turning to a discussion about what specific barriers female artist/teachers face in academe.

**Knowledge Claims**

The difficulties women face in academe can be traced to fundamental epistemological questions of what constitutes knowledge and knowing. Who decided what was worthwhile to study, what fraction of human experience could be designated as knowledge. Who or what determined the Truth? The construction of art as being something which is outside of the nitty-gritty of lived existence has its corollary with the Cartesian notion of objective Truth. Truth is derived from detached observation which can therefore be predicted, manipulated, replicated and controlled (Neilsen, 1990; Harding, 1987). The situation in which female practitioners of visual art find themselves in relation to employment at the academic levels, has parallels with what women in other disciplines have faced. While women artists may have experienced specific barriers in teaching at the higher levels as the research suggested, the overall resistance women faced has to do with the biases within the academic system as a whole. This affects all women, students, support staff and faculty members in differing ways. An understanding of why women face such obstacles begins with uncovering the historical background to the production of knowledge.

The fact that institutionalized knowledge reflects (and also produces) gender inequalities, giving priority to men’s areas of knowledge and of social life, is connected to the development of the professions
since the nineteenth century... The implications of this for the institutionalizing of knowledge were twofold... women were excluded from the production of knowledge, which were predominately redefined as academic and professional thought... the academy was a male preserve. Second, the subject matter of the new disciplines was bound to reflect the interests of its practitioners—namely men... areas of experience and knowledge which were specifically women's systematically failed to be represented in the 'knowledge' produced in the academy and the institutions of intellectual life... (Wolff, 1990, p. 72)

From what Wolff (1990) has put forward concerning the historical development of how knowledge was categorized within the academic sphere, it is easy to see why women's experience of the world was not included in the development of knowledge. As Wolff (1990) concluded,

Women's experience systematically differs from the male experience upon which knowledge claims have been grounded... only partial human experience and only partially understood: namely, masculine experience as understood by men. (1990, p. 76)

What is being taught and studied at the university level as well as throughout the educational system is only part of what is the full spectrum of human experience. By simply increasing the number of women within the teaching ranks, the institution can gain valuable public relations 'brownie points', this is the safest, most cosmetic route to addressing the scarcity of women's issues and the demands of women students and faculty members.

What seems to have changed with women's entry into academia is not the actual work or organization of that work but that more women—mainly white women, usually from privileged backgrounds—have
gained entry into the abstracted mode. For the most part, the mental/manual division of academic labour, the erasures of bodies, the denial of location and the institutional hierarchies of authority and subordination have still not been problematized. (McKenna, 1991, p. 125)

The real solution would necessitate support for feminist academics of all disciplines and the gradual integration of women’s experiences into all programs of learning across disciplinary boundaries.

Women must seek to permit previously “private” questions of legitimate needs to enter into our institutional and discursive spaces, while being prepared simultaneously to challenge the institutional and administrative interpretation of women’s needs in patriarchal discourses. (Berland, 1996, p. 18)

This would mean a shift of women’s studies courses from the margins into the mainstream, so that they are no longer seen as special interest courses but integrated as a part of the core curriculum. Life as it is lived, issues of politics, gender, class and race will enter the haloed halls of learning. Only then will substantial change be fostered within the academic structure. Fundamental philosophical changes need to be made to the structure of the academic environment, before the needs of female students and faculty are addressed, throughout the halls of higher learning.

**Epistemology and the Construction of Art**

How is the construction of knowledge reflected in Visual Art? The historical development of visual arts study parallels the development of courses of study elsewhere in academe. Art is part of a “preferred body of
the capability of self-renewal and self-replication. Therefore, the researchers have conducted extensive experiments on the effects of various conditions on stem cell expansion, differentiation, and functionality. These studies have led to significant advancements in tissue engineering and regenerative medicine.

In conclusion, the study of regenerative medicine holds great promise for addressing the challenges posed by age-related diseases and injuries. The development of efficient and safe stem cell therapies is a crucial step towards improving the quality of life for millions of people worldwide.
knowledge that has been identified, examined, and defined by experts in their respective fields of study” (Hamblen, 1990, p. 217). This meant that the works which form part of the Great Tradition of Western Art did not come about as a result of natural processes, but instead is produced by the value system of that society. Furthermore there is a clear distinction made in Western society between High Art and Mass Culture; the elitist and the popular. According to this definition Art does not get broadcast on television nor would you necessarily see anything approaching Art at the movies. Furthermore High Art does not encompass activities such as quilt-making or furniture design, traditionally defined as craft. Art is not exempt from the belief and value systems of Western society. Only certain practices by certain people are sanctioned within this system. The narrative of the Great Tradition of Western Art is the story of ‘progress’ in which one great innovator follows in the footsteps of and surpasses the creative genius that went before him. The definition of the Artist who produces ‘Great Works’ is male for as Garb (1994), writing about women artists in nineteenth century Paris suggests,

> The capacity to create great Art was conceived of as a function of the operation of the highest powers of intellect and imagination. It was improbable in the light of contemporary medical and psychological understanding, that women could possess the characteristics needed for such an elevated practice. (1994, p. 101)

The Great Tradition of Western Art is used as the measuring stick to assess the accomplishments of a select few. In real terms this definition of art means that there is an exclusion of a number of other kinds of practices and objects produced by marginalized groups, (women, people of colour, First Nations and working-class people), in favour of work done exclusively by
“upper-class DEWMS (dead European white males)” (Hamblen, 1990, p. 217). As Wolff (1990) suggests those ‘experts’ who define what is worthy to be called art are male, white, heterosexual, and middle-class, so it is not surprising that the practices they champion would be that of privileged men similar to themselves. It also meant that only certain types of practices such as painting and sculpture are Art while embroidery and woodcarving are designated as craft. While ‘master’ pieces are written about, auctioned at enormous prices, collected and exhibited, what Hamblen and Pollock point out is that these works are a very small portion of what constitutes cultural activity. Why are objects made by First Nations people housed in museums of anthropology while objects made by Europeans done at roughly the same time period housed in the Louvre? What makes one object Art and another an artifact? These authors suggest that it is worth examining what is traditionally designated as Art and what is not, because exclusions of this nature reveal much more about the values of the society itself. By extension the values that define what can be designated as Art and who can be anointed as an Artist will also determine who can be a credible teacher of Art.

**Women Artists in Academe**

Pierman makes the observation that women artists who teach in the university system “…are subject to the misogyny implicit in the canon—a female artist being an oxymoron, if one were to believe what has traditionally been taught...” (1991, p. 13). Garb (1994) brings a historical perspective to this view by speaking about nineteenth century barriers to women even being considered capable of creating art.

Perhaps what was most threatening about the entry of
women into the École was a fear of a loss of status for art as a whole. No longer the exclusive property of the most evolved of human beings, how could it continue to be seen to embody the greatest of human aspirations? (Garb, 1994, p. 101)

An examination of how society makes its value judgments can be informed by feminist inquiry. Since women make up a large portion of people who are absent from the Great Tradition, even by posing a basic question such as "Why are there no great women artists?" (Nochlin, 1988, p. 145) brings to the forefront the unspoken assumptions about who can make objects which can be designated as Art and who cannot. According to Nochlin, feminist inquiry is;

A major catalyst, a potent intellectual instrument, probing the most basic, natural assumptions, providing a paradigm for other kinds of internal questioning...A...feminist critique of a discipline...can pierce cultural ideological limitations to reveal biases...not merely in regard to the question of women artists, but in the formulation of crucial questions of the discipline as a whole...(1988, p. 146).

Feminist inquiry questions the very underpinnings to the Great Tradition and moves the level of discussion from 'What' are the Great Works? to 'Why' are these Great Works? This may be more useful in the long-run for students, both male and female then it may at first be perceived. The complexity and pervasiveness of the value systems which rule Western society can be uncovered by looking at the constructions of Art. "The criteria of greatness has already been male defined. The question 'Why have there been no great women artists?' simply would not be answered to anything but women's disadvantage if we remained tied to the categories of art history"
Women could not be great innovators of art because they did not possess "the nugget of genius...which is the natural property of men" (Pollock, 1988, p. 1-2). But where do female artists, art students and instructors of art locate themselves in relation to this historically-based lack of 'genius'? If the value system of Art remains unchallenged, then the works of women as well as a number of other people who do not fit into this definition of Art, will continue to be excluded from the canon.

When the traditional notion of Art is challenged, what is revealed is that Art is cordoned off from other life concerns and that this separation is arbitrary. "It is only feminists who have nothing to lose with the desecration of Genius. The individualism of which the artist is a prime symbol, is gender exclusive." (Pollock, 1988, p. 11). If there is no firm connection between what constitutes Art and everyday life, then this has several important implications for the teaching of Art. The Modernist view of the producer of art is characterized as an alienated figure looking in on society. This figure nonetheless inhabits a privileged position and is assumed to be male since "men are said to be able to transcend the limitations of their bodies in order to achieve natural perfection and spiritual purity" (Davis, 1993, p. 100). But where does this view place the woman artist/teacher? Women who produce art are outsiders of the accepted tradition of art. Women's experiences, as the literature (Wolff, 1990; Pollock, 1988) suggested fall outside of what can be called reality and Truth. They can not locate themselves as detached, privileged voyeurs looking in on everyday life. They cannot really locate themselves within this discourse at all without denying their existence as women. Women must necessarily create their own artistic course since traditionally "men act while women appear" (Davis, 1993, p. 100)
and men see while women are seen. How do women artist/teachers critique their traditional status as objects while being aware that along with their male peers they received the same man-made education? Referring primarily to art history courses, Wolff (1990) puts forward an opinion that can be applied to studio courses as well since each follows the same script.

Traditional approaches conceive of the history of art as a history of one artist following another, more or less detached from other social processes. The persistent myth of the-artist-as-genius perpetuates the Romantic notion that great artists are unaffected by their circumstances, and are able to transcend the mundane and the specific in their creative endeavors” (1990, p. 201).

These traditional approaches implied that Art springs out of a vacuum guided by divine inspiration which as Pollock has suggested favours men over women.

The institutions (the Academies, the art schools, the journals, and so on) were run by men, and the ideologies of creativity were entirely male-defined...Nowadays they are not banned from Academy membership or barred from the life-class. Nevertheless, any look at major national and international exhibition confirms that men predominate in the visual arts. Women’s work across the arts, is given considerably less space in critical discussion. And the literary and art historical establishments for the most part remain very resistant to feminist work and to the necessary reconceptualization of the history and practice of the arts.

(Wolff, 1990, p. 73)

What Wolff points out is that even though contemporary women
have been allowed entry into visual arts training at colleges and universities and even teach at this level, they are still excluded from the process of “conservation” (Pierman, 1991, p. 15), in creating and preserving the canon to say nothing of altering or changing it. Published critical reviews of art exhibitions and catalogues and articles cement an artist’s place among his or her contemporaries and also ensures a place in the history of art as it is compiled and studied at some later date. This is reinforced by what Pierman observes as the fact that "...the subversive artist is celebrated, or "understood," only posthumously, and then only if the canon can be revised to accommodate, if not account for an anomaly--a Gertrude Stein or Frida Kahlo" (1991, p. 15). What the literature (Pierman, 1991; Wolff, 1990; Garb 1994) indicated is that the entry of women into academic fields of teaching is only the first step of a multi-faceted struggle which involves an ongoing examination and debate on how “sexual difference is produced through an interconnecting series of social practices and institutions of which families, education, art studies, galleries and magazines are part...” (Pollock, 1988, p. 9). But because the project of examining sexual difference directly challenges traditional notions of knowledge, as demonstrated earlier it will be a long time before this endeavor will be accepted into the mainstream of academic debate. But why would it be beneficial to struggle within academe? As Pierman (1991) suggested there are many advantages to being an artist in the academic context. Some of these advantages have been discussed earlier in this chapter. But Pierman also admitted that women “who are both artists and feminists, face multiple pressures, play servant to many “masters” often balancing allegiances and duties” (1991, p. 13). Of the many roles that feminist artists must fulfil in their professional careers it is crucial that they find some
way to balance both their artistic career and their academic contributions. The study by Risenhoover and Blackburn (1976) indicated that male artists struggled with the conflict between pursuing an artistic career and being part of the academic community. Women artists have had a similar experience. But in addition, the ambivalence they feel is compounded by circumstances that Pierman described as:

Privileged and resisted...(they) are finally, the employees of several kinds of management teams... which dispense raises, tenure, and promotions by criteria that have tenuous connection to artistic worth...artists who are most successful at negotiating raises and promotions are those who can guarantee the university a safe product by formalist standards, reproducing and passing on an art that is proficient in technique but derivative in style and imagination. (1991, p. 15).

The ambivalence felt by artists teaching in academe is due to the fact that the artistic process is not clearly understood by those in the academic community. Promotions are often based on other time-consuming activities such as participation on committees, attending conferences and symposia and producing publications for academic journals and books, while exhibitions in galleries are not valued as highly especially if they do not occur within the university context or in well-established bonafide museums or galleries. Until feminist artists begin to sit on departmental committees for appointments and promotion, the way in which a faculty member in the Visual Arts is promoted or hired will not be problematized. Virtually every aspect of the academic structure on both the administrative and faculty levels will have to be altered if women are to be truly legitimate members of the
academic community. This uphill battle takes enormous willpower, stamina and deep commitment for change within the academic community. Though many may see the worthiness of such struggles, few would be willing to sacrifice their artistic careers in order to advance such a project. The entry of women into faculty positions is just one step in the overall process of change, and because there are not many women being hired, to address the proportional imbalance of male to female faculty members, women faculty must form alliances with sympathetic individuals from across disciplines who see the need for change within the structure. This is particularly important in a period of downsizing where women as a group have most recently been hired and will most likely be among the first to be fired.

The Relevance of a Feminist Viewpoint to an Arts Education

The discussion in this thesis has ranged from a look at the institutionalizing of Art and the Artist, concentrating on male artists in particular, and how and why women have been excluded from academe. This led to a discussion of how epistemological concerns are connected to what and who can determine what is worth knowing and who is worthy to embark on scholarly and creative activity, followed by an investigation of the narrow artistic context that women artists/teachers have found themselves working within and struggling against. The last section of this chapter suggests a partial solution and, discusses the reasons why a feminist viewpoint might be relevant to an arts education.

What I was arguing for was a visual debate; not a dogmatic art practice. I wasn’t dismissing the academic institutions; I was just saying, in general, that there are many discourses and institutions
and they aren’t always in sync. The perfect example: we’re here, meeting - under Judith’s education program, feminism is consolidated, right? But in the collection or in the shows it’s not... what happened in terms of art education could happen in other sectors; that is, you make a demand for more women, and they bring in women who aren’t necessarily feminist or interested in the kinds of issues that you say you want to discuss ...and lo and behold you give institutions the perfect opportunity to dismiss feminism because here they have women doing something that fits in with the tradition. (Kelly, 1989, p. 33-34)

It is imperative to foster an understanding of the process that allows other points of view, histories and experience to be excluded.

Students who take courses on Canadian Art might well expect to receive an overview of what all Canadian artists have accomplished in their time. Instead, students are overwhelming likely to learn only about Canadian men’s art, and about Emily Carr’s work and life— including some of her behaviours which although they were creative survival measures, when taken out of context appear eccentric at best. (Dagg & Thompson, 1988, p. 27)

What is at work here is not simply a neutral recounting the accomplishments of Canadian artists. Why are there no other female artists mentioned and why is it that when an exceptional woman is discussed her contributions are talked about in a context which trivializes her life and her artistic achievement? What about a discussion comparing what her work meant at the time it was created and what it means today? A feminist viewpoint highlights the hidden biases in standard accounts within art history. It would
point out among other things that such standard accounts also excluded the contributions of indigenous peoples in Canada in favour of work done by males of European origin and ancestry. For this reason a feminist perspective is a useful way of examining the hidden biases within a given course of study and permits students to examine the ways in which this analysis can be applied to other areas of scholarship.

