Learning Journeys
to Become Arts Educators
A Practice-Led Biographical Study

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Learning Journeys to Become Arts Educators: A Practice-Led Biographical Study

A thesis for a Ph.D. in Education

Vatnaskil

Hugarfljótið
hefur skolað mér
á þurrt.
Úr kallfæri.
Undir nýjum
himni.
Og ég sái
í nýjan
akur.

Magnús Sigurðsson (b. 1984)

Watershed

A flood of thoughts
has washed me
ashore.
Out of earshot.
Beneath a new
sky.
And now I plant
in an untouched
field.

Translation: Meg Matich

Abstract

This research is about the learning journeys of artists at the Icelandic University of the Arts studying to become arts educators. This entails looking at their background and former experience and how that affects and shapes the educational practices and learning culture within the Department of Arts Education (DAEd). The purpose of this research is to shed light on the challenges artists face when entering a new field, specifically the field of teacher education. In entering a new field and academic studies, the artists, who have been working for several years in their respective field of art, are faced with new working methods and values. The research aims are to contribute to the knowledge of how artists learn through biography and to determine how we can bridge the gaps there might be between the arts and the academic worlds. The purpose is to use such knowledge in teacher education for artists in Iceland and hopefully in other areas of higher education for artists.

The theoretical underpinnings of this study are cultural theories. Bourdieu's theory of practice (Bourdieu, 1977, 1984) is used in the analysis of the structures and values of the fields relevant to this research, using his 'thinking tools' of field habitus and capital. This also sheds light on the evolving identities of arts educators based on their lifewide experience and education. The cultural theory of learning and learning cultures are used to determine the primary practices within the DAEd and the interaction between a learning culture and the participants within it.

The study takes the form of practice-led biographical research. The research method is grounded theory. Data triangulation or the 'triangulation of different methods' allowed for different perspectives on the research subject. Data were collected from three different sources in two different ways. The sources included reflective journals from 22 students within their first semester in the programme and biographical interviews with 12 graduates from the DAEd and three practising artists in the field. The central themes derived from the analysis of the reflective journals were the foundation for the sensitising concepts leading to the interview framework.

The findings show that there are three core categories essential to artists in their education to become arts educators. They are hidden power structures, the practices of the learning site and evolving identities. The findings show that conflicts can occur when artists move between fields.

They often face negative attitudes from the community towards teacher education and being a teacher, especially from those in the art world. They need to cope with this form of devaluation from their field, be active agents and sharpen their willingness to engage in these changes. At the same time, the artists are entering a new learning environment with new learning habits and requirements they need to know. The journey is difficult at the beginning, but learning new theoretical approaches empowers them in the long run. The main conclusions are that the journey to develop a new identity as an arts teacher in addition to being an artist requires time. The lengthening of teacher education in Iceland has a considerable bearing on this. However, time is only one factor in the process as the learning culture of teacher education is the scene that shapes the use of this time. A learning culture that focuses on reflection, conversation and collaboration offers diversity in learning approaches and simultaneously looks to the student's previous experience and education, laying the ground for artists to develop identities and become arts educators.

The value of the research is primarily in highlighting the concerns that artists face when they start a master's degree programme. The study's results can be useful for the development and structure of further studies at the master's and doctoral levels for artists in Iceland. Moreover, the results can be used to examine and analyse the structure of teacher education in Iceland.

Abstract in Icelandic

Að verða listkennari – lærdómsferli listamanna

Þessi rannsókn fjallar um nám og námsferli þeirra listamanna sem bæta við sig kennaranámi. Vettvangur rannsóknarinnar var annarsvegar lífssaga listamannanna, þeirra fyrri reynsla og menntun og hins vegar uppbygging náms við Listkennsludeild Listaháskóla Íslands. Tilgangur rannsóknarinnar er að varpa ljósi á þær áskoranir sem mæta nemendum er koma inn á nýjan vettvang og hefja nám í kennslufræðum á meistarastigi, oft eftir nokkurra ára feril sem starfandi listamenn. Markmið hennar er að þróa áfram meistaranám fyrir listmenn og koma betur á móts við þarfir þeirra í meistaranáminu, byggt á þeirra fyrri reynslu og menntun.