"Adding women" (Harding, 1987, p. 1) into academe will not fundamentally change who has a rightful place within the institutions of higher learning. Simply by hiring more female faculty members, there are no assurances that institutions will have taken positive steps to address women’s issues. While it is politically correct and expedient for administrators to add women to the faculty ranks and give the impression that they are addressing the concerns of women, it provides a partial solution. Most women have been educated within a patriarchal system and unless they have been encouraged to look through a feminist lens, they will be blind to the assumptions inherent within their own education and they will go on to teach these values to their students. Some students in Dagg and Thompson’s sample expressed anger that the art history courses, even if they were taught by a woman, lacked significant information on women artists of the past” (1988, p. 26). Even if they attempt to incorporate a feminist viewpoint in their teaching, “the preponderance of male art teachers also means that in order to be considered good enough to continue, women must deny their own perspective and use a male bias” (Dagg & Thompson, 1988, p. 26). In short women who wish to use a feminist viewpoint as a means to uncover the biases within the way in which knowledge of any topic or subject matter is produced, have their work cut out for them. They may face resentment from
their colleagues, risk their teaching positions within the institutions, and face resistance from their students. Yet if they do not persist in maintaining an uneasy balance between these conflicting factors, these blind spots will persist and these teachers will participate in reproducing the existing canon which excludes them as artists and by extension as teachers. Fundamental issues such as the construction of “ideologies of creativity and notions of ‘genius’” (Wolff, 1990) must be discussed in order to uncover the notions which dominate much that is being taught in visual arts departments within colleges and universities. Embarking on a roll-call of women artists who have been uncovered by the efforts of feminist scholars, can only accomplish so much and does not address the more crucial concerns. This task of rediscovering women artists in history has always been an essential one for feminist criticism. However it has two serious limitations;

In the first place, it is clear that in important ways it has made very little difference to the major institutions of publishing, exhibiting, criticism, and teaching insofar as they continue to (re)produce a distorted history of modernism. Moreover the official culture persists in focussing on the work of men. Griselda Pollock has demonstrated the dependence of modernism on the notion of the male creative artist...(Wolff, 1990, p. 56).

It is not enough to have women present in the curriculum of courses or even teaching courses, this is just the beginning. There needs to be an acknowledgement by institutions that there has been a historical imbalance and that ways must be found to redress this situation. The danger of not embarking on this process of evaluation is that the academe becomes less and less relevant to producers of new knowledge and instead exists as an archive
of older forms of information.

Summary

We pursue careers in institutional communities whose structure, shape, and division of labour are so far little altered by our presence, and we are able to transform our experience into pleasurable text-making activities, publications, grants, exhibitions, personal myths, and reputations, and even tenure, regardless of whether our critical output succeeds in affecting the lives of students or secretaries, or those whose lives we document or discuss in our work. (Berland, 1996, p. 17)

After tracing a line of inquiry which began with the historical inclusion of art practice as a legitimate academic endeavor, which subsequently led to an examination of how male artists and teachers felt they functioned within this 'culture', I looked at how this system of educating and supporting creative production excluded a large segment of the population. Feminist scholars have uncovered the exclusion of women's experience and therefore women's ways of knowing within academe. How knowledge is constructed and how by extension academic institutions foster and promote this construction is at the heart of the matter in this Literature Review. Knowledge represented by academe is a partial, incomplete survey of human intellectual activity. The academic world decides who will create and what knowledge will be created and in turn who and what will be studied. This decision-making process often excludes women as well as members of other communities. While women teach in greater numbers than men, and while there are more female teachers of art, than there are male teachers of art, fewer women than men
teach at the most prestigious levels of education in the Visual Arts. Furthermore even when women enter the hallowed halls of higher learning there are few effective support systems in place for them. Finding out how women who do work in this context perceived of their roles as both artists and teachers which has been described by Pierman as being "...both privileged and resisted..." (1991, p. 13) was therefore crucial.

As a way of 'finding out' about how women artists combined their roles of being both artists and teachers, the following themes have been drawn from the literature;

Reasons for Teaching which included institutional privileges that come as a result of an academic affiliation.

Institutional Responsibilities encompassing activities such as attending committee meetings, and organizing conferences.

Feminist Viewpoints of women interviewed and the way that these perspectives translated into their teaching in the classroom.

Artist/Teacher or Teacher/Artist described how individuals who engage in artistic production and teaching perceive of their experiences.

These are the four main themes I have compiled from this literature review, however in subsequent analysis and evaluation of data, other themes emerged which added new dimensions to the existing ideas. These findings will be discussed in more depth in Chapter Four and Five. In Chapter Three I will look at the research design and methodology which led to the uncovering of the information about women artist/teachers.
CHAPTER THREE: METHODOLOGY AND PROCEDURES

Overview and Introduction

The existing literature from the disciplines of Visual Art, Women’s Studies and Education suggested that a study about women artist/teachers working within an academic context was overdue. Since there were no studies which dealt specifically with these women’s experiences it was important to go straight to the source and ask a number of women artist/teachers to talk about their lives as practicing artists and educators. This chapter discussed how a qualitative approach was taken in order to create a ‘space’ where one-on-one interviews would allow women to reflect about their working lives.

This chapter is organized in the following manner; (1) process of defining the research methodology, (2) interpretivist research design and procedures, (3) data collection, (4) data processing and analysis, (5) methodological assumptions, (6) limitations of this study, and ending with a (7) summary.

Process of Defining the Research Methodology

Coming from a visual arts background, the process of social science research was a relatively new endeavor for me. I was well-acquainted with researching information from texts in libraries for historical and cultural material, but not with the qualitative or quantitative methods of research covered in the course I took while completing the requirements for the
Master of Education degree at Brock University. I therefore looked at research precedents on similar subject matter for clues on how to begin. Two of the documents have already been mentioned (Risenhoover & Blackburn, 1976; Pierman, 1991). And although I risk overstating the information from one source, I do have to mention Risenhoover and Blackburn (1976) here again, because they do deal with artists as teachers and they also use interviewing as their main form of data collection. In addition to these documents, another article was uncovered entitled, "Feminism in fine arts education" which is co-authored by several members of female faculty at Concordia University who took part in an informal discussion on "feminist interventions in Studio and Art history" (Hughes, et al.,1990, p. 43). This brief article described the attitudes of a number of women faculty members towards bringing an overtly feminist approach into the classroom situation. It did this by asking some pertinent questions about the nature of teaching art issues from a feminist point of view. The format for the discussion was as follows; a question was posed by an unnamed person followed by responses from the other women present. It is significant to note that none of the responses are attributed to any particular individual. Since no explanation is provided about how this data is to be interpreted, one possible conclusion might be that this article attempted to represent as many different views as possible. In response to a question about feminist pedagogy this is one such reply;

A continuing problem with integrating feminist content especially in studio areas is the majority are taught by men. A rough count of full-time male and female studio and performing arts instructors is 20 women to 50 men. I would be very hesitant about favouring one
approach over another until there is a balance of representation among faculty members. (Hughes, et al.,1990, p. 43)

In addition to this response there are several others which raised issues about female imagery, art of the 70s and students' responses to feminist content in courses which do not seem to directly address the question put forward. While this article would have been more useful if there was an overall explanation of its parameters and intentions, despite its shortcomings, the article is useful for its representation of divergent views on what a teacher, especially a female teacher's role and responsibility might be in the classroom. The wide-ranging reactions to the questions underlined the multilayered complexity of teaching art from a feminist viewpoint and reaffirmed for me that a study to bring to the forefront, women artists' experiences in the academic realm would be of value.

It is clearer after weighing the information garnered through the study by Risenhoover and Blackburn (1976) Hughes and her colleagues (1990), that a study on how female teachers/practitioners of visual art combined their roles within a university context is a timely subject. Since this study dealt with the experiences and perceptions of women who are both active as instructors and artists, it necessarily crossed the disciplines of Women's Studies, Education and Visual Art. While there appeared to be a growing body of feminist research and writing on women academics from the point of view of the sciences and the humanities, looking at female artists through this lens might bring attention to new issues and insights. The literature indicated that many artists in Canada augmented their income through teaching because it is a related field of endeavour (CARO, 1982; Statistics Canada, 1979; Pierman, 1991). Furthermore studies indicated that female artists form a significant
number of those who participate in some form of teaching (McCaughey, 1985). Therefore a study which examined how women artists view their role and contributions within educational institutions and the artistic world and how they combined their responsibilities within these institutions would be a worthwhile endeavor.

With the significance of the study no longer in doubt, I decided to look at another body of information which would give me a clear view of what steps to follow next. There was no question in my mind that a qualitative research project would be undertaken, firstly because I wanted to hear women artist/teachers describe their experiences working in academe, and secondly because my own frustration at the lack of any substantial amount of information on the subject would not allow me to do anything less. Initially I imagined conducting surveys and interviews of women artist/teachers from across Canada, however reality whittled my enthusiastic vision down to what was realistic for one individual with an antique Macintosh computer and two part-time jobs to accomplish.

The qualitative approach to research was still the appropriate choice for this study since it was important to hear women artist/teachers talk about their experiences in the academic milieu. I went about informing myself about qualitative research by consulting some texts on the subject (Marshall & Rossman, 1989; Bogdan & Biklen, 1992; Glesne & Peshkin, 1992). Information expressed as numerical data also has a place and can in its own way provide insight, produce a picture, provide an account (Dey, 1993), but I was attracted to qualitative research because one of the main features of a qualitative approach to research is to try to "understand how people go about seeing, explaining, and describing order in the world in which they live" (Bogdan &
Biklen, 1992, p. 42). Furthermore, the contention that "qualitative researchers tend to believe that situations are complex...and so they attempt to portray many dimensions rather than narrow the field", (Bogdan & Biklen, 1992, p. 46) was a significant consideration for a topic which traversed several disciplines and asked women artist/teachers to reflect on their working lives.

Next I looked for examples of qualitative research on women and discovered the contributions that feminist researchers have made (Reingarz, 1992). Whether or not women who have participated in this study would identify themselves as feminists, arguably the context where they are able to work and function exists primarily because of the struggles waged by women like themselves. By looking through the "lens" (Keller, 1985, p. 6) of feminist research methods, a way of looking at aspects of these women's lives was found. This method of research allowed for the collection of anecdotal evidence which allowed women to describe their life experiences from their own point of view. Oakley's classic article about the differences between feminist research methodology in sociology and traditional (male) sociological techniques, was informative because it questioned traditional research methods and their usefulness for interviewing women about the intimate details of their lives. In Oakley's study she asked women about their experience of childbirth. Her thoughts are especially relevant to my study because she questioned the underlying epistemological assumptions of the traditional methods.

Before I became an interviewer I had read what the textbooks said interviewing ought to be. However I found it very difficult to realise the prescription in practice...the use of prescribed interviewing practice is morally indefensible...in most cases, the goal of finding out about
people is achieved when the relationship between the interviewer and the interviewee is non-hierarchical and when the interviewer is prepared to invest his or her own personal identity in the relationship.

(Oakley, 1981, p. 41)

Oakley found that it was critical to build a trusting relationship with her research respondents in order to uncover and understand the full complexity of these women's lives. Writing about the qualitative approach to research, Bogdan & Biklen said that in effect what is really happening is that the researcher is “using the person as a vehicle to understand...existing institutions” (1992, p. 65). Anderson, Armitage, Jack and Wittner (1990, p. 94-211) concluded that the interview process was more than a data gathering effort but rather was an interactive relationship which involved the interviewer and the respondent to communicate with each other. These assertions contradict traditional methodology which puts the interviewer/researcher in the position of a neutral collector of pieces of data extracted from the respondent. In this study I made an effort to gain insight into how women artist/teachers work within an environment which has historically (Garb, 1994; Woolf, 1990; Nochlin, 1988) excluded them. By using a qualitative approach, I was able to study how the individual female artist/teacher perceived and balanced the many institutional responsibilities and privileges.

Looking for studies that dealt with women's experiences in educational institutions led to reading Women's Ways of Knowing: The Development of Self, Voice and Mind by Belenky, Clinchy, Goldberger and Tarule (1986). Belenky and her colleagues embarked on their research to "explore women's experiences and problems as learners and knowers as well as review their past
histories for changing concepts of the self and relationships” (Belenky, Clinchy, Goldberger, & Tarule, 1986, p. 11). In total they interviewed 135 women, 90 students and alumnae from six distinctly different academic settings who were chosen in consultation with the faculty of those institutions. Some of the subjects of this category had previously been interviewed by one or more members of the team for prior research projects. Care was taken in Belenky’s study to reflect the diversity of age, major interests, degree of engagement and alienation from the institution they are or had been attending, and academic performance. The balance of interviewees came from what the research team referred to as “invisible colleges” (Belenky, et al., 1986, p. 13), three different family agencies having to do with teaching parenting skills to women. The authors of the study described their research strategy in this manner,

We wanted to hear what the women had to say in their own terms rather than test our own preconceived hypotheses...Before asking a woman to participate we told her that we were interested in her experience...from her point of view...let the woman choose where the interview was to take place. (Belenky, et al., 1986, p. 11)

The research conducted by Belenky and her colleagues was used as a guide for the design of my study on women artist/teachers. Though much more limited in scope and depth due to financial as well as time constraints than the study by Belenky, Clinchy, Goldberger and Tarule, my research benefited from the account of how these researchers formulated their approach to research. As it turned out many other feminist researchers followed similar pathways to conduct studies but the study by Belenky and her colleagues clearly documented their methodology from start to finish and therefore was
a valuable resource.

Questions about what constitutes knowledge, who can know, what they can know are all central to the research methods used by Oakley, Anderson, Armitage, Jack and Wittner and Belenky, Clinchy, Goldberger and Tarule among others. If notions of what is the truth are being contested then, how the researcher goes about the business of ‘finding out’ is also in question. When feminist researchers go about the process of field research, they are not only researching the subject matter, but they are also questioning the process of research.

This study made every effort to solicit interviews from a broad range of women who were practicing artists and teachers at various stages in their careers as artists and who taught either on a full-time or part-time basis at various institutions in Ontario. As in the studies cited above (Belenky, et al., 1986; Anderson, et al., 1990; Oakley, 1981), I wanted the women to speak about their own experiences from their own point of view. The questions listed in Appendix D were a starting point, They were open-ended in nature to make space for a wide range of possible responses. I reasoned that since there were no recent studies on the academic working lives of artists let alone, women artists, that the data uncovered would be important for future researchers.

Interpretivist Research Design and Procedures

As a woman, an artist and a teacher, I already had some insights about making art and teaching within an institutional context. Although the work of feminist researchers was informative and inspiring, in terms of the research design, I had to look closely at what I wanted this study to uncover, and what I could realistically accomplish given the constraints of time; my
own and that of my potential participants. I also have to honestly say that I did not know what information I would find, based on my own experiences I had some ideas, but I knew that it would be a mistake to assume anything. I embarked on an interpretivist approach to the research topic. Proponents of the interpretivist approach,

Insist that researchers are no more "detached" from their objects of study than are their informants. Researchers, they argue, have their own understandings, their own convictions, their own conceptual orientation; they, too are members of a particular culture at a specific historical moment. (Miles & Huberman, 1994, p. 8)

As an artist and a teacher I had no problem acknowledging that I too had a point of view about the subject matter being studied. Rather than thinking it was detrimental to the study because I was not an objective, detached observer, I felt that it worked to my advantage to be in some sense an 'insider'. Being an 'insider' allowed for the interviewing to go more smoothly, and made it possible for me to ask for more detail about something being described (Wolcott, 1995). The interpretivist approach to data analysis allows for information to emerge out of the data collected by "emphasizing the role of patterns, categories and basic descriptive units" (Dey, 1993, p. 5). This approach to research matched my own intentions for conducting the study in the first place.