Fræðilegur grunnur byggir á kenningum Bourdieus (Bourdieu, 1977, 1984) um praxís, samspil einstaklings og vettvangs tengt auðmagni og gildismati þeirra hópa sem þeir eru þátttakendur í. Kannað er hvað listamenn sem hefja nám í kennslufræðum á meistarastigi takast á við er þeir fara á milli vettvanga; annars vegar út frá lífssögum þeirra og reynslu og þróun sjálfsmyndar þeirra en einnig þátttöku þeirra í námsmenningu í listkennslunáminu, hvernig þeir hafa áhrif á hana og móta.

Rannsóknaraðferðin sem beitt var er grunduð kenning þar sem lagt var upp með opna spurningu um hvernig listamenn tileinka sér það að verða listkennarar. Nemendahópur á fyrsta ári í listkennsludeild haustið 2012 samþykkti þátttöku og skilaði til rannsakanda dagbókum einu sinni í viku með hugleiðingum sínum um námið og hvað þeir voru að takast á við á sinni fyrstu námsönn. Niðurstöður dagbókanna lögðu grunninn að viðtalsramma, en tekin voru ítarleg lífsöguviðtöl við 15 listamenn, þar af 12 sem höfðu lokið meistaranámi og útskrifast sem listkennarar frá Listkennsludeild. Þrír viðmælendur eru starfandi listamenn og voru þeir valdir til að varpa betra ljósi á vettvang listheimsins.

Með þessum ólíku aðferðum fékkst betri heildarmynd af því ferli sem listamaðurinn fer í gegnum og hvernig hann mótast sem listkennari út frá eigin lífssögu, þátttöku í listheiminum og síðar sem nemandi á nýjum vettvangi sem meistaranemi í kennslufræðum.

Niðurstöður sýna að hjá þátttakendum eiga nokkur átök sér stað sem tengjast því að fara á milli vettvanga. Þeir mæta oft neikvæðu viðhorfi úr

samfélaginu gagnvart kennaramenntun og kennarastarfinu, ekki síst frá eigin listvettvangi. Þeir þurfa að takast á við eigin tilfinningar og taka skýra afstöðu til eigin langana og skerpa á grunnvilja sínum til þess að takast á við þessar breytingar. Á sama tíma takast þeir á við nýtt námsumhverfi með öðrum námsvenjum og kröfum en þeir hafa vanist. Það ferðalag reynist mörgum erfitt í byrjun en eflir þá þegar líður á námið og þeir ná tökum á nýjum og fræðilegri vinnubrögðum.

Meginniðurstöður eru þær að sú vegferð að tileinka sé nýja sjálfsmynd sem listkennari meðfram því að vera listamaður krefst tíma. Lenging kennaranáms hefur því töluvert að segja. Tíminn er þó aðeins einn þáttur í mótuninni þar sem námsmenning kennaranáms er sá vettvangur sem mótar það hvernig tíminn er nýttur. Námsmenning, sem leggur áherslu á ígrundun, samtal og samvinnu samfara fjölbreyttum vinnubrögðum og því að líta til fyrri reynslu og menntunar nemenda í skipulagi, leggur grunninn að því að listmenn tileinki sér nýjan vettvang og nýja sjálfsmynd sem listkennarar.

Gildi rannsóknarinnar felst fyrst og fremst í því að varpa ljósi á þær ögranir sem listamenn standa frammi fyrir er þeir hefja kennaranám á meistarastigi. Niðurstöður hennar má nýta við þróun og uppbyggingu frekara náms á meistara- og doktorsstigi fyrir listamenn á Íslandi. Niðurstöðurnar geta nýst til að skoða og greina uppbyggingu kennaranáms á Íslandi.

Table of Contents

Table of Figures

Table of Tables

Acknowledgements

1 Introduction

The research described in this thesis explores the learning journeys of artists studying at the Department of Arts Education (DAEd) at the Iceland University of the Arts (IUA) and how they become arts educators. This entails looking at their background and former experience, the challenges they face when entering a new field with new values and working methods and how these affect and shape the educational practices and learning culture within the DAEd.

For the last eight years I have held the position of head of the DAEd at the IUA, where artists from various disciplines (music, dance, theatre, architecture, design and visual arts) are offered a two-year teacher education programme at the master's level. My role as department head is multifaceted. As it is a small department, the responsibilities entail the educational as well as financial structure of the unit and serving as programme director of music education. In my work, I have been concerned about some of my students who enter the DAEd, in particular those who have had little academic training. For example, some are dyslexic and have had bad experiences in their former school environments; at the same time, they are brilliant artists whose artistry and embodied knowledge in their discipline is of great importance to the Icelandic educational system. I am also concerned about how the students at DAEd cope with entering a new field, that of teaching, as they have been educated as artists and have worked as such, some for many years, and have developed their identity as artists.