This research was undertaken in order to come to an understanding of women artists' experiences as teachers of visual art and practicing artists at the university and college level. Since the main point of this study is to find out how women artists juggle their ongoing art practice with the demands that their educational institutions place on them, the interview questions
were formulated from the themes raised in the literature. A criteria for selecting subjects which would ensure a number of participants from different backgrounds, who could speak about their experiences as artist/teachers was developed.

The Interview Questions

The interview questions in Appendix D were distributed along with the cover letter and the consent form in the package I had sent to prospective interviewees. This was done to assist potential interviewees in deciding whether or not they would agree to participate and to give those who agreed to be interviewed a chance to reflect on the topic of the study. In formulating the questions I tried to put myself in the place of a woman being interviewed. I asked myself if the questions were too narrow, or too broad to be useful, if they were clear enough and most importantly if these questions would allow these women to talk about their working lives. The questions themselves were used as a starting point for discussion and each woman could take as long as she wanted to answer. There was room for digression and related topics to be discussed. Sometimes these questions would have to be asked out of order or asked in a slightly different way depending on how each woman spoke about her experience as a teacher and an artist.

Selection of Subjects

The population which was studied were women teaching visual arts courses at the university and college level, living or working in the Toronto area for a minimum of three years and who were practicing artists with a current exhibition record. A study (McCaughey, 1985) indicated that there were fewer women than men teaching at this level so this list represented a select group. In my preliminary search for participants I found that in general
women who teach at the university and college level have already attained a
certain level of recognition for their professional contributions and are more
likely to be actively pursuing their artistic careers.

Potential participants were chosen from the Artists' Registry files held
at the Visual Arts Ontario (VAO) offices. A typical artist's dossier would
include a current curriculum vitae and documentation of artworks usually in
the form of slides and support materials. The VAO office maintains a registry
with approximately 2,500 to 3,000 files organized in alphabetical order by
surname. The artists' files were either submitted by the individual artist in
order to have examples of current work documented on slides available for
viewing by "curators, consultants and educators," (VAO, 1997, p. 4) or they
were submitted by the Ontario Arts Council as part of the agreement with
OAC grant recipients to have examples of successful submissions on file for
the public to view. In most cases, whichever way the information from the
file entered the Registry, it meant that there were slides of work and in most
cases a current curriculum vitae outlining art practice as well as educational
attainment, employment experience and so on. The VAO Artists' Registry
was a way to view information on potential interviewees before personally
approaching individuals. Although a computerized listing of the artists
contained in the registry exists, the database did not allow for a search of
artists using my criteria which was as follows; women who have contributed
articles or visual material to feminist journals, referred to women's issues in
their artwork, have taught for at least three years in some capacity, and have a
current artistic practice. It was therefore necessary for me to manually look
through each file in the registry. I subsequently augmented my list of
potential interviewees by including some women who have discussed aspects
of teaching or their experiences as artists and instructors in other contexts such as public lectures and presentations of their work. As part of the selection process, I also viewed a videotape which documented a number of women artists in the Toronto area entitled, "I am an Artist, My name is..." (Schwarz & Mackenzie, 1989) with the intention of adding more potential respondents for my study. Efforts were made to choose women from a variety of different institutions, differing art practices and levels of academic and artistic achievement. By using the stated criteria I was able to pinpoint fourteen women who would be able to talk about the issues I was studying with the hopes of going into some depth with the open-ended questions.

Data Collection

After obtaining approval from the Brock University Standing Committee on Research with Human Participants, I began to seek out participants for this study using my short list of potential interviewees. Whenever possible I personally contacted each woman on my list in order to explain the reasons for my study and why they would be interested in articulating their experiences for this study. Each of the fourteen women contacted was given a package which outlined the details of the study parameters and a consent form with an accompanying self-addressed, stamped envelope. Examples of these documents are contained in Appendices B, C, D, E. I stated in the information package that I expected the interview to take up to 2 hours with a possible follow-up session for clarification, if necessary. Because the nature of this study required that participants reflect on their experiences as teachers and artists I included a
preliminary list of questions for their consideration in the package. I used these questions as the departure points for the subsequent interview. Unlike some studies using qualitative methods that would have included observations in the classroom as a follow-up to the information collected during the interview process (Bogdan & Biklen, 1992), such measures did not seem useful for this study. Because this study had as its main component the perceptions of women artist/teachers about their working lives, it required interviewees who would thoughtfully speak to the questions that were posed about this aspect of their lives. It would have been no more revealing to observe them in the classroom than it would have been to observe them at work in their studio, in fact I felt that such observations would have been overly intrusive. The only people present for this session were the participant and I. I made it very clear that the discussion would be tape-recorded for future transcription, but that all efforts would be made to ensure the strictest confidentiality. I also made it clear that should the participant feel that it would be necessary, they could withdraw from the interview process at any time.

Of the fourteen women contacted, eight women responded favourably to my request. Two other women responded by declining to participate and one letter was returned to me because the woman had moved. Three other women did not respond to my request. Although their views would have been valuable, there was no attempt made to pursue a response from these women because it was determined that the eight women who agreed to be interviewed formed a large enough and varied enough sample. In short the members of this group varied in age, employment status, art medium, and educational attainment. The women ranged in age from their mid-thirties to
late fifties. Five of the women worked at the same institution, but not in the same department and the other three women each taught in other institutions in Southern Ontario. The medium that these women worked in differed greatly as did their level of artistic recognition nationally and internationally. Because this group of women represented a varied sampling of the women artists teaching or living in Toronto I proceeded to conduct the next stage of the study.

After I received either verbal or written agreement via the consent form, I requested an interview session with each respondent at a mutually agreed upon time and date. The interview location was designated by interviewees for their convenience. Efforts were made to use spaces that were conducive to the tape-recording of conversation. Any tapes and notes were kept at my home locked in a cabinet. The tapes and transcripts resulting from this research were destroyed upon completion and acceptance of my thesis.

Data Processing and Analysis

The following is an account of how I processed the information which was gathered from the interviews. Due to the fact that I was interested in studying how women artist/teachers balanced their responsibilities as teachers while still maintaining an active artistic practice, the questions which were developed from the existing literature and eventually used to collect the data were open-ended in order to obtain a diversity of responses. This meant that the method I used to subsequently analyse the data would need to allow for an interpretivist approach where categories and patterns would emerge from the data itself (Dey, 1993, p. 5).

Because the interview questions came about as a by-product of the
There's a lot of information here, but it's difficult to make sense of it all. It seems to be discussing some scientific or technical topic, but I can't understand the specific details. It looks like there might be a diagram or chart accompanying the text, but it's not clear what they represent. Overall, it's a bit confusing and I'm not sure how to proceed.
review of the literature, there was some structure inherent in the research scheme, however as Dey explains,

> Even with a relatively structured technique, such as a structured interview schedule with open-ended questions, all responses produced cannot be assigned to categories in advance of analysing the data. (1993, p. 98)

**Managing the Data: Transcription**

I transcribed the eight taped interviews verbatim which often took many hours of careful listening. At this point, I listened to the information at face value and made no attempt to interpret or categorize the data. Each interviewee was assigned a pseudonym in order to insure their anonymity. From this point on any information attributed to a particular individual would use the assigned name.

**Putting the Data into Categories**

After reading the transcribed interviews several times and when necessary listening again to the tapes, I identified "bits of data" (Dey, 1993, p. 95) which I placed into some loosely defined categories. These pieces of information were noted in the margins of each transcribed interview and the categories they eventually placed in are as follows:

1) Workplace Issues
2) Feminist Viewpoints
3) Teaching and/or Making Art within an Institutional Context

Each transcript was processed in exactly the same way. These broad categories were taken from grouping the interview questions which were themselves taken from the existing literature. As Dey explains,

> Categories must have two aspects, an internal aspect – they must be
meaningful in relation to the data -- and an external aspect -- they must be meaningful in relation to other categories. (1993, p. 96-97)
The initial categories were chosen because they reflected the concerns of the study without constraining the variety of data which might be obtained. These categories also provided a context for the data to be analysed for as Dey suggests,

There are many ways of 'seeing' the data as one can invent. Any distinction has to be considered in relation to the purpose for which it is drawn. (1993, p. 111)

Comparing Data Within the Categories

After each transcript was analysed for "bits of data" (Dey, 1993, p. 95) which could be placed in the three broad categories. The data from each transcript was collated by category and examined for any anomalies and patterns. It was at this point that what Dey had to say about the categorizing process became relevant,

Flexibility in extending, modifying and discarding categories is important in developing an effective category system. The fit between data and categories is subject to continual adjustment... categories can be considered not just in terms of the data but also in terms of their connections with other categories... (1993, p. 111)

The initial broad categories of Workplace Issues, Feminist Viewpoints, and Teaching and/or Making Art needed to be modified after comparing the data from each transcript. Patterns emerged that necessitated that subcategories be created. This is how the broad categories were eventually broken down;
1) Workplace Issues
   a) Reasons for Teaching
      i) Institutional Privileges: Colleagues
      ii) Institutional Privileges: Students
      iii) Full-time and Part-time Teaching
      iv) Institutional Responsibilities
      v) Institutional Responsibilities: Gender

2) Feminist Viewpoints
   a) Role Models

3) Teaching and/or Making Art Within an Institutional Context
   a) Artist/Teacher or Teacher/Artist

The processing of the data which subsequently led to the creation of these subcategories allowed the evaluation of the data to begin.

Evaluation

   How do I know whether or not the information I have painstakingly collected and analyzed is valid? I came to learn that this is an ongoing question which often dogs the conscience of qualitative researchers. The partial answer to this question is that it is not possible to know in absolute terms that the information of any study is valid beyond a doubt. It is however possible to support the validity of a study by explicitly stating the processes through which conclusions are reached. As Dey asserts,

   Qualitative analysts have been notoriously reluctant to spell out even the vaguest terms of decision-making processes involved in their analysis. They have been reluctant to admit of the possibility of error, preferring to present only such evidence as supports rather than contradicts their analysis. (1993, p. 252)
One test for validity is 'face' validity (Dey, 1993, p. 254) This has to do with whether or not the expectations I had about the study were met. This test of validity relies on insider or participant knowledge of the area being studied. As Dey again explains,

The 'face' validity of our account turns on the fit between our observations and our concepts...The whole thrust of qualitative analysis is to ground our account empirically in the data...Other interpretations and explanations of data may be possible, but at least we can be confident that the concepts and connections we have used are rooted in the data we have analysed. (1993, p. 255-256)

Still another measure of validity is the existing literature which was reviewed in Chapter Two. How close were the findings to the information in the literature? In what ways does the data contradict or confirm the themes in the literature? There were several subcategories that emerged from the data that were not discussed in the literature. Because these themes did not directly contradict the information discussed in Chapter Two and in fact provided an added dimension to some of the themes from the literature, they were included in discussions of the findings in Chapter Four and again in Chapter Five. Since these themes were often related to the major themes articulated at the end of Chapter Two, they were not set aside and discussed separately, but instead integrated with the major themes as part of the overall discussion of the analysis and evaluation of the findings.

Methodological Assumptions

Because the qualitative approach was taken to research one specific area of these women's lives there was no means of predicting what responses
would be obtained. For example with this type of research one assumes that the respondents will speak honestly about their experiences. The questions which were asked during the interview were grounded in the literature that was related to the topic but since the intention was to hear about each woman's experiences from her own point of view this meant that a broad spectrum of responses could potentially be gathered. Therefore my ability to spot categories and patterns common to all the interviews significantly affected the conclusions of this study.

**Limitations of this Study**

The limitations of the study are related to the overall design of the research and qualitative methods I have utilized. My ability to collect, analyze and describe data, plus the ability and willingness of the respondents to describe and share their experiences were all factors which limited the scope of this study. The information is valid only insofar as this small group of participants is concerned as no data was collected on the larger population. This study is limited by geography because I concentrated on women who teach or live within the Metropolitan Toronto area and by gender because I was only interested in women's experiences and by the availability of willing subjects. This study was limited in terms of the age range of those who participated because the women selected would have taught for a minimum of three years on a full-time or part-time basis and have current artistic practices. I did not make any attempt to address class or race or sexual orientation in this study. The focus of this study also did not include the private lives of these women. Although I feel that the findings can to some extent be generalized, this study cannot in anyway be seen to be a definitive
study on women artists teaching at universities and colleges today.

Summary

This study represented a starting point for further studies into the experiences of women artists/teachers. The lives of women have only recently begun to be written about and studied. Earlier studies on aspects of men’s lives were often universalized to represent human existence and seldom reflected the reality of women’s lives. One of the only existing studies (Risenhoover & Blackburn, 1976) on the phenomenon of artists as teachers in the academic milieu did not include any female artists in their sample. And although the authors stated this omission in their concluding chapter, they did not investigate why there were very few women artist/teachers working at the institutions from which they had selected their male subjects. This document and other related studies and articles from the disciplines of Visual Art, Education and Women’s Studies led me to believe that a study which looked at how women artist/teacher balanced their institutional roles would be timely. Because this study is narrow in scope with a limited number of interviewees from a particular geographic location in Canada, it cannot even come close to a definitive study on the subject of artists as teachers. However this study will be useful for describing the working lives of a specific group of female artist/teachers and for providing an insight into an aspect of artists’ lives usually not discussed, in art history or contemporary criticism. This study concentrated its focus on how these women combine the artistic and the pedagogical concerns of their professional careers. It did not ask about their private lives. Up until now the lives of artists have only dealt with the specifics of their artistic production and not the other aspects of their multi-
dimensional lives, reinforcing the myth that Art springs from some unearthy inspiration and is not a result of working within a cultural context or the result of hard work, juggling baby with bath water, or fierce intelligence and determination.
CHAPTER FOUR: FINDINGS

Overview and Introduction

The literature from the disciplines of Visual Arts, Education and Women's Studies suggested that many artists in Canada and the United States engaged in other forms of employment in order to supplement their income (CARO, 1982; Statistics Canada, 1979; Pierman, 1991; Risenhoover & Blackburn, 1976) and that teaching is one of the major ways in which many artists support themselves (CARO, 1982; Statistics Canada, 1979). When the literature does refer to 'artist/teachers', it is the experiences of male artist/teachers which have been examined, (Risenhoover & Blackburn, 1976). This information cannot be easily applied to the lives of female artists/teachers. As more women have begun to enter the academic environment as teachers of art and to become recognized as significant contributors to the art world, there appeared to be a golden opportunity to expand the information which existed on artists, in particular Canadian women artists to honour their achievement in having entered what has long been a male stronghold (MCaughey, 1985; Dagg & Thompson, 1988).

This chapter set out the information collected through the process of interviewing women artist/teachers. This chapter is organized in the following way; (1) the interview process, (2) analysis of data, (3) summary.

The Interviews

Each woman was interviewed by the same interviewer at a location which was convenient for the interviewee using the questions in Appendix D
and E as a starting point. Most often the interview site was at the home of the woman being interviewed, twice it was in the home of the interviewer and one interview took place in an office at the institution where the woman worked. These sessions lasted approximately two hours each and were taped with the consent of the woman being interviewed.

These tapes were subsequently transcribed verbatim so that the information could be analysed. At the time of the transcription each woman was assigned a pseudonym so that confidentiality of her responses would be retained.

Profiles of the Women Artists Interviewed

I felt privileged and honoured that these women would agree to talk about their experiences as educators and artists. Each woman agreed to be interviewed because they were passionate about teaching and about art-making. "You don’t think of your life as being of interest to other people" (Marian, 1996). I was struck by the thoughtfulness and candour of their responses. Their commitment to the artistic and intellectual process and the resourcefulness with which they worked at combining the multiple parts of their lives was an inspiration to me. Their dedication fueled this project in its latter stages, and I am grateful for their time.