In my former work as an instructor for the teacher education programme at the University of Iceland and the pre-existing teacher education programme at the IUA, I noticed how differently students approached their studies. The students at the University of Iceland were mostly at the BA level. Although they had some background in the arts, it was often relatively little compared to the students at the IUA, who enter the teacher education programme after finishing their BA in their respective arts discipline. The students at the IUA also often have several years of working experience as artists. Individual differences we can take for granted, but what captured my attention after teaching concurrently at both institutions for four years was that the students' previous academic or arts education seemed to affect how they approached their learning. The point of departure in how the students

learn had its roots in the art form – its elements and aesthetics – rather than in theories and didactics. Those with less training in the arts (at the university) approached their learning tasks from a more theoretical and didactical structure, then identified and fit the artistic elements within their plan. This difference was also connected to the age and experience of the students.

These experiences left me wondering if training and education in the arts shape individuals' beliefs and identity to such a degree that it should be given serious attention when planning teacher education for artists. This includes whether it is necessary to plan study programmes in higher education with respect to the students' previous academic and biographical experience and attempt to create a learning culture (see more in Chapter 3.4.1, p. 51) that appreciates the expertise and diversity among students. Given these differences, should students with these diverse backgrounds use the same educational model, or would art-based educators benefit from a new approach to learning? Before explaining my research agenda in further detail, I would like to introduce my own background and professional life and concerns.

1.1   The story behind the research

As a music educator, I have for three decades been involved in education and music. Mostly these have been interwoven and practised with groups but in various settings and at different school levels. My emphasis in music education has always been on creative work, learning by doing, and in an open and positive atmosphere, in learning situations. In my previous research, I was motivated by this emphasis, examining music in schools and the work environment, asking questions about what makes a good music teacher, what shapes the identities of music teachers and what the expectations of young musicians and teachers are for their career.

I graduated as an elementary school music teacher from the Icelandic University of Education in 1985 and worked as a music teacher in a school in Reykjavík until 1990, when I went to Salzburg. There I studied from 1990–92 for a diploma degree in Music and Movement at the Hochschule für Musik und darstellende Kunst, Orff- Institut, Mozarteum and in 2006 earned a Master's in Education degree from the Icelandic University of Education. I founded and for seven years conducted the Reykjavík Cathedral's Children and Juvenile Choir and worked for seven years with drama students as a choir conductor and rhythmic teacher at the IUA. Since 1992 I have been a part-time, and later a full-time, teacher and lecturer at the Icelandic University of

Education teaching pre-service teachers. Since 2005, I have taught in a teachers' training programme for artists at the IUA. In 2009 when the DAEd was founded, I took over as dean of the department.

In my master's research, I explored the views of successful elementary school music teachers towards their work. It focused on evolving role identities and professional identities in relation to general education, music education and occupational wellbeing.

My findings indicated that the principal reason for these teachers' success and wellbeing was linked to a delicate balance they found between concurrently being experts in music on one hand and didactics on the other. Furthermore, they all believed in the importance of their teaching and had developed a clear ideology regarding their profession (Valsdóttir, 2009).

The educational system in Iceland is in many ways under the influence of the transmission view of knowledge (Guðjónsson, 2012). In this perspective, knowledge is established and transmitted between people, mainly with words (talking, reading and writing). Although new ideas and theories on learning have influenced teacher education, it appears to be difficult for people to abandon the transmission view. Sfard (1998) points out that we are all shaped by this perspective through our upbringing and education and that the way we talk about learning is so deeply embedded in our language and thinking that it is hard to change it.

Education at the university level is, in my experience, a world of words with a strong emphasis on the transmission of established knowledge. My concern in building up a teacher education programme for artists, following the National Qualification Framework for Higher Education in Iceland, is that the students enter the programme with their expertise, knowledge and identity built on other modes of transmission and communication, such as visual modes, music (sound), and movement (Act No. 63, 2006; Kress, 2003). This does not mean that we should exclude established knowledge or ignore the propositional ways of knowing but rather that it has to be done in a way that enables students to make connections to their former experiences and their practical and presentational knowledge.