Lucy

Lucy is an established and respected installation and multi-media artist and educator who exhibits both nationally and internationally. She commutes on a weekly basis to teach as a full-time faculty member at an institution outside of Toronto. Until recently Lucy served on several major committees both at the institution where she works and elsewhere. She suffered physical burnout from overwork and is in the process of recovery.
She has resumed her teaching responsibilities and her art practice but has had to curtail her involvement on committees.

**Amy**

Amy has been a part-time member of faculty at an institution for nine years. She was a driving force behind a national arts organization which was based in Toronto for a number of years. Her work primarily in printmaking and mixed-media is exhibited most often on a national level although she has participated in group shows internationally.

**Gwen**

Gwen is a distinguished artist who along with a long-time collaborator exhibits nationally and internationally. The main subject matter of their photo-installation artwork is focused on the lives of working-class people. Their ideology informs both their work and their teaching, some of which they have also pursued collaboratively. For the purposes of this study, I interviewed Gwen on her own. At the time of the interview it was uncertain because of cutbacks whether or not Gwen would continue teaching at the institution where she had been a part-time instructor for several years. (In fact she did not return to teach this fall). Her contributions to this study were included because I felt that regardless of her current employment status with respect to teaching, what Gwen had to say was valuable.

**Virginia**

Virginia has taught at the same institution for fifteen years. She has held a full-time faculty position as well as serving as an administrator during this time. Virginia has been an active contributor to policy development at the institution, while at the same time producing artworks, and parenting two young children. Painting, sculpture and installation and more recently
multi-media works are vehicles for her artistic production. Her vision of arts education is truly inspiring.

Serena

Serena has taught a number of years at the same institution as a part-time faculty member. She commutes to work in Toronto every week. Her primary media are papermaking and printmaking and she collaborates with several other women artists to exhibit work within the province. Serena recently had a solo exhibition of her work in Japan.

Marilyn

Marilyn has been a full-time member of faculty for a number of years. She has served on committees at the governance level of her institution. At the same time she has been able to establish a well-respected career in the area of jewelry-making, but now is developing shapes and forms on a larger scale to function as sculpture. She recently completed a graduate degree which has renewed her intellectually and artistically. Her work was recently chosen for a public art competition.

Marian

A faculty member at the institution for sixteen years on a part-time basis, she recently was granted a full-time tenure-track position on the basis of her teaching, artistic achievement and her contributions to the university community. Her sculpture is recognized both nationally and internationally and she is represented by a prestigious gallery in Toronto.

Claire

Claire has worked at an institution for a number of years and has taught on a part-time basis at the same institution as well as others. She has been exhibiting her work in printmaking and more recently in sculpture and
installation in Toronto and in other parts of Canada regularly and has recently begun to show internationally. She is represented by a gallery in Toronto which is an artists' collective.

**Analysis of the Data**

There are two related developments in this study which are implied in the data rather than explicitly revealed. One is this notion of the Institutionalizing of the Artist which is discussed earlier in Chapter Two with respect to placing this study in an overall historical context. The phenomenon described in Chapter Two is that of artists becoming academic employees earlier in this century and this discussion leads to a description of the extent to which contemporary artists still work within this legacy. In terms of the data uncovered by this study, the phenomenon of the Institutionalization of the Artist appears as a by-product of the overall conditions of artists working in an academic context which falls under the category Reasons for Teaching. A general discussion of this all encompassing finding will be pursued in greater detail in Chapter Five.

The other related development has to do with the way in which feminist viewpoints were 'managed' by the women who were interviewed. Although there was discussion about how feminist views could be expressed in a classroom situation, interestingly there was little consideration of why such strategies needed to be employed in the first place. More importantly there needs to be some reflection on whether or not this silence is not also a factor of the institutionalizing process. Further discussion of this subject will also be included in the final chapter.

The categories and subcategories are discussed in the order set out in
...need not be enshrined.

However, we must clarify what is the nature of the relationship between cities and the national government? In my opinion, cities are not merely economic centers but also cultural and political hubs. They are the driving force behind the nation's growth and development.

Therefore, the central government must ensure that cities receive adequate resources and support to maintain their role as centers of innovation and economic activity. This is essential for the overall prosperity of the nation.

Moreover, cities play a crucial role in addressing social issues, such as housing, education, and healthcare. It is imperative that the national government works closely with city administrations to improve these sectors.

In conclusion, while the role of cities in national development is indisputable, the government must take a proactive approach to support their growth and sustainability. This will help in creating a balanced and inclusive society.
Chapter Three. No attempt was made to differentiate between a category or a subcategory at this point since the scheme outlined in Chapter Three was meant to show how the categories were related to each other and thus provide a context for the data being examined in this chapter.

Workplace Issues

Reasons for Teaching

There are many reasons for teaching within the university and college system. One of the major reasons is that teaching in this environment often gives an individual a better economic return than other jobs.

Quite often people don’t have the chance to think long and deep about teaching, a job comes up and you’re just looking for a job. The economics of teaching are much higher than the economics by the hour of the other jobs that artists can hold. (Gwen, 1996)

Often this financial renumeration allows for more time to produce artworks or provides a means for access to equipment, facilities and materials.

So I was always part-time but my art costs a fortune to produce, the type of work I usually produce is extremely expensive. So with a part-time job, you have to count on grants...I wanted to be independent...even if I don’t get a grant one year I can still produce a smaller piece...So I started to think about teaching a little bit more. (Lucy, 1996)

Teaching also allows for more time to think and reflect about various aspects of art and artmaking.

It’s a really privileged place I think any art school, or university...it is an ivory tower in a sense, you can see where that term comes from. We’re cloistered here and we’re able to look at things from all these different
angles and look at all the problems in society and yet in some ways we
don't have to be involved in it. We even have a chance to sit and talk
about it. You forget that until you have to go out and run into some
group of people who aren't like that. You feel like you're odd. We are
odd because we can sit back and view all of this. (Marilyn, 1996)

Teaching at an institution provides a sense of purpose and provides a
structure around which to organize creative activities.

The positive thing is I see it as a positive structure than not. You know
everybody kind of chooses what they want to do in life. I look around
and there are professional artists that I know and they don't work or
they don't teach and I don't know how they survive. They survive on
grants and maybe a few sales and they really scrape by. They really
know how to live very closely. (Marian, 1996)

The institution can also provide additional financial assistance in the form of
research grants. It can also provide facilities for the fabrication of work.

From the part-time union and also now the full-time union, there are
research grants available. So there are opportunities there to apply for
these monies to do your artwork...plus they give you...a thousand
dollars, they put it into a research fund there you have a thousand
dollars per year to do your art and then on top of which you can apply
for these other little grants. So there are these levels of opportunity,
there's a grant you can apply for not your art but to develop teaching
methodology so there is a whole level of support towards your
profession, your teaching and your artistic profession. And the other
thing is that I used the sculpture studio at M for at least a
decade when I was constructing my own work. My work has changed,
its fabricated now so I don’t use the sculpture studio but what I did use was the computer facility. So facilities, people, money, it has been pretty supportive. (Marian, 1996)

The status one has as a university or college faculty member is beneficial. To know that I’m an instructor at the art college...places me in a particular place in a social structure and also not necessarily prestige but there’s a value given to teaching that isn’t given to the art practice, although you can’t have one without the other. Outside of the art college community it provides me with a label. (Serena, 1996)

The financial support that is received for equipment and facilities to develop a program of study is also a significant factor for teaching at an institution. I cannot complain, I cannot complain I got a lot of support in a matter of four years I was there I got half a million dollars of equipment that I asked for from the school for my program, and even so I am putting in some budget for a computer...I have support to develop the program and to keep the program going. (Lucy, 1996)

Being part of a community of like-minded people was also cited as a reason for teaching. I always felt that I was one member of an active community and that I was available for the information I could give but I never saw myself as a leader or a somebody who was in a different position than anyone else in the community. (Serena, 1996)

Contact with students and other faculty members with the view to exchanging ideas and information is also seen as a positive aspect of teaching. I mean you put a lot in, but I get a tremendous amount out from that contact with both the students and the people I am in contact with
everyday. I think I would feel really lost if I didn’t have that...There’s all this wonderful energy and the fact that you’re sharing a community and everybody in the community is involved in some form of an art practice or an educational aspect of it and there’s a shared ground and you don’t have to start at the beginning and try and explain things. There’s a shared commitment and understanding. (Serena, 1996)

I find that the teaching has given me a great structure and I’ve been around all kinds of benefits. One of the greatest benefits is actually through the graduate students...Those incredible people are talented and I have used graduate students as part of my support structure for making art for over a decade. Either as a specific skill like ability to drill, to weld or more general ability meaning that while I’m doing administrating I can’t work out a pattern... I know that the image has to be developed in a certain way but I don’t actually have time to stand there with a ruler and draw it out so I’ve hired students just for all kinds of things and including the last exhibition which just came down. An ex-student, he just graduated, he had ten years experience on the computer so he and I worked on the computer to develop the imagery over a period of two months. Just the human talent has been an incredible support to me and also the niceness of those people. But not only the niceness but the fact that they’re artists themselves and really interested in art. So it’s just an incredible resource, so that’s one aspect. (Marian, 1996)

Time off during the holidays and the summer is another benefit of an institutional affiliation.
If you had all the time in the world you would be able to do everything you would ever want. But I do feel like the place provides me with a very good income and we do get the time off in the summer and we do get long breaks so there's time for renewal. For me the positives really outweigh the negatives...The two years I went away was so important. I don't think I really realized how important it was until I was there or when I came back. I realized how I didn't want to come back and how I wanted to keep working but I think this job is unique because it does allow for time off so that I do have time to think about other things.

(Marilyn, 1996)

There are many good reasons for teaching in a university setting. As the data shows, being employed at a university or college can provide many benefits. For instance the amount of renumeration for teaching in this environment provides better economic returns than many other jobs. In addition there are other benefits which include among other things; access to funds and facilities for the creation of work, time to pursue an art practice and to think about art and art-making, the availability of graduate students who could act as assistants, financial support for equipment to develop a program and time off during the summers to rejuvenate or create art works. In addition to the tangible perks of working in an academic setting, the data also showed that the women interviewed stated that being part of a community of creative people both students and other faculty members was also something that they valued. However there is nothing so far in the data to indicate that the majority of these benefits might be available equally to all faculty members.
Institutional Privileges: Colleagues

In the current climate of cutbacks, the co-operation and support of colleagues has played a significant role in these particular women's lives, suggesting that while institutions themselves have agendas, and face financial pressures, sometimes groups of faculty members can still play a role in keeping valued colleagues from being laid-off. Sometimes the actions of colleagues can also determine the status of an individual faculty member. In Marian's case her colleagues in the department found a way to provide her with a more secure position.

The studio people really do like me because I work very hard and also I ran the graduate program there as a part-time person...So they figured out a way to hire me. There is a program called conversion for long-term, part-time people and I was actually hired onto tenure-stream last year. So now I am in the position after sixteen years, I have to go for tenure. (Marian, 1996)

Fellow faculty members also played a role in maintaining part-time teaching positions like the one that Amy has,

Full-time people gave up some of their hours and likewise a percentage of their salaries so that those hours could be allocated to part-time people...they gave up...about $600 each so that we would be able to maintain our hours. (Amy, 1996)

Conversely for a woman who was hired under a gender equity program, interview process revealed how faculty members could hijack a hiring process.

In this department there were a number of people on the hiring committee who were from the old boys and some of them were
retiring. And this person was on the hiring committee...and he was extremely sexist. Beyond anything! And there was a woman on the hiring committee who was very outraged at the questions being asked. And this person was probably the same age as I am because I am older,...I dealt with him in such a way as to not take offense to it. I mean I could have slapped him. It was so ridiculous. And I’ve heard afterwards that they were so afraid I would bring a suit against them for these sexist comments he was making that they thought they’d better give me the job. So I don’t know whether or not I got the job because of that reason or whether that was just one of those pressure points where people said ‘My god she handled that well’. So it was a little awkward at the time but I just smiled at him and I said something or other and I said that all right I’m not talking to anyone else. They just saw me take those questions and move them over to the side. (Gwen, 1996)

Another woman found herself a target of her colleagues’ hostility due to changes to the teaching environment as a result of gender equity initiatives.

I guess on a personal level, unfortunately what happened to me was that as the only young woman in my department almost without exception, a lot of the hostility towards the change became located in me as a person as opposed to it being understood as a pedagogical debate within the institution. I found and I shouldn’t have been surprised by this, but I was, that it became located in my personality...What was happening was that my pedagogy was being undermined by personal attacks so that my ability to teach, my ability as a professional artist was being questioned and undermined all the time. (Virginia, 1996)
Coming under attack by those in her department, Virginia was fortunate that there were individuals from other parts of the institution who supported her work as a teacher and an artist.

I was very fortunate because there were a whole lot of people at the college who recognized that we had lots to contribute mutually outside of my departmental structure. They said to me, 'We believe in what you are doing, we hear back from students, we look at your art, you're a part of a community you don't have to see yourself located in this little nest of hostility'. So I would have to say that it was the support of my colleagues and my peers which did more for me than anything. People said, 'Boy you're getting kicked around come over here with us'. So I began to see myself as a member of the college community and less located in that particular hornet's nest, that more than anything was really good. (Virginia. 1996)

Colleagues may sometimes help or sometimes hinder one's teaching as Claire explains,

So this is another place that V and I clashed not noisily but you could say there was some conflict. If somebody asked him a question he would tell them the way to do it. And a lot of people really wanted that and he was interfering with my style trying to get people to be experimental. He was quite an interesting piece of work and very full of himself and very arrogant but he means well and he loves to teach. So I was face to face with somebody who had a completely different style from me and I was intimidated by him but I was also very annoyed by him. (Claire, 1996)

The contact with colleagues appears to have a significant impact on the
employment status of the women interviewed. How colleagues supported or hindered the work that these women are able to, contributed to the overall climate of the working environment.

**Institutional Privileges: Students**

Whatever their employment status, each woman artist/teacher spoke at length about the process of teaching. Most valued the interaction they had with students, and one respondent spoke about how teaching has “freed” her own “artistic process” (Amy, 1996). Interaction with students was viewed by all of the women as one of the most significant privileges of their employment.

I began to see that teaching was something I was more committed to than I realized...I still love being able to convey information to people...you know it is very exciting for me. (Claire, 1996)

The interaction with students is viewed on a personal level because of relatively small class sizes.

One of the good things about a studio education is that our classes are small. But here’s a flipside to that too when you are dealing with such small numbers that you become personally involved. So you see things from another way, its not like reading exam papers. We see the layers and the depth of situations, there’s a good and bad in the situation there too, but for me I think that that’s a real plus side to teaching that you wouldn’t get in any other kind of teaching situation. Whereas when I deal with fourteen at a time I’m so lucky, if I was dealing with twenty-five, thirty or fifty I think you lose sight of the individual so I think that we are fortunate in the studio situation. So sometimes I think that I’m really lucky to be paid. (Marilyn, 1996)
The excitement of watching students work through their projects and helping to facilitate the development and evolution of their ideas is described by Amy in this way:

I think that one of the good things about teaching is that you’re seeing ideas at the initial stage. It’s exciting to see them catch fire...I find it very interesting when I make a suggestion to see what they do with that and often I’m completely surprised by their response...I don’t know if that it directly influences my work but sometimes it does. Their enthusiasms for particular subject matter lead me to investigate it more thoroughly so that I can address their interests and direct them a little more...There’s a kind of excitement that I see, that...students take one idea in twelve different directions so then I get twelve answers to a particular problem. And... sometimes its the rawness of the work because it hasn’t all the refinements that sometimes happens with more mature work that can sometimes be a veil, a screen to contain that raw energy. Its very important to me that I can share what I can see happening. So often the most exciting work that I see is my students’ work. Because of that raw passion that they have. And sometimes I am just so amazed at just how outspoken...vulnerable they are willing to be...So often, because we are dealing with subjects that are really critical...then its not like most social conversations which pleasantly roll over the surface. They get right to what is really important to them and they are engaged in very intense investigations of the visual side and the personal side...I think probably its a relational kind of thing and I think that’s a function of the very small classes and you get to know very well and you have lots of critiques structured in
so there’s always talk, talk, talk. They are always encouraged to analyse their work in their group critiques...We get into all kinds of issues about feminism, drugs and all kinds of things. (Amy, 1996)

Interestingly when the interviewees talked about teaching as an activity as opposed to talking specifically about working with students, some ambivalence came through. They spoke of how teaching takes time away from artmaking.

You see someone who is very creative and feel that they have something to contribute to the world and they end up contributing it by passing it on to younger people ... it becomes a loss to your community. (Gwen, 1996)

The recent upheavals in education funding also have an affect on morale.

I was thinking more like that this summer when I was less excited about teaching, I was thinking oh well I don’t know if I’m going to be teaching and if I’m not it won’t be such a disaster. I think that’s partly because I was fed up with the administration, not at our program. But I also thought it would be a challenge for me to do something different. But then once I meet the students I start to get excited by it all again. I reorganized the courses and started doing it differently so its new to me as well. I don’t know its kind of funny to speculate what it would have been like, what it could have been. (Amy, 1996)

Marian reflects on teaching with fewer resources.

It’s deadly, deadly. But the thing is, education has changed over the years. When I was first started working there, studio classes were six hours broken into three hours twice a week, so you had a very growing
relationship, you know you would see them for three hours twice a week so you were really much closer to them, the rhythm and the whole process, then we cut our classes to four hours once a week and that’s a much different educational experience, very different, in four hours you are just so pressed to get everything done, to cover the same kind of content, you can never be relaxed any more, you can never have a class that’s kind of iffy or kind of like a waste, but it’s just like the creative process, not every minute you work is significant, you have to have...wasted time, its not wasted time, its just a different low-key kind of thing, you can’t have that anymore. (Marian, 1996)

In discussing teaching at other institution Amy described her preferences in this way;

I had lots of offers that I’ve said no to sessional appointments or replacement, somebody’s on sabbatical, but I’ve always been content with this teaching load as opposed to going to B for a term or a year. It would be pretty disruptive of my home situation. But from my teaching experience last year if I were to teach somewhere else again I would much rather teach at a university than a college just because the expectation of what workload the students will undertake. I just found that the students just didn’t want to work that hard. I had a lot of resistance because I had cut back on my requirements substantially but they were wanting to work at a fairly leisurely pace and I wanted to push them a lot harder so I had trouble with that, that and I was the ‘person from Toronto’. (Amy, 1996)

Students are the main reason why the act of teaching is a positive endeavor for most of these women. When they spoke of their interactions with
students the women I interviewed spoke passionately and at length about the personal satisfaction they garnered from the teaching process. They were less enthusiastic about the institutional pressures brought about by cutbacks which had an impact on the amount of time they had to teach or made their employment prospects less certain.

**Full-time or Part-time Teaching**

This theme emerged from the data and was not explicitly discussed in the literature review in Chapter Two because none of the documents addressed this phenomenon. The distinction between full-time and part-time teaching appointment has an impact with the way that work is done in the institution and is therefore a significant finding.

Full-time employment at the university or college level usually means having the privileges and responsibilities of someone who is hired to teach on an ongoing basis. Participation in some form of administration is fulfilled by sitting on committees, chairing meetings, and so on. Part-time employment usually refers to temporary, sessional employment where institutional privileges are limited but commitment in terms of time, is in theory, not as heavy. Of the four respondents who were now teaching full-time all of them had been part-time instructors earlier on in their careers either at the same institution or at another school. Lucy decided to apply for a full-time position after she had worked part-time at another institution where,

There were some other part-time women who had been there for twelve years and suddenly they just got rid of them and I was taking their positions. I really felt weird about this situation... I didn’t know before I accepted those positions... I thought maybe I should try to go
back full-time... so I could make sure I would always be able to produce my work. (Lucy, 1996)

Of the four women who teach full-time, two have taught for more than ten years at the same institution, one for nine years and the other has taught on a part-time basis for sixteen years but has only recently been granted full-time tenure-track status. The other four women interviewed teach part-time, three of them teach part-time because as one of the women explains:

It sounds simple and yet there’s all this stuff that happens in your personal life... other responsibilities. (Amy, 1996)

The other interviewee Claire, teaches part-time during the evening and the summer sessions at various institutions and would like to have more regular teaching assignments. While both part-time and full-time instructors have their own reasons for the time they commit to teaching, as Amy, a part-time faculty member states:

The whole reason for having part-time people is that they are presumably working professionals so that they can bring that experience to bear on a program... in fact that is blurred because even the people who are full-time teaching professionals also have active exhibiting careers as well so its not a clear line. (Amy, 1996).

Part-time or full-time status does not automatically mean that one group is less or more committed to an ongoing art practice but it can be a measure of how secure you feel in your employment at a school as Lucy found out. Of the themes that came out as a result of this study, the distinction between part-time and full-time employment was the most significant. This finding is important because it is related to the way that individual faculty see themselves functioning within institutions and it is also a way in which to
discuss the work which is actually being done, particularly by those who represent views which differ from or critique the traditional academic canon. The amount of work required by part-time instructors might make sense from an administrative perspective but it does not necessarily reflect the amount of work actually done because it does not take into account the requirements of students.

**Institutional Responsibilities**

What the questions around positive and negative aspects of teaching in an institution brought out was the amount of time and attention that peripheral institutional responsibilities take up. For instance one of the respondents suffered severe physical burnout. Lucy is currently recovering but as a result of her experience she has decided not to be as involved in committee and departmental work as she once was.

Extremely horrible, horrible, one of the worst times in my life going through that I can tell you. For years I had problems having enough to eat and paying my rent that was horrible too but when you lose, when you reach an exhaustion of your body, now my hands don’t move, they don’t move , but when I was sick I would say to my hands don’t move and they moved, my whole body was like that...I could not eat, my eyes were not focussing. (Lucy, 1996)

Perhaps it is the risk of situations such as these that prompted another woman to decide early on in her career to limit her teaching to occasional part-time work and concentrate the bulk of her time on her art practice.

We just live inexpensively...we’ve always assumed we’d be artists...we’ve lived in such a way to give ourselves that. (Gwen, 1996)

Virginia acknowledges that her time and energy are limited and makes a
conscious decision about where to put her efforts.

So in the last couple of years I've made a much more conscious decision about what will occupy my time. That's the main thing is how I use time, how I create it and use it. Next thing that goes along with that and I think part and parcel of it is energy, what is worth spending your energy on. It's not just a question of time but focus. How much of your cognisant self do you give over to certain pursuits. How much does my teaching demand, versus my intellectual and creative development as an artist in a number of areas because I am now writing and curating, making artworks and organizing groups and so on in the art field. So where does my energy go, the good energy that I am using for development and then how much of that energy am I going to focus into say maintaining the status quo in my courses, or rethinking all my courses and bringing new material in, where do I find the time to develop my thoughts to expand myself in order to reinvent my curriculum. So that's the next thing, how do I use my energy? (Virginia, 1996)

In a similar vein, time or the lack of it, is a matter of organization and focus for Marian.

I guess the drawback is time. And those wonderful moments when you can really concentrate because to really move your life and your art forward you really need some time just to really concentrate you know get projects under way but I've learnt...fifteen years to know when a block of time is coming up like reading week, like Christmas, like Easter, like the summer and I don't waste that time. (Marian, 1996)

Lucy described the reason why she chose to participate in a demanding
When I was invited to sit on this committee, I knew it would be a very tough job, the university said it is an honour to be asked so they said yes you should accept it...so then I thought maybe I will be able to dream aloud. You know all the art schools in Canada are obsolete so why not try to dream one that would be a dream that you could put into practice. Open up all kind of possibilities, by putting up different structures you could open it up. I looked at it as a way of contributing because when you are an artist, you work alone and exhibit. How does that directly make society a better place? (Lucy, 1996)

Committee work is also viewed as a responsibility and a way to contribute to one’s community.

I do it to myself. I have a difficult time saying no. I have a very deep sense of community or something I don’t know what it is, I haven’t taken the time to really think about it. When I look back over my life, even in high school I would take on these jobs, president or treasurer. I don’t know if it was just that I was very flattered that they asked me or what I don’t know. I always seemed to get myself into these situations and it is just really important. It’s a way that I can give back and that I have to give back...There’s always a dilemma and I wish that I could find a happy medium, where I could do some community work, for me I think it’s a matter of being disciplined and just saying no. But I haven’t been able to do it yet. The only time I did it was when I went away and I was off everything and even down there I ended up on the Status of Women committee or something. I had found myself in the situation where I was only going to be there for a couple of years so
...
people didn't ask me to be too involved there. And I had told myself that I wasn't going to get involved. And I observed but I wasn't going to get involved in council or student council. I think after I am finished with D committee in two years and the O. I think I just walked in the door and I saw me and said we need you on the board. So after I'm finished with those things I think I'll try to back off. Because it is important to work and I have to do that. (Marilyn, 1996) Certainly the pressure to do the teaching, maintain an art practice and to be a good academic citizen is felt very keenly if one is a full-time, tenure-track employee, but even if you are part-time in order to maintain some institutional or departmental profile you must participate in some form of institutional service. However as a part-time faculty member who commutes to Toronto each week to teach observes;

I know if I lived in Toronto, I would be involved in all of this committee stuff and I know and see people who are involved in it and see how much time it takes...I used to think I could do everything...I very slowly came to the realization that...there are really only so many hours in any day and you use them up in whatever way you choose and if you don't get at the things that are important well then you don't get that day over again. (Serena, 1996).

Part-time instructors are asked to sit on committees when there are not enough full-time faculty. It can often be in their best interest to be involved even if it is on a voluntary basis especially if they teach in studio-based courses which need facilities and materials.

The big issue right now is that the administrator wants to make everything very safe and to get rid of any solvent based medium. I'm
not sure if she knows what that means... So that obviously has a major impact on curriculum. We are trying to take positions on what we can do. Are there things we can change? Are those health and safety issues reasonable ones or should we be thinking of safe procedures as well as just eliminating? Can we make the workplace safe by eliminating any solvents? Is the answer to have better ventilation and to wear respirators, or is it to cut out etching completely? So the meetings are about everything... the meetings kind of meander around all these different things... Everything is interconnected. (Amy, 1996)

It is clear that there are many different motivations which determine the degree of involvement in committee work. Some full-time faculty members sit on committees because they are required to do so by their departments while others participate because they see their contribution as a way to improve arts education. Committee work is also a way of making oneself known in the academic community. Part-time instructors become involved in aspects of academic housekeeping because they hope to someday be full-time or to be able to maintain the status they currently possess. One wonders if Marian would have gotten her tenure-track position if she had not done all that time-consuming 'volunteer' committee work for the last sixteen years while pursuing her art and teaching careers. As a part-time instructor, she could have just as easily been overlooked and laid-off if her colleagues had not intervened.

In reflecting on the responsibilities that come with teaching and maintaining an active art practice, the issue of time came up in most of the interviews. Sometimes the responses took the form of coping strategies;

You think oh I need... more time and that's the negative thing
you feel, sometimes I feel like I just could be a better artist if I could concentrate on my art more deeply, however we don't really use time in that way. You give this person a perfect time and they dick around and don't do so much necessarily so that I find that the teaching has given me a great structure...I was given one of those perfect kinds of times when I was asked to be a workshop leader...I would go in the afternoon and talk to them about their work...but basically I could do my own artwork and I developed a whole new body of drawing in just two weeks...I was getting up at six. I had those beautiful morning hours to myself...I think partly the teaching profession and the administration on top of that can make you very organized. (Marian, 1996)

Marian articulated how the juggling of various institutional and artistic responsibilities can be accomplished. What Lucy had to say is equally revealing:

They want you to do research...it is good for the name of the university, and it's good for you. You have to publish and give conferences, exhibit...We have five weeks holidays, longer than most people I agree, but we need it. We are on the brink of death. Let's say I'm in Europe and I'm in an exhibition. I go around and look at work, look at books and think, "Oh this would be great for the students." I go and see a movie...and think when this comes out in video I have to show this part. (Lucy, 1996)

While it is possible to make a success of this combination of teaching at a university or college level and pursue an ongoing art practice, it is evident from what Marian and Lucy have said that it takes an enormous amount of
organization not to mention stamina and focus. In effect what women like Lucy, Virginia and Marian have are two very time-consuming, intellectually taxing jobs. Most people would find it hard to maintain a high level of production in one of these activities yet these women and the others I interviewed juggle these responsibilities on a regular basis.

**Institutional Responsibilities and Gender**

This is an instance where a theme culled from the literature review has had another dimension added to it by the data. The role that gender plays in terms of the burden of institutional obligation came out in the information which was collected. Being feminist and a part-time or full-time faculty member has particular implications. As one respondent commented;

> I found that in talking to other women at the college that we were experiencing a very heavy workload. Women students were naturally coming to us because they were finding their voices essentially repressed within the classroom structure and they weren’t able to deal with what they wanted to deal with in their work. First of all there was no information and second of all there was active resistance, and so we were getting kind of tired of carrying that weight.

(Virginia, 1996)

The experience of Virginia and her co-workers is mirrored at other institutions.

I was asked to be on many committees for graduate students because there’s not enough female faculty. We have another faculty member who’s not full-time who’s actually part-time...but she’s been asked to be on our graduate committees for years and years and always sought after...She’s really doing like I did...volunteer work we don’t get a cent
for that. (Marian, 1996)

The demand for instructors who represent alternate views to the traditional canon outpaces the ability of the institution to respond. This places a heavier burden on the existing full-time feminist faculty and an unfair expectation on part-time feminist faculty. While I single out feminist instructors, the same could be said for instructors who teach First Nations subjects or Queer Theory. The data suggests that while institutions may want to offer courses that depart from traditional fields of knowledge, they do not often follow through with supporting these faculty members or departments with more secure positions or financial assistance.

Feminist Viewpoints

The question about bringing a feminist viewpoint into the classroom brought forward a number of different responses. Because of the way the respondents were recruited, most felt that a feminist viewpoint was important for them personally. Gwen commented that it depended on the type of course being taught as to whether or not a feminist viewpoint could be offered.

Probably the chances of doing that were better when I was teaching a course in photography...it was much clearer when you talk about representation and photography and you talk about politics and photography. (Gwen, 1996)

In another case an instructor designed assignments which would allow for issues such as feminism to be discussed.

It comes up in one project that I have been doing called 'Edit' and it's about censorship in some ways and self-censorship which is the way I sort of approach it. It's a way of talking about how society might
censor us. Students who respond to this project are often the men in the class because they feel oppressed. They feel completely inhibited... they feel that it's a very politically correct institution so feminism is a doctrine that you don't dare question. So to have an opportunity to question it they find sort of energizing. (Amy, 1996)

Another instructor felt that it would not be fair to discuss her personal views in the classroom.

I try not to spout my own views in class because I do have men in class and I have a lot of women who, as you know, a lot of younger women don't think that feminism is appropriate any more. (Marilyn, 1996). But she was quick to add that if she were asked, "I'll talk about it" (Marilyn, 1996). Virginia commented about her approach to applying feminist principles in the classroom in this way.