These reflections followed me into my work as dean of the Department of Arts Education at the IUA and made me wonder about the connections between the demands of academic procedures[1]. Including the student's former experiences and their distinctive ways of thinking and learning – in

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[1] I use this term in relation to regulations and learning outcomes for the three cycles in higher education with emphasis on reading, writing, and research.

other words, whether previous education, non-formal and informal learning through life, can provide us with the data needed to gain insight into some common factors in the way artists learn even though they come from different art disciplines. If so, is it possible to capture this information and make use of it in developing a learning programme for artists who want to become arts educators?

Kennedy (1999) received a letter from a former student at the education department of the University of Chicago. In the letter, the former student stated that he would not miss the department as it had not offered him what he needed as a teacher. He claimed that the programme was too academic and cut off from daily school practices and that the faculty had not recognised that teaching is a craft, not science. In her response, Kennedy (1999) compared what she calls expert knowledge, built on research and available to others through writings, to craft knowledge, which is based more on experience and mostly tacit knowledge as it appears mainly in the way people act and respond (Kennedy, 1999; see also Guðjónsson, 2007). She stated that for the best outcome these two types of knowledge should work together. This can build expertise in teaching where expert knowledge is tied to and developed through action and craft knowledge and justified and evaluated through shared standards of the practice (Kennedy, 1999). The challenge at the DAEd is to build a programme for artists that values their artistry and 'craftsmanship' and develops new "craft knowledge" which is connected to and supported by expert knowledge. As with most challenges, this also leads to exciting opportunities.

These were my core thoughts when this journey started. They have been the guiding light throughout this research although they have developed and taken on different shapes and forms, and other questions have risen.

1.2   The purpose of the study and research questions

This study's aim is to gain insight into the learning journeys of students' in arts education in terms of how their previous education and experience influence and shapes the educational practices and learning culture within the DAEd. Additionally, the research asks whether such knowledge, connected to the current learning and situation, can contribute to improving the learning environment and learning culture in teachers' education for artists at the IUA. In Iceland, at least, very little research has been undertaken on artists' learning styles and learning environments though education in these fields has changed dramatically in Iceland over recent decades.

The primary purpose is to contribute to the educational development of the DAEd and to further develop relevant learning environments for artists to become arts educators. However, the research is also driven by considerations regarding arts education in higher education in general as considerable changes within this field in Iceland have taken place in the last two decades that have remained unstudied. The purpose is to contribute to the development of collaborative educational environments for artists in higher education that embrace diversity in communication and representation and that strengthen the identity of students as arts educators.

Research indicates that arts educators find their strengths in prior experiences as art learners and artists (Bladh, 2002; Bouij, 2004; Irwin & Cosson, 2004; Lim, 2006; Smilde, 2009; Daichendt, 2009; Valsdóttir, 2009; Hall, 2010; Anderson et al., 2013; Thornton, 2013; MacDonald & Moss, 2014). Therefore, I regard it to be of importance that when entering teacher education, artists' prior learning – formal, non-formal and informal – and their qualities as artists should be taken into account. This does not mean that academic ways of working should be ignored or made peripheral but that these forms should be interwoven. Accordingly, the challenge is to build a teacher education programme that seeks a balance between the qualities artists bring with them from their previous learning into the programme on one hand, and its academic ways of thinking and working on the other hand. To achieve this aim, my first overall question was How do artists learn to be arts educators? To be able to take note of students' former learning, it is important to find out about the artists' learning experiences throughout life, what motivates them and whether their learning styles can be detected through biographical reflection and, if so, whether and how this can be of use in shaping the learning environment in the DAEd at the IUA. My research questions originate from these concerns.

This is a practice-led study focusing on how artists become arts educators using biographical interviews and students' reflective journals as data. A grounded theory approach is used to organise and analyse the data. To obtain a comprehensive picture, it is necessary to get insight into artists'/ students' formation as individuals but also to scrutinise the challenges they face as students at the IUA and within their respective art disciplines.

1.3   Research questions

The reflections discussed above led to the following research questions:

Main question:

- How do artists become arts educators, entering a new field without losing another?

Subsidiary questions:

- How does the change of field affect the profile of cultural and social capital of the artist entering the department of arts education at the IUA?

- How do different learners with different backgrounds affect and shape the learning culture at the department of arts education?

- What are the dominant (collective) practices within the department of arts education?