But I don't even use the term feminist in my classroom anymore because it's not necessary to do so. I guess in part because it is a loaded term and it is to some degree it seems like a certain barrier to some males. The transition to using terminology which is political or politicized to one that has to do with levels of consciousness has been a positive move. And now I find that for the first time in years that I have as many males in my classroom as I have females when for a period I tended to have a lot of females in my classroom. There was a general fear of the males in my department who were students that were going have to engage in a feminist discourse if they were going to study with me. (Virginia, 1996)

Another interviewee said that she allows for different points of view but that the students must be able to argue their positions. She tells her students;
You learn, will learn my prejudices very quickly and if you want to challenge them it is up to you, you will be welcome and I will have a good time. (Lucy, 1996)

Amy who tries to teach her students to believe that they have to be responsible for their work also encourages them to question their assumptions.

And I try and teach them to always ask why, why, why, why. So that they’ll have a problem-solving approach to take to other things not necessarily a print but the ideas they might be working through with me in print, they could take to anything if they learn to look at things carefully and think things through their biases and really sort of understand themselves. (Amy, 1996)

While each woman was active in developing curriculum and course materials which would fill the gaps left by traditional approaches to the subject area, they have had to balance the need for students to be introduced to alternative ways of looking at art production and to develop the trust necessary in a teaching environment. Marian describes how she teaches from an implicitly feminist viewpoint in her studio courses.

And now we’re a decade, a decade and a half along, but I remember earlier, very early in my teaching, teaching drawing, regular third year drawing, second year drawing, I didn’t think that my content was overtly feminist but for some reason I got the reputation of being the feminist in studio. I was surprised, I didn’t think I was bringing up anything overtly, but your belief system will get into your teaching, thank god, because where else can you teach from, you are going to teach from the basis of what you believe in. (Marian, 1996)
Marian also teaches a course on feminist strategies in art and describes the reasons why a couple of male students participated in the class.

In my feminist course in both of them I had a couple of men. At least one man in each year. In the second year, I had a person who was overtly gay and felt that, that was an appropriate course for him. In the first year that person wasn’t but his explanation of why he was taking that course, was quite interesting. He said that he was in a lot of pain and he felt that somehow this course would somehow give him the answer towards a healing. I don’t know if it did, but you know that was his thinking. In terms of student response I think now that men certainly are aware the need for women to work out feminist issues, so I find them responsive. And partly myself as well, when you talk to everybody, you’re in a class and you are going around to each person and asking about the project and you are making people realize that they are not just talking to me but to each other. Each person is given respect for whatever they are trying to deal with, their issue and the way that it is going to be manifested so when you get to somebody with feminist content you give them respect as any other. I just think it’s class dynamics, it’s very important that the teacher is receptive to every position, there is always the time when a person is going to come up with a sexist image, that they don’t even know it’s a sexist image. They are following through with a convention and they think that it’s okay, it’s pretty, or something, then your responsibility is to point out, conventions and ideas, and I suppose that may be one way that a person like myself is designated a feminist because you don’t let it pass by. The classes can get controversial sometimes. (Marian, 1996)
Lucy discussed a situation which occurred in her class where a male student started to explore aspects of the feminine and women's oppression and was attacked by the female students in the class.

But coming from a man, the women students did not want to accept that type of work, they were going after him like crazy. I tried to calm down the situation, the conflict there...I had to explain to the women, listen we have been influenced all our lives, art is full of the male influence, we use it, react to it, we use it by reacting to it whatever, we should be happy to see that we are influencing men. (Lucy, 1996)

The data emphasizes the balancing act of bringing an alternative ideological viewpoint into the classroom. Of particular note was the way in which women artist/teachers included feminist viewpoints into their teaching methods and overall approach to teaching course content. By their own accounts, they did this with sensitivity and at the same time they expressed the need for students to develop tools to be able to critique their own assumptions.

Role Models

This theme overlaps with Full-time or Part-time Teaching and Institutional Responsibilities and Gender, which has already been elaborated on earlier in this section. It is a theme which was not discussed in the literature but because it illustrated how these women function within the institutions where they teach, it is significant.

Marilyn speculated on why female students did not proceed to distinguish themselves when they had all these opportunities and she felt that it was important to be a role model.

I'm sure it's the same as in the History of Art or the History of Design,
it's very male-dominated, I have a friend who is writing a book and she says as you get up closer to the top...it's all these men up there which is strange because its heavily based on women at the lower levels...

I can see the same sort of things happening in my classes I see a lot of women who don’t seem to have the energy or the motivation to really push things beyond a certain point. Now when does this happen?

Does this happen in the really, really early stages in their development? I don’t know but I see it over and over and over and over...Is it just role models? It has to be more than that. I don’t know. I'm sure that we can help and we have to be strong. I feel that, that is one of the things I can try to do and you do that by maintaining your own career. I think that's what you have to do, it's not just a matter of how good you are in the classroom it's what else you’re doing to show that you can do that.

This is really good to say because you forget it. You have to maintain that....Basically putting your money where your mouth is because you are talking about this all the time in the classroom. I find writing very difficult almost as difficult as making. So it's easy not to do it especially if you are not forced to but I think what I am working on now is taking a look at some women from the past. And I don’t think that this is anything new or it's anything that other people haven’t done but I am trying to find our own local heroes. Who just did it. Just like the saying, 'Just do it'. These women have just gone out and done it. And I just found one in Windsor that I was really happy about, a woman who was black who had been a schoolteacher in the 1800's who really helped. Who tried to educate people who had just come through the underground railroad. When you try to think about trying to do
that today it's a really difficult task, imagine 150 years ago trying to do it, my God. So against all odds, people do all these things that are really amazing. Unless I happened to be digging in the history books of Windsor I would never have found her, who would ever hear about this person, who would ever know about her. (Marilyn, 1996)

Virginia on the other hand while acknowledging the importance of being a role model described the toll it has taken on the women at her institution.

The problem I think is...feeling that if we didn't do it, there wouldn't be any models. If we didn't do it, it couldn't be done and nobody could do it later. You thought that well, I am going to have to prove to everybody that this could be done. Women can do those things...I think I paid a price for being one of those group of women initially who felt we had to be models for others whether that is unconscious or conscious. And a lot of those women have been burnt out by the process. (Virginia, 1996)

The lack of information of women in the field of art-making in every media had meant that these women have had to consciously take on the responsibility of being role models, to show that a successful art practice can be accomplished. It can be a daunting task if institutional support does not exist.

Teaching and/or Making Art within an Institutional Context

Artist/Teacher or Teacher/Artist

Not surprisingly most of those interviewed talked about where they would take their art practice in the future. Lucy spoke of how she would eventually limit her teaching to part-time from full-time in order to have more time for her art-making.
At one point I will do it. I will keep one or two courses because I really do like to teach...The students challenge you and keep you on your toes...I don’t want to lose contact with reality...I know I won’t die a full-time professor...it’s not teaching, its the other things. I like teaching, the students are great. (Lucy, 1996)

Marian told me after the interview had ended that she decided not to move to Europe to continue her art practice but hopes to exhibit there. Serena spoke of how she was able to exhibit more frequently working within a collective with other artists and plans to continue to do this in the future. Gwen described the machinations of the artworld from the perspective of the last twenty-five years in order to explain the decisions she made about the subject matter for her artwork and how she chose to spend her time.

If I hadn’t actually seen the artworld from the centre out, then you could say if I would have done this, or I would have done that, I would have made it to the top, but once you decide not to show with a private dealer then you are not going to make it to the top because that is the top. (Gwen, 1996)

The fact that these women talked about their art practice, how they will facilitate it and move it forward, find new audiences and reflect on the paths they have already taken, reveals that while they may be passionate about teaching and the institutional responsibilities that come with it, their art practice was the most important activity. As Claire said about teaching,

I really think that as long as I can keep on making my work...then everything is working out. (Claire, 1996)

Virginia makes the observation that those who have chosen to concentrate on their art and their teaching have different priorities.
I’m not saying it’s easier but I think it’s different for my colleagues who are women who have chosen not to have permanent partnerships or families. It means that they can focus on their teaching and their parallel stream which is their art practice. And I’m watching them get the studio in Paris and I’m watching them get exhibitions in different museums and galleries and that’s great. But they’ve paid a price there too, they’ve made a choice that they won’t have this part of their life and it’s a part that you have to deal with. And it’s not any easier having chosen not to have children then for me to have chosen to have children, but you need to understand that that is what you are doing. And then there are those who have chosen to do a little bit of teaching and do a little bit of their art practice and have a family and they’ve managed to accept most of them to some degree, okay that’s what I’m happy with, I’m alright being a part-time teacher, and having a couple of courses because I can have these other things. You know there are those who are fighting that, why can’t I be full-time, but I think there should be some understanding that they’ve got something that can be managed here and what’s wrong with that? (Virginia, 1996)

Marilyn who had recently completed her graduate degree in visual art after teaching for a number of years, described her accomplishment in this way.

I am proud of myself for going back to school. I was pretty much a basketcase by the time I got there. What was I doing? And even when I was into it, I would ask myself what have I done, what have I done? And it was this rollercoaster but I couldn’t think of a better thing I could ever have done...So that has to be it. And it’s a tremendous growth and it’s tremendously personally enriching, it’s given me all
kinds other of things to think about and other ways of looking at teaching. You know because I had a chance to observe a whole other school and how they taught. I had a chance to work with other individuals and see how they taught, talk about this stuff and what they valued and to be a student again to go through all of that humbling experience of getting lost and not knowing your way around and being late that first day because you got lost, all of those things. It was the greatest thing for me to do. So that has to be the number one thing. I don’t think I expected it to ever be such a great experience. I knew I wanted to do it and I knew I wanted to do it for a long time. But mostly I thought of it before as a chance to improve technically, and when I got there I knew that wasn’t, first of all when I went to S I knew that it wasn’t going to be that kind of experience, although it was going to be a chance for me to work for two years and so there was some improvement. But when I got there, I also thought, okay I’ve been doing this long enough I don’t have to worry about how I put solders down let’s get past that and think about other things, try not to get anal retentive about technique and other stuff. (Marilyn, 1996)

For some women coupling the aspects of an institutional affiliation with the time to pursue the production of art works presents a reasonable balance. Others have attempted to be at the top of both professions working overtime on an art practice and a teaching career. Although the rewards can often be greater, there is sometimes a greater toll that is taken on the individual.

We believed we could handle anything and by god if it isn’t the biggest buy-in I’ve made which I now understand needs much closer examination...I mean I just bought the whole thing that I could do
all these things. Well I can’t and I don’t want to. I’ve paid the price. I have no marriage anymore...I would say to anybody now trying to do what I was certainly trying to do over the last fifteen years, get your priorities right and decide what you can and cannot do if you really want an intimate, meaningful developing relationship with another human being, that is a full-time job, and if you want a family, that is a full-time job, and if you want a job, a career, that is a full-time job. (Virginia, 1996)

Virginia goes on to describe the ideal situation for creative people. Community seems to me to be part of the answer because no one woman, or group of women, no one man, no group of men can handle it on their own, especially if you still want to be human and carry on partnerships, carry on in families and carry on in the teaching community as well as being a visual artist, you need to rely on others and set-up interdependent, not codependent, interdependent structures to allow everybody the room to do that. (Virginia, 1996)

These women see themselves primarily as artists. Their goals have to do with cutting back on their teaching in order to concentrate on their art production, and exhibiting and taking on new artistic challenges. This suggests that while teaching is pursued with commitment and even sometimes passion, it is finally a means to an end. Another dimension of the lives of women artist/teachers which grew out of the interviews was the facet of family life. This study did not concern itself with the private lives of the women interviewed and concentrated solely on their careers. The data which was incidentally collected on these women’s private lives came about as they talked about their dual careers as artists and teachers.
Summary

This study has uncovered data from the perspective of women artist/teachers concentrating on their employment at the university and college levels and looked at how they combined those responsibilities with that of maintaining an on-going art practice. This chapter described how the information was gathered and analyzed. The categories were drawn from the data. This study elucidated some of the material in the existing literature by providing first-hand accounts which describe the life experiences of women artist/teachers working within the academic institutions today. Often these personal accounts give us a deeper understanding of the gaps between theory and practice. Therefore this study has extended what exists in the literature, by going into more depth about what it is to produce art and teach by hearing from these women. In the final chapter these findings will be evaluated, and recommendations will be made.
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND IMPLICATIONS

Overview and Introduction

This chapter is organized in the following manner; a summary of the information collected thus far is reviewed, and the categories which were derived from the data and which were discussed earlier in Chapter Four, will be compared with the existing literature in this chapter. These sections are followed by a discussion of the implications of this evaluation, for further practice and research before concluding with a set of recommendations.

Summary

By drawing on information composed from the areas of Visual Art, Education and Women's Studies, a study was initiated which explored how women artist/teachers combine their art practice with their institutional roles within the academic context. Because of the different social position of men and women it is not reasonable to assume that men's experiences can always be generalized to reflect the lives of women. Studies indicated there are many more women than men teaching at all levels of education, and there are many more female students of Visual Art than male students, however there are not many women artists teaching at the university level. Research was conducted to hear from women artist/teachers working within this environment about their experiences. Using qualitative methods informed by a feminist perspective, eight women were asked for their perspectives on their working lives in the university setting. This study concerned itself with three main areas of concern categorized in the following way;
1) Workplace Issues;

How did you come to teach at your college or university?

What are the positive or negative aspects of working in an academic setting?

What value do you think that the department/college where you work places on teaching?

2) Feminist Viewpoints;

How have you integrated a feminist viewpoint into the classroom?

3) Teaching and/or Making Art Within An Institutional Context;

What barriers are there in being able to create art within this context?

Describe the achievements you have made both academically and artistically during your career.

A foundation for this study was built by looking at the information from several different disciplines, Visual Art, Women’s Studies and Education. No one area of study could be referred to exclusively in this paper. A study of how women artist/teachers worked within an academic context meant that a collage of information from these three areas needed to be put together. A historical look at the institutionalizing of Art and the Artist (Risenhoover & Blackburn, 1976) brought about when visual art and studio art programs first became legitimate courses of study within academe earlier this century in North America began this study. The current literature reviewed in Chapter Two indicated that artists (Pierman, 1991; CARO, 1982; Statistics Canada, 1979) in general saw teaching as a desirable way to
supplement their income because of the economic benefits which when coupled with the possibility of being able to work on a part-time basis would allow for time to continue an art practice. The absence of information on women artist/teachers led to a broader exploration of how and why women have been excluded from teaching appointments in higher education (Pierman, 1991; Pollock, 1988; Garb, 1994; Woolf, 1990). The literature showed that there is a contradiction between what is assumed about teaching art in universities and what is actually occurring. While teaching is traditionally thought of as an acceptable career for a woman and art is an acceptable course of study for a woman, the majority of those teaching at the university level are men not women. This is a surprising discovery considering that there are more women teaching art at the primary and secondary level of education and there are more women students taking art courses (McCaughey, 1985; Berland, 1996). This suggested that another process was at work in this situation. And as an examination of the epistemological assumptions underlying the academic environment revealed, questions about who can decide what is worth knowing and therefore worth studying directly influences who can produce new knowledge through scholarly and creative activity and in turn determined who can teach, particularly at the higher levels of education.

What the examination of these assumptions about knowledge clarified was that it was not so much, “What is wrong with this picture?”, as it is “What is incomplete and invisible in this framework?” When women’s experiences and ways of knowing have been excluded as they were throughout history then the history itself is found to be lacking (Pollock, 1988; Nochlin, 1988; Hamblin, 1990; Harding, 1987). When the assumptions
underlying the discipline of Visual Art are examined, something interesting is revealed. Ironically women appear throughout the canon of Western European Art, in paintings and sculptures and other works of Art as subject matter but not as creators. Within the canon it is possible, maybe even acceptable for a woman to be a life-drawing model, a student or even a high school art teacher but not an Artist, let alone an art professor. How does a woman, a teacher and an artist deal with a history that does not acknowledge her existence? The integrating of a feminist viewpoint is one avenue for women artist/teachers to challenge and question the canon and to undermine the legitimacy of what currently stands for studies in Visual Art and thereby address some of its absences.