1.4   The structure of the research

This thesis consists of six chapters and four appendixes. In Chapter 1, the purpose of this research along with background and ideas behind it have been outlined and research questions introduced. In Chapter 2 an overview of the landscape in which this research is situated is provided. An insight into the structure of arts education and arts teacher education in Iceland is given along with an overview of the respective fields influencing arts teacher education. The chapter also provides a literature review concerning concepts of identity and of being an artist, teacher and researcher. Chapter 3 entails the theoretical perspectives and main concepts of the research. In Chapter 4 the research methodology and methods are explained emphasising the data triangulation. It also includes discussions on reflexivity and ethical issues concerning this research. In Chapter 5 the findings are presented in two sections. The first findings are from the students' reflective journals, and the second and larger part entails findings from the biographical interviews. Finally, in Chapter 6 the findings are discussed in relation to the research questions and recommendations for further researches are identified.

Following the reference list are four appendixes. They include a letter to students regarding their reflective journals (A) and an overview of the students providing them (B). They also include an introduction to each interview (C) and the framework for the (D).

2 The landscape in which the research is situated

This study is located within adult learning in higher education in Iceland. For the sake of clarity for the reader, I found it necessary to give insight into the structure of arts education and arts teacher education in Iceland. I start with an overview of the structure of the Icelandic University of the Arts and then move on to arts teacher education in general and the structure of the DAEd.

The IUA was founded in Reykjavík on 21 September 1998 (Listaháskóli Íslands, 2017). Although formally a political decision, the IUA's foundation was mainly encouraged and prepared by artists themselves. The IUA is, therefore, one of the more significant institutions influencing the arts while simultaneously standing within the field of higher education. Students within the arts colleges in Iceland also put pressure on the Ministry of Education, Science and Culture[2] (MoESC) as they insisted on graduating with a degree from the university level. The IUA has its roots mostly in two art colleges, Myndlista- og handíðaskóli Íslands (MHÍ, visual art) and Leiklistarskóli Íslands (LÍ, drama and theatre), which the IUA took over between 1999 and 2000. Tónlistarskólinn í Reykjavík (the music college) is still in operation and merged, in a very limited way, with the IUA in 2001. These colleges, along with the Tónlistarskóli FÍH (rhythmic music) and the Söngskólinn í Reykjavík (singing school), provide the highest education in the arts in Iceland, but they were, and still are, not allowed to issue a university degree (see Figure 1. Overview of the development of art and teacher education in Iceland from 1998 to 2013.

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[2] According to Law nr. 98/2009, the Ministry of Education in Iceland was changed to The Ministry of Education, Science and Culture.

All operating on upper secondary level according to Icelandic regulations, offering teacher training in each art field except acting and drama.

| Myndlista- og handiðaskóli Íslands (The Icelandic College of Arts and Crafts) | Leiklistarskóli Íslands (The Icelandic College of Acting) | Tónlistarskólinn Í Reykjavík (Reykjavík College of Music-Classical Music) | Tónlistarskóli FÍH (FÍH Music School - Rhythmic Music) | Söngskólinn í Reykjavík (The Reykjavík Academy of Singing and Vocal Arts) | University of Iceland (UÍ) School of Education |

Between 1999– 2001 these schools became part of the IAA. The Reykjavík Music School only partly, and it is still operating on upper secondary level.

These three schools are still operating as upper secondary (colleges) schools on arts. The schools graduate students with a degree in instruments and voice according to the National Curriculum in Music. The Reykjavík Academy of Singing and Vocal Arts has from the beginning had cooperation with ABRMS (Associated Board of Royal Schools of Music) in the UK when graduating students.

BA and MA level: Department of visual arts, department of music, department of design and architecture.

MA level: Department of arts education.

Arts teacher education

After finishing a bachelor degree in art and a two-year master's degree in arts education graduates are licensed to teach their respective art in elementary, upper secondary and arts schools.

The FÍH Music School and The Reykjavík Academy of Singing and Vocal Arts offer teacher training in music. Graduates do not get a teaching license but are qualified to teach in music schools where license is not required.

Graduates from the School of Education, UÍ are general teachers with arts as elective subject, licensed as general teachers in elementary schools. The UÍ also offers two year's teacher training for those who have a bachelor degree in discipline that gives license to teach in upper secondary schools.

Figure 1. Overview of the development of art and teacher education in Iceland from 1998 to 2013[3].

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[3] In figure 1 the departments within the IAA are divided in BA and MA levels, the department of arts education is the only one that is run **solely** MA level. From 2013, there are four programmes running on MA levels within other departments.

The LÍ and MHÍ were state-run colleges, but the three music colleges are privately owned and operated. It can be argued that this fact has, in some ways, influenced the process of merging these institutions with the IUA.

The IUA is a self-governing foundation, providing higher education in visual arts, theatre arts, dance, music, design and architecture. It is funded through school fees and a contract with the MoESC. As the IUA is the only institution that offers art education at the university level in Iceland, it bears a heavy responsibility in resolving many questions and challenges regarding the balance between artistic work, practical work and academic demands (Listaháskóli Íslands, 2017). The requirements and laws on academic procedures and research at the university level[4] differ in many ways from the practice-based work of artists. These questions have been described by a professional theatre artist working as a teaching artist in Northern Ireland, who 'sees a tension in academia between the research and publishing paradigm of the university and the practice-based research of artists who also work in the field' (Anderson et al., 2013, p. 12). In their article, the authors see other learning and teaching methods, such as active learning and experiential learning, as ways to work against the "alphabet soup" of regulation in the educational world (Anderson et al., 2013).

2.1 Teacher education in the arts

Before the IUA was established, study programmes for arts educators were offered in each of the art disciplines, except for drama and dance, at the schools and colleges mentioned above (see Figure 1. Overview of the development of art and teacher education in Iceland from 1998 to 2013.). Since its foundation, the teacher education programmes in all art disciplines have been in the hands of the IUA (MoESC, 2011). The School of Education at the University of Iceland also offers arts education in music, theatre and dance, visual arts, textiles and woodcrafts. These courses of study are mainly for students aiming at becoming general schoolteachers with elective specialisation in subjects such as the arts, Icelandic, mathematics, etc. (Háskóli Íslands, n.d.).

The report 'Arts and Cultural Education in Iceland' (Bamford, 2009) shows the outcome of research conducted for MoESC in 2008 to 2009 on the quality and extent of art and cultural education in the country. One of the findings is that although Icelandic arts education and schools are generally of high quality compared with world standards, there is room for improvement

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[4] Law nr.87/2008 on Education and recruiting of teachers and headmasters for primary-, secondary- and upper secondary schools.

(Bamford, 2009). With regards to teacher education, the report points out that although many are concerned about the decreasing quality of arts educators in Iceland, researchers have witnessed some excellent teaching (Bamford, 2009). Part of the concern might be connected to the change in curriculum in arts teacher education at the School of Education between 1996 and 1999 that led to a reduction in both time within the programme and its scope, both for general teachers and those who take the arts as an elective in their studies (Bamford, 2009; Háskóli Íslands, n.d.). It might also be related to the fact that the IUA only offered teacher education for visual artists in the beginning, and a gap emerged, especially in music. The outcome might be one of the reasons why among the higher grades of elementary schools in Iceland some do not offer art classes at all (MoESC, 2017).

2.1.1 The Department of Arts Education at the IUA

The new legislation on teacher education issued by the Icelandic Parliament requiring a master's degree for every teacher in elementary and high school (mentioned above) has had a significant influence on the development of the arts teacher programme at the IUA. The newest department, the DAEd, was established in 2009 and organised according to this legislation. Prior to that date, the IUA offered a one-year diploma for artists, first mainly in visual arts but rapidly developing courses of study for musicians and actors.

2.1.1.1 *Ideology and aim of the programme*

The students within the DAEd are from all fields of the arts, sharing the department's objective of learning about and developing new methods in arts education with the broadest possible social and ideological reference. The majority of students have been working as artists for years and/or as arts educators in various settings in addition to other forms of experience. According to key statistics from the IUA, in 2014–15, the average age of students in arts education was 38 years (see Figure 2 below) (Listaháskóli Íslands, 2014).
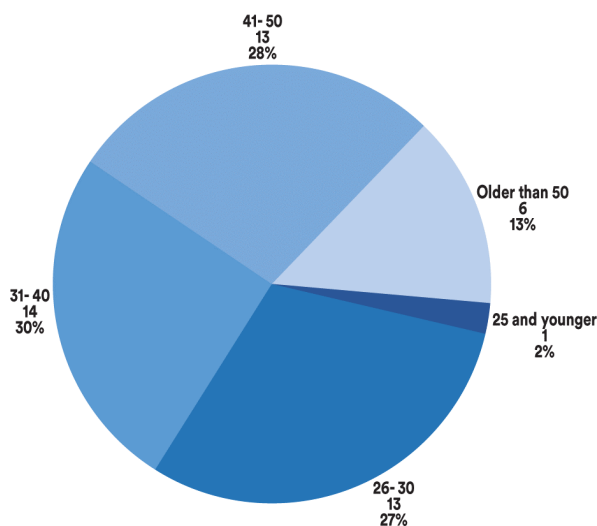
Figure 2. Age distribution of students within the DAEd in January 2015.

One of the main aims of the programme is to meet individual needs and connect the learning to the student's prior experience (Listaháskóli Íslands, 2015). Consequently, the department considers it an important goal to provide students with a learning environment that helps them to become more aware of, and make sense of, their practical and artistic knowledge and to facilitate its combination with this new knowledge. Students are encouraged to be critical and conscious of their expectations and values by reflecting on their former experience and connecting this with entering a new field, which is one of the bases for the development of their own personal, practical knowledge as arts educators (Mezirow, 1997, 2009; Clandinin, 2013).

In their studies, students are equipped with a range of tools to communicate their art in an educational setting. Students should also be able to strengthen their academic skills, providing them with a new platform from which to communicate their knowledge and lead artistic projects both inside and outside the education system.

2.1.1.2 Study arrangement

Since 2009, the department has offered two programmes at the master's level.

1. The Master of Arts education programme is a 120-credit teacher education study for artists. The admission requirement is a BA degree or equivalent in the arts (i.e. visual arts, design, architecture, theatre, dance or music). The programme can be concluded either

with an MArtEd or an MA (research-based) degree. Since 2016 a 180-credit teacher education programme concluding with an MArtEd has been offered for artists who have not finished a BA degree in their art discipline but have completed at least 120 credits in arts at the university level.

2. The Diploma in Arts education programme is a 60-credit course of study conferring a teaching certification. The Diploma programme is only offered to students who have completed a master's degree in their artistic field (Listaháskóli Íslands, 2014). Since autumn 2018 a 30-credit diploma is offered for those who hold a master degree as arts educators, to get a license as a Preschool Teacher.

The master's programme in arts education is a practice-based academic programme where artists study to become arts educators. They get an opportunity to communicate their art, engage in academic work and teach art in various settings. The emphasis is placed on students acquiring knowledge and an understanding of the teaching profession both academically and in practice. Students learn to plan group and individual teaching components on the basis of the curricula of primary and secondary schools in Iceland and to select study materials, teaching methods and appropriate methods of assessment. The emphasis on primary and secondary school education has its roots in the fact that teachers' licenses are obligatory at those school levels but not in music schools or other art schools. Teaching and communication are, however, also examined in a broader context, and students are encouraged to develop and introduce their vision and ideas on art in a social context and try them out. Amongst such connections between academia and society are the following:

- Participation in the Reykjavík Children's Culture Festival and Winter Festival, working with school children (classes) in cooperation with their teachers and Reykjavík (annually since 2011).
- Working with school children in the Botanic Garden (í. Grasagarðurinn) on an outdoor art project.
- Projects run in cooperation with the Reykajvík Children's Culture Festival and elementary schools and dance schools, such as Dancing Boys (etc.)

- Workshops run by arts education students at the Iceland theatre festival for young audiences in cooperation with ASSITEJ[5] (held annually since 2012).
- Courses initiated and run by students, under supervision from teachers at the IUA, for disabled people (mentally/intellectually) (children and adults).
- Final projects performed in various settings in society within and outside of Reykjavík, such as in schools, with the elderly or in cooperation with the Reykjavík Energy Company.

The programme aims to train leading arts educators, to connect artists from various artistic disciplines, who work together, and in parallel, on teaching approaches related to the arts. As each student focuses on their particular expertise, a continuous dialogue is generated between different art forms, opening up possibilities for collaboration and innovation in arts teaching.

In addition to formal studies, the department offers some courses to teachers and artists as a lifelong learning opportunity through the Open Art University. These courses are part of the structured programme and can be finished with or without credits. They have been offered since autumn 2011 and have developed rapidly ever since. Over 300 practising artists and teachers have taken courses through the Open University, mostly with credits, and some see it as an opportunity to enter the master's programme while still fully employed, keeping open the possibility of finishing the degree if they are satisfied with the course of study. The benefits of this arrangement are multiple. It makes it possible for such a small department to offer diversity in courses, it provides practising teachers and artists opportunities to take classes along with their work and it expands the experience of both formal students and those practising teachers and artists that take individual courses within the department. The Open University is the fastest growing part of the department.