The researcher conducted interviews with eight women who hold faculty positions in Visual Arts departments in order to develop a fuller picture of what it is like to be a teacher, an artist and a woman working in an academic environment. Traditional qualitative research methods were consulted and along the way feminist research by women, about women, for women, became an important resource as discussed in Chapter Three. A design for the study emerged from studying this literature. The qualitative study which was conducted involved eight women artist/teachers who lived or taught in the Toronto area, who were practicing artists in a variety of media and who differed from each other in terms of career level, employment, educational attainment and the institution where they taught. These women have taught for at least three years on a full-time or part-time basis and have active exhibitions records. Their names were obtained from the Artist's Registry at the Visual Arts Ontario offices, through public lectures they had given and a video directed by Judith Schwarz and Elizabeth
McKenzie (1989). The women were contacted either personally or through the mail with an information package which outlined the study parameters and included a consent form as well as a list of sample interview questions. These questions were meant as a starting point for discussion. The most important purpose of the questions was to allow each woman to speak about her experiences from her own point of view. Each woman was given a pseudonym in order to maintain confidentiality. The interviews were tape-recorded and the subsequent processing of data involved transcribing each interview verbatim before looking for "databits" (Dey, 1993) to put into three broad categories; Workplace Issues, Feminist Viewpoints and Teaching and/or Making Art within an Institutional Context. A longer list of categories was developed by collating the "databits"(Dey, 1993) from each transcription using the broad categories as a framework. An interpretivist analysis and evaluation of this information was then conducted.

After the interviews were completed and the data was collected and processed, a description of the actual steps taken to administer this study was given, as were profiles of the participants in Chapter Four. The categories and subcategories which emerged from the data analysis were eventually discussed. Reasons for Teaching, Institutional Privileges: Students, Institutional Privileges: Colleagues, Part-time or Full-time Teaching, Institutional Responsibilities, Institutional Responsibilities and Gender, Feminist Viewpoints, Role Models, Artist/Teacher or Teacher/Artist are the categories which were produced. When I compared these categories to the themes from the literature, I discovered that in most instances the categories from each source were congruent. In cases when the data from the research project did not exactly conform to the themes in the literature, the
information provided an added dimension to what was discussed in the earlier studies, therefore they were not discussed separately but were integrated in the overall discussion of findings.

Conclusions

Perhaps it is a good sign that at this point in the thesis, I have more questions than answers. What this study revealed to me is that this topic, artist/teachers working within academic institutions, is rich with possibility for future research. One of the areas that bears further examination is the Institutionalization of the Artist. When the data which falls under the category, Workplace Issues is examined it becomes apparent that artists experience the benefits that come from an academic teaching appointment (Pierman, 1991) but at the same time have to accommodate the pitfalls of such an affiliation. Drawbacks such as the lack of time, or the obligation to do committee work have been voiced by the participants in this study and within the literature (Pierman, 1991). Further information about how an institutional alliance might impact on the subject matter of one’s work could be explored. For example is the security of one’s teaching job in jeopardy if one attempts to produce a controversial artwork? In what other ways are the artist/teacher’s behaviour regulated by her job at a university?

The possibility that an artist/teacher’s behaviour might be regulated by the institution, brings up the way in which feminist viewpoints were discussed by the women who participated in this study. Most of them described strategies for bringing a feminist subject matter in the classroom either through private discussion with students or within the context of a
course of study. Some of them did say that they felt they had to be careful about expressing their own views because it risked alienating some of the students in the class. How did they know this? Had something happened to them that would lead them to believe that the students would not want to participate in the class if the teacher was more outspoken about her views? In seeking to build a rapport with all the students in the class, is there a risk that an instructor might neutralize her ability to challenge students about their own assumptions? Is there a risk by making the studio classroom safe for everybody, that somebody eventually loses out anyhow? How do artist/teachers gauge what is acceptable discussion and behaviour in the classroom? The literature reviewed in Chapter Two indicates that there is an intrinsic bias in academe that privileges the knowledge of men over that of women and that women cannot challenge this man-made knowledge structure without some cost to themselves both personally as well as professionally. Both these topics provide a number of different avenues for further discussion and research. The implications of such studies would be widely felt as some of the results could be applied to instructors and teachers in other disciplines.

Leaving aside potential research topics for the moment, a discussion of the categories from the data and the information from the literature will be conducted. This might provide further insight and might point to directions for future study.

Workplace Issues

Reasons for Teaching

The findings from the study suggested that while some of the results echo information already gathered, some significant data has also been
uncovered. The women artists who were interviewed, teach in order to support themselves and their art activities much like the male artists in the Risenhoover and Blackburn (1976) study. The respondents also enjoyed much of the same privileges and contend with the same responsibilities as outlined by Pierman (1991). However, this study on women artist/teachers also revealed that in some crucial points, the findings extend beyond the existing documentation drawn from the disciplines of Women's Studies, Visual Arts and Education and demonstrated how valuable a qualitative approach is when studying the lives of a particular group of people. The literature and the data collected from the interviews predictably concur on a number of key points but there are some areas which have emerged where the literature is silent or does not go into enough depth. These gaps might represent avenues for further study.

The data suggested that women artist/teachers work at universities and colleges because this type of employment provides a better economic return than other jobs. A by-product of a better economic return for work is time which can be spent planning and thinking about art and artmaking. In addition, an academic affiliation allowed access to other benefits such as funds and facilities to create work and assistance from support staff or graduate students for the fabrication of work. There is also time during the summer which can be used for research and for the production of work. Financial assistance is also available for the development of program areas. Having to work within the university was described as a "positive structure" (Marian, 1996) to organize the other parts of one's life around. In a similar vein, an academic affiliation provides an elevated status "that isn't given to art practice" (Serena, 1996).
Contact with colleagues and students and a sense of community was also cited by the women interviewed as a valued aspect of academic employment. This data was consistent with the literature (CARO, 1982; Pierman, 1991; Risenhoover & Blackburn, 1976; Statistics Canada, 1979, Berland, 1996). However there was no information to suggest that the benefits of teaching art in academe was equally experienced by each woman.

**Institutional Privileges: Colleagues**

The data from the study suggested that colleagues are much more crucial in the success or failure of one’s working life in the academic environment than the literature revealed (Risenhoover & Blackburn, 1976). The literature said very little about the direct impact that colleagues could have on the climate of the work environment. The women interviewed stated that the exchange with colleagues was an important benefit to their working lives and in two instances the actions of colleagues had assisted women in maintaining or improving their positions in their departments. In other circumstances support from fellow teachers was crucial for some artist/teachers weathering incidents of sexism and hostility.

**Institutional Privileges: Students**

The data collected through this study revealed how committed these women were to their teaching responsibilities. Because of the relatively small class sizes, these instructors had close contact with their students which allowed for a more personal teaching approach. While the literature described some situations where instructors voiced their ambivalence toward the energy, time and effort it took to teach, and one interviewee from Risenhoover and Blackburn’s study went so far as to disparage time taken to teach students who did not have the talent or the motivation to work (1976),
natural text here is unclear due to the extraction issues.
in general the women in this study did not articulate their dissatisfaction in this way. Interviewees described their contact with students as an exchange of information and enthusiasm. While most of the women artist/teachers spoke positively about students and about teaching, they were less enamoured of the other responsibilities that came with being seen as good academic citizens. Academic housekeeping is a factor which is briefly touched on by the existing literature but not described in any particular depth.

**Full-time or Part-time Teaching**

Significantly what has surfaced as a result of the analysis of the data has to do with workplace issues such as the distinction between part-time and full-time status and the corresponding ideas of workload. Interestingly, the literature that specifically discussed artists as teachers (Risenhoover & Blackburn, 1976; Pierman, 1991) assumed that all faculty are full-time university employees. The status of an individual's employment is an important matter. "Visual Artists and Part-time Employment" published by CARO (1982) suggested that artists sometimes choose part-time work so that a portion of their time can be used for the production of artwork. The respondents were at the time of the interview evenly split between full-time and part-time employment. Clearly there are institutional privileges which are available to full-time faculty and not to part-time instructors. One such benefit is job security, if Lucy’s remark is any indication, she chose to look for a full-time teaching appointment when she realized how precarious part-time teaching could be, even after "twelve years" (Lucy, 1996) at the same institution. Also it has to be seen as no small victory that Marian was recently granted full-time, tenure-track status after sixteen years of part-time teaching service to her department, acting as graduate program coordinator and having
a well-respected art practice. "...the fantastic thing is that I went to the point where I was going to lose my job to actually being hired...as a tenure-track employee" (Marian, 1996). Similarly the other women who teach on a part-time basis do not only teach courses at the institutions where they work. During the interviews they described how they would often attend meetings to discuss curriculum planning, participate in facilities management, provide carpools to transport students to school and serve on committees.

The discrepancy between the working conditions that full-time faculty members enjoyed and what part-time instructors might have access to, particularly those of longstanding, may mask the reality of their workloads. In theory, a full-time faculty member shoulders the greater burden of teaching and administrative responsibility in exchange for continuing support from the university, while part-time instructors limit their involvement to more discreet amounts of teaching and some institutional support work in return for modest financial reward.

Certainly the literature suggested (Lovano-Kerr et al., 1977; McCaughey, 1985; Dagg & Thompson, 1988) that more women than men teach at the elementary and high school levels of art education. It may also be true that there are more women artist/teachers teaching on a part-time basis in art programs in the university and college levels and that there are more men teaching art on a full-time basis in this environment. Perhaps it would not be very surprising if there were more men than women teaching in art programs in university and colleges on a full-time basis, nationally. Full-time tenure-track status as a faculty member is the most privileged position because it affords access to the majority of the universities resources. While all teachers can take part in some of the privileges that come with
institutional affiliation, such as status, contact with colleagues, students and access to facilities, other aspects of the academic reward system are not so readily available. These would include, sabbaticals, research grants, teaching grants, studio assistants, graduate students, healthcare benefits, job security and funding to travel to conferences.

In the case of part-time female faculty, this managerial understanding of the roles played by full-time and part-time faculty might not be accurate. It may not be a true reflection of the amount of work done by either full-time or part-time teachers because it does not take into account the needs of students. Students may require feedback, support, information and critical evaluation from part-time faculty members who possess particular areas of expertise or are sympathetic to the projects students are interested in pursuing. In addition there is the amount of work it takes to develop course materials, such as slide materials, ordering books for reading lists, assembling a series of videotapes, for subject areas that have not been covered in the past due to more traditional orientations of art practice, art history and theory. How does the institution recognize the contributions of women and others who represent non-traditional often critical viewpoints? Frequently it is the case today these practitioners are hired on a part-time, contractually-limited basis. Does this mean that the subject matter they teach is more expendable than the traditional courses of study taught by full-time faculty? An overall discussion of who and what kinds of knowledges and practices are maintained over the long term and how institutions balance fiscal realities with students' needs, is required. Part-time status and workload issues may have to be reexamined in order to facilitate relevant courses of study. Opening up some of the privileges which have only been available to full-time faculty to those with
part-time status is one possible solution to support new areas of study within disciplines.

Of the themes that resulted from this study, the distinction between part-time and full-time employment was the most significant. This finding was important because it is related to the way that individual faculty see themselves functioning within institutions and it was also a way in which to discuss the work which is actually being done, particularly by those who represent views which differ from or critique the traditional academic canon. The amount of work required by part-time instructors might make sense from an administrative perspective but it does not necessarily reflect the amount of work actually done because it does not take into account the requirements of students. While the literature talks about part-time work, as being attractive to artists, because it does not talk about the reality of teaching part-time it is not an accurate reflection. There are echoes of this finding in some of the subsequent themes which will be discussed.

Institutional Responsibilities

Coupled with the teaching, there is an expectation that a faculty member, participate in some aspect of academic housekeeping. Institutional responsibilities such as sitting on committees and organizing conferences are a dimension of an academic affiliation. As the data indicated there was an acknowledgement by most of the women interviewed that these responsibilities took up a great deal of time. There were some women who felt that it was important to participate in committee work because it was a way of contributing to the art community in a broader sense. Other interviewees described the administrative work they did as another set of tasks to organize along with teaching and making art. And still others
referred to this dimension of academic life as one where boundaries and choices had to be made about how much involvement one could reasonably handle.

While administrative tasks such as sitting on committees, overseeing facilities and organizing conferences may raise one’s profile within the institution and could be a way for part-time instructors to gain a foothold within the university or college hierarchy, there are no guarantees for permanent appointment. Would Marian’s colleagues have pushed for her employment status to be improved if she had not done the amount of ‘volunteer’ administrative work over the years? Would Amy and her fellow part-time instructors have been supported by full-time instructors, if they were not seen to contribute significantly to the life of the institution? How many other Marians or Amys have been laid off due to the recent cutbacks, regardless of the contributions to their departments?

Institutional Responsibilities and Gender

Referring to what respondents had to say about their own workload and the workload of colleagues; students approach them because they perceive that they could get the information, feedback and support from these women that they could not get from other faculty. Students’ needs and preferences may not be accommodated solely by the expertise of full-time faculty members and their reliance on the goodwill of part-time instructors may mean that the employment status of teachers does not accurately reflect the amount of work actually done by either group.

An investigation on how institutions can be more flexible to the changing needs of students and how they can support faculty with non-
traditional perspectives should be developed. For clearly it is not just an issue of "adding women" (Kelly, 1989; Harding, 1987) but also making sure that there is support for curriculum development and that financial resources are made available for purchasing books, videotapes, slide materials, subscriptions to journals and guest speakers, thereby ensuring a climate which complements both academic and studio courses and which fosters the debate of new ideas.

**Feminist Viewpoints**

On the matter of feminist viewpoints in the classroom, what the respondents had to say gave a more realistic account of the thought processes and sensitivities that must be brought to bear on bringing overtly ideological perspectives into the 'neutral' classroom. While the literature (Garb, 1994; Nochlin, 1988; Dagg & Thompson, 1988; Pollock, 1988; Woolf, 1990; Kelly, 1989) discussed the need to introduce feminist issues and theories into course materials and demonstrated the unavailability of relevant information for female students it does not speak about how this is accomplished in real terms. First-hand information about teaching with a feminist agenda garnered through this study has been valuable in this respect. Of particular note was the way in which women artist/teachers included feminist viewpoints into their teaching methods and overall approach to teaching course content. Unlike the literature which limits itself to critiquing traditional academia, the women interviewed reflected on their teaching situations and gave some thoughtful real-life examples of how feminist viewpoints were integrated into the classroom. All the women interviewed would consider themselves personally supportive of feminist ideals however depending on the circumstances in the classroom environment each woman
dealt with the issue of feminism differently. Some women reported that they did not feel comfortable imposing their personal views on their students. But if anyone asked them about a feminist issue or for their opinion they would discuss it on an individual basis. Others taught courses or specific sections that enabled students to question and debate feminist views on culture. As with any topic there was a need to encourage a free exchange of ideas which meant that all students needed to feel that their point of view was taken seriously. Overall feminist viewpoints enabled most of these instructors to develop ways to assist students to question their assumptions about culture and society.