2.2   Respective fields

Arts educators belong to at least two fields, specifically, the field of arts and the field of teaching. As teacher education in Iceland is situated within the framework of higher education, a third field, the field of higher education is also relevant for them. In the first part of this chapter, insight will be given on these three fields connected to arts teachers' training in Iceland. In the

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[5] Association Internationale du Theatre pour l'Enfance et la Jeunesse.

second part of this chapter, a short overview of the research into the roles of arts education within higher education will follow.

When the Ministry of Education in Iceland was changed to The Ministry of Education, Science and Culture (MoESC) (see Chapter 2 p. 7), it took over responsibility for education, science, culture, media, sports and youth throughout the country. The artistic and cultural field in Iceland is, therefore, under the same legal and political body that is responsible for the implementation of legislation on all school levels and involves accreditation for higher education, cultural institutions, administration of the arts and cultural heritage (MoESC, 2014).

2.2.1 The field of arts in Iceland

The field of arts is a complex compound of various art forms, institutions, individuals and social groupings, small and large. Between all these groups and organisations exist structural relationships that define and determine artistic practices in various forms and shapes. Within the field of arts, there are several subfields, including the disciplines of music, dance, visual arts, design, architecture, literature and theatre. Within each of these fields, there are also several subfields. For example, music is often divided into classical music, pop and jazz, rock and music teaching. It can be argued that the field is complex and complicated but that the disciplines retain common elements. The MoESC groups the arts and cultural subjects in Iceland into the following categories: literature, theatre, visual arts, design, architecture, music, films, museums and national cultural heritage (MoESC, 2012). The MoESC supports the arts and cultural affairs by supporting various art institutions, such as the National Theatre, the National Gallery, The Iceland Dance Company, The Icelandic Opera, Harpa Concert Hall and the Icelandic Symphony Orchestra (the latter two in cooperation with the city of Reykjavík). The MoESC also provides salaries to professional artists and supports the promotion of Icelandic art and artists abroad. In 2010, the total budget of the MoESC was ISK 60.4[6] billion of a total national treasury expenditure of ISK 560.7[7] billion. About 16.8% of total allocations to the MoESC, some ISK 10.1[8] billion, was earmarked for cultural affairs (MoESC, 2010).

The MoESC allocates money to six different artist salary funds: The Designers Fund, the Visual Artists Fund, the Writers Fund, the Performing

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[6] Approx. 390 million Euros

[7] Approx. 3,650 million Euros

[8] Approx. 65 million Euros

Artists Fund, the Musicians Fund and the Composers Fund. In addition, there are three other funds: The Community Centres Cultural Fund, which provides grants for travel and transport costs; the Children's Cultural Fund and the Non-Fiction Writers Salary Fund, which supports writers of popular academic works, reference books, dictionaries and extensive informative works of various types in Icelandic (MoESC, 2010). Figure 3 gives an overview of the total monthly salaries allocated to artists in different art disciplines. In addition to the funds, the MoESC runs several smaller funds and grants allocated to both professional and amateur groups within various artistic disciplines.
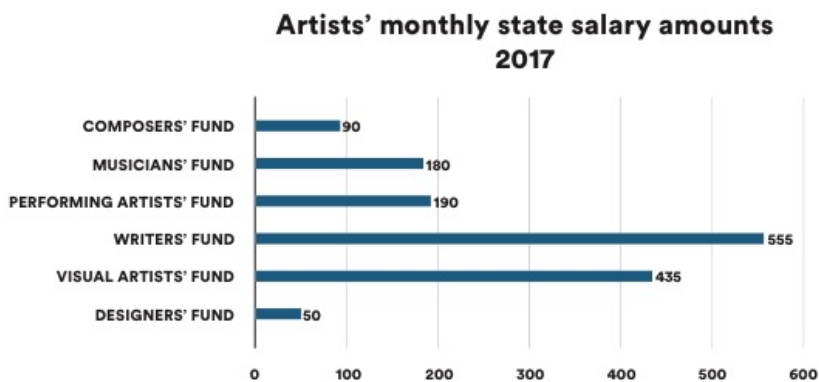
Figure 3. Number of state salaries for artists.

From the monthly salaries listed in Figure 3, the conclusion can be drawn that tradition influences the amount of money given to each discipline as literature is the oldest and design the youngest. The scale of the Writers Fund has its roots in Icelandic history. With the first settlers in Iceland during the years 8–900 A.D., the Nordic culture became predominant. In Iceland, Nordic poetry was written down, as were the sagas, some of the greatest medieval European literature. This literature has been the pride of Icelanders and the core of Icelandic culture, keeping the sagas