Role Models

The lack of information of women in the field of art-making in every media had meant that these women artist/teachers have had to consciously take on the responsibility of being role models, to show that a successful art practice can be accomplished. It can be a daunting task if institutional support does not exist (Pierman, 1991). As the literature suggested the concept that women could be regarded as creators (Woolf, 1990; Garb, 1994) is a relatively new phenomenon. That there are many more women at the lower levels of these professions seems to indicate that it was not a matter of a lack of drive or ambition that has kept women in the lower stratum of artistic production or arts teaching, but that the system; the exhibition structure, the grant structure, the criticism and assessment structure of Art also needed to be challenged. For as Nochlin (1988) and others (Pollock, 1988; Garb, 1994; Kelly, 1989; Hamblen, 1990; Woolf, 1990; Dagg & Thompson, 1988) suggested the structures within society have to be reformulated, if women as well as members of marginalized groups are able to reach their fullest potential.
The slowly increasing presence of women artists as academic employees has been a boon for younger women artists. Relatively speaking even the small number of women artist/teachers who are currently teaching at universities and colleges across Canada represent a resource that was unavailable and perhaps unthinkable during the time these women themselves were struggling to find validity as young artists and thinkers. As a group these women artist/teachers represent an alternative to the prevailing ideas about what constitutes art and art-making within the traditional canon of studies in Visual Art and therefore whether they like it or not, they are role models for younger women. So that in addition to trying to develop course materials which may add to a critique or provide alternative ways of looking at the traditions of Western Art and pursuing an art practice, there is a sense that some of these women see their teaching to extend to being exemplars to younger generations of both men and women. They can show young artists 'how it's done'. To demonstrate that it can be done and in so doing fill the vacuum that they themselves encountered while being students of art institutions.

Teaching and/or Making Art within an Institutional Context

Artist/Teacher or Teacher/Artist

Among the other responsibilities these women have in their professional lives, their artistic practice is one of the top priorities, eclipsing teaching and other academic work. While there is more information on women artists, there is still very little information on how women continue to produce artwork and even less which closely examines and critiques the way women artists are written about. The use of the male-centred paradigm is still a yardstick against which women's artistic production is judged. As
Pollock (1988) states this places women at a disadvantage. How could women's artistic careers not be found lacking if they are judged by a standard that excluded them in the first place? If women judge their activities by this unfair standard, they will inevitably feel inadequate. A good example of this phenomenon is described by Virginia, in many ways the choices she describes underlined the ways in which options have expanded for women over the last fifteen to twenty years, but it also delineates the actual shortfall of equality between men and women. Would a male artist describe his choices in similar terms? Would he ever describe a life-long relationship as a full-time job? Just as there is a balance which needs to be struck between teaching responsibilities and maintaining an art practice, there is also another set of checks and balances having to be weighed by women if a relationship with a partner and children are also part of the equation. The scope of this study does not include the dimension of family life. Though such a study would be relevant, it would be useful only if compared to a similar study focussing on the experiences of male artist/teachers. Men do not have to agonize over whether or not to have a family or how to fit in time to do some artwork, the world and most of all the social structures are still geared to men's needs and requirements because men as a collective have largely been responsible for determining the parameters of what is important. In order for women to be able to function to the fullness of their capabilities, there has to be a reexamination what value is given to activities within society. Is child-rearing as important as art production? How about writing or teaching versus maintaining a relationship with a partner? Is it possible for a man to have a family and a thriving art career? Is it possible for a woman?
Implications

Theoretical information from Women's Studies, Visual Art and Education can often provide the framework for how phenomenon might be 'read' but it cannot tell us how individuals might respond given their specific circumstances. Studies which attempt to gather information from those working in the field are therefore crucial. By asking women who worked as teachers and artists about their experiences in the academic environment this study uncovered themes that provided a fuller picture of the reality of their professional careers.

Implications for Practice

How feminist viewpoints were integrated in the classroom is one example of the gap between theory and practice. The information that formed the foundation for this study indicated the need for feminist views but did not articulate how exactly this could be done and what pitfalls might be encountered. While there are other documents which discuss in greater length, teaching from a feminist viewpoint in the classroom, these concentrate on studies mainly in the Humanities and the Social Sciences areas, in the Visual Arts discipline there has been little discussion on this topic. Thus first-hand information that was provided by the study was significant. All the women who took part in this study were sympathetic to feminist viewpoints. Some of these artist/teachers were able due, to the subject matter of their courses, to introduce critical approaches including feminism to their discussions with students, while others had designed course materials which enabled students to talk about how feminists ideals affected them personally. This is not always easy to do and some of the women pointed out that they felt it was inappropriate to promote their
null
personal views in the classroom because it would risk alienating their students. However if these same women were asked about their own views by their students, they would discuss it with their students. The appropriateness or inappropriateness of presenting an alternative perspective is done not due to fear but out of a sense of balance and fairness. Each instructor had to decide where the point of equilibrium existed. Virginia described the way in which her classroom composition changed when she took some of that same feminist course material she had been using and packaged it differently. By doing this she was able to attract equal numbers of male and female students. Lucy made it clear to her students that she had her own prejudices and opinions and if they wanted to challenge them they were welcome to engage in discussion and argument. She was teaching them by example that no one, not even the teacher is neutral, and that they as students had a right to their own opinions, but they still needed to be able to defend their point of view. Marian discovered earlier on in her teaching career, that while her teaching content was not overtly feminist that she got a reputation for teaching a feminist studio course because as she concluded you teach from your belief system.

The women interviewed discussed the burden of functioning as role models for younger women artists. If it were not for gender equity hiring policies or similar initiatives there would be very few examples of women artists teaching in colleges and universities today, thus placing an even heavier load on existing female instructors. The interviewees expressed the obligation and the privilege that comes from being a role model, an extension of their job as faculty members. It is a privilege because these women have been granted the opportunity to pass on their experience and knowledge onto
younger generations but it is also an encumbrance particularly if there are few
full-time female faculty available to meet the needs of a large number of
students. If a woman is a part-time faculty member, being a role model can be
a heavier burden to bear because this particular aspect of her work is not
acknowledged or renumerated. In the long-term, this shortage can
potentially curtail the effectiveness of all these women and therefore hamper
their success within the academic realm and the quality of education that the
students receive. It is clear that more should be done to support not just these
women or feminist academics but all faculty members who represent views
that provide a critique of the academic tradition.

Implications for Research

As mentioned earlier in this chapter, one area for further research is
that of the Institutionalizing of the Artist, in particular the Canadian artist. Is
it possible that most of the artists currently exhibiting with galleries are also
instructors in Canadian university or art colleges? What does it do to the
production of an artist when he or she becomes an employee of the academic
institution and what is the attitude of the university towards these creative
individuals? Are art colleges any different than universities in their attitude
and by extension the kind of artists they attract and subsequently hire? Is the
current emphasis on artwork entrenched in theory a byproduct of the
patronage of the academic system? As you can see this area has many
possibilities for further research.

Another area for research which directly draws on some of the
information in this current study is how a female artist/teacher’s behaviour
might be affected by an institutional affiliation to the extent that feminist
viewpoints might be smothered. There has already been some opinions expressed in the interviews that would suggest that some of the women censored themselves. What makes them do this? Why would they neutralize their own closely held views especially when there may be those that benefit from their opinions? The process of institutionalization is one which begins from early childhood and cannot be easily discerned unless one has a chance to step outside of one's own habits of being. The institutionalization of the artist is but one instance of how the educational system as a system of beliefs and values impacts individual behaviour.

There is a discrepancy between the value placed on work done by full-time faculty members and part-time instructors. Full-time faculty have access to among other things, job security, assistance from support staff and graduate students, facilities and financial support and in return are expected to contribute to the academic community as well as teach and produce research. As the data in this study showed, part-time faculty members also contribute in many significant ways to the departments where they work, however their access to the benefits of working at a university or college are limited. Due to the relatively small number of women teaching in art departments in universities and colleges, part-time women instructors are just as much in demand as their full-time female colleagues because students need the knowledge and support that they have to offer. Yet they are not compensated or acknowledged for their contributions by the departments where they work. There is a gap between the managerial understanding of the roles of part-time and full-time faculty members play and the reality of students' needs for responsive instruction and relevant curriculum. In light of the information that this research has turned up about part-time and full-
time employment in the university and college environment, especially in
the way that it impacts the employment of members of communities who
historically lack representation as instructors and professors, further study
about these workload issues would be invaluable. Particularly in view of the
cutbacks and down-sizing efforts that have occurred in academe within the
recent past, such research could suggest ways that institutions could
reconfigure themselves in order to foster and support the creation of new
knowledges and multi-disciplinary endeavors.

Recommendations

Universities and colleges are on the whole founded on assumptions
about knowledge and the knowable which have traditionally excluded
members of many communities by maintaining a narrow view of what is the
Truth and what is therefore worth knowing and by extension worth
teaching and studying. Within the last fifteen to twenty years women as a
group have been admitted as professors into this exclusive club, and in being
admitted those who work with a feminist point of view have problematized
their relationship to this narrow way of knowing. Their challenges to the
academic system have revealed the ways in which women’s ways of knowing
and lived-experiences have been excluded as Truth. And in so doing the
work of these women has also uncovered how the majority of human
experience is not acknowledged with in this narrow frame of reference. Their
work has extended to the Visual Arts where ironically women have often
been the subject matter for works of Art but rarely recorded in the historical
canon as creators. This raises several issues of women artists/teachers about
their place within academe and more specifically the Visual Art discipline, some of which has been covered by the existing literature and now this study. This leaves an intriguing challenge for the end of this thesis. How do universities and colleges reconfigure themselves from the inside out to welcome and support those who represent alternative viewpoints into their midst as teachers and practitioners?
The page of the document is not clearly visible due to the quality of the image. It appears to contain text, possibly discussing a historical or educational topic, but the details are not discernible from the image provided.
REFERENCES


(The article “Why have there been no great women artists”, was first published in Art News (Vol. 69, January, 1971).


FROM: D. Butz, Acting Chair
Standing Subcommittee on Research with Human Participants

TO: A. Schutz
Education

FILE: 95-261

DATE: June 26, 1996

The Brock University Standing Subcommittee on Research with Human Participants has reviewed the research proposal:

How Women Artists Negotiate their Roles within the Institutions where they Teach
Grace Murao

The Subcommittee finds this proposal to conform to the Brock University guidelines for ethical research.
Appendix B:

Covering Letter to Potential Participants
I spoke with you recently about a study I am conducting for my Master's degree in Education at Brock University. My research examines how women who teach Visual Arts courses feel they 'fit' within existing academic structures. I am particularly interested in hearing how you negotiate between the role of being an artist with that of being an educator. My goal is to uncover how women artists juggle their ongoing art practice with the demands that their educational institutions place on them. I am asking for your participation and providing the enclosed information because I believe you would be interested in this study.

What I propose to do is to conduct a series of taped interviews with women such as yourself. I estimate that the taped interview will take up to 2 hours. However I would like to be able to do a follow-up interview, if I need to clarify something that you have said. If you are interested in being part of this study, please fill out the consent form on the following page and mail it back to me using the self-addressed, self-stamped, envelope provided. As soon as I have received the form, I will telephone you to arrange for a time, date and place when it would be convenient to meet. For your information, I have provided a series of preliminary questions which I will use as departure points for my interviews.

The responses which I obtain from the interviews will be kept strictly confidential and when the material is not in use it will be kept in a locked
In this absent-minded, ineffable, and inarticulate way, let me try to explain (vague, abstract, and still mysterious) reasons for how I became or became a man. In some way, I am the sum of all that which I was. Therefore, as I try to understand the way in which I have become a man, let me think about the way in which I have become a man.

As I remember (vague, abstract, and still mysterious) reasons for how I became or became a man, let me think about the way in which I have become a man.

My memory is a kind of map of my life, and it is in my mind. I am the sum of all that which I was. Therefore, as I try to understand the way in which I have become a man, let me think about the way in which I have become a man.

As I remember (vague, abstract, and still mysterious) reasons for how I became or became a man, let me think about the way in which I have become a man.
cabinet. I alone will process the information on the tapes. If you are interested I can provide a copy of the transcript of your interview for you to look over. After the study is completed and accepted I will ensure that the tapes and discs will be erased and the documents shredded. You can be present during this process. Neither your name, identification of the courses you have taught or teach or the educational institution at which you are employed will be used in the project. The college or university where you work will not have access to the any of the information directly attributed to you. If for the purposes of my study I need to refer to some of your responses directly, I will use a pseudonym. Only you and I will know who is being quoted. Should you feel that it is necessary, you may withdraw from the research process at any time without penalty.

Your participation in this project is strictly voluntary.

If you have any questions about the study or the interview process please call me at the phone number I have listed below. Thank-you for your time.

Sincerely,

Grace Murao, Graduate Student,
Faculty of Education, Brock University
(416) 977-6616

Dr. Alice Schutz, Research Supervisor
Faculty of Education, Brock University
(905) 688-5550 ext. 3772
Appendix: C

Consent Form
Consent Form

Research Topic:

How Women Artists Negotiate their Roles within the Institutions where they Teach.

Researcher: Grace Murao, Graduate Student, Faculty of Education, Brock University

Research Supervisor: Dr. Alice Schutz, Faculty of Education, Brock University

I, ________________________________________, grant permission for the use of my interview responses as part of the data for the Master of Education thesis of Grace Murao. I further agree to the use of material in the thesis and in any further publications which may arise from that research.

I understand that the information which will be obtained during the interview will remain strictly confidential. Neither my name nor identification of the course(s) I teach nor the university or college where I am employed will be used in the project. I understand that participation is voluntary. I realize that should I feel that it is necessary, I may withdraw from the research process at any time without penalty.

Signed:

________________________________________

Dated:

________________________________________

Preferred Address for Correspondence: Phone number:(  )

________________________________________

________________________________________
Appendix D:

Preliminary Interview Questions
Preliminary Interview Questions

**Researcher:** Grace Murao (416) 977-6616
**Supervisor:** Dr. Alice Schutz (905) 688-5550 ext. 3772

I am providing these questions in order to give you some idea of the type of interview questions I will be asking, in order to help you decide whether or not you would be interested in becoming a participant.

Please remember that the information which will be obtained during the interview will remain strictly confidential. Neither your name nor identification of the course(s) you teach nor the university or college where you are employed will be used in the project. Should you feel that it is necessary, you may withdraw from the research process at any time without penalty.

*Your participation in this study is voluntary.*

How did you come to teach at your college or university?

What are the positive or negative aspects of working in an academic setting?

What barriers are there in being able to create art within this context?

What value do you think that the department/college where you work places on teaching?

How have you integrated a feminist viewpoint into the classroom?

Describe the achievements you have made both academically and artistically during your career.
together to solve a common goal. The team worked closely, meeting regularly to share ideas and progress. Their dedication and teamwork resulted in a successful outcome.

The project was completed on time, and the team was proud of their accomplishment. They had overcome challenges and setbacks to achieve their goals. The experience strengthened their bonds and skills, preparing them for future projects.
Appendix E:

Interview Questions
Interview Questions
Researcher: Grace Murao (416)977-6616

How did you come to teach at your college or university?  
How did you decide to teach art?  
What did you think were the criteria for hiring visual arts instructors?  
Were you hired due to gender equity hiring policies?

What are the positive or negative aspects of working in an academic setting?  
Can you describe the demands on your time as an instructor?  
How are individuals promoted and rewarded for their contributions to their department/college?

What barriers are there in being able to create art within this context?  
What supports are there for the creative individual in an academic setting?  
What value is placed by the institution on your artistic practice?

What value do you think that the department/college where you work places on teaching?  
What would you consider are the qualities of a good teacher?  
How are you evaluated on your skills as a teacher?  
What are the types of responsibilities you are given for curriculum development?

How have you integrated a feminist viewpoint into the classroom?  
What is the reaction of students when you have introduced a feminist viewpoint into the classroom?  
Who has the responsibility lay for introducing alternative ways of looking at artistic production?

Describe the achievements you have made both academically and artistically during your career.  
Looking back on your career what would you have changed about the way you used your time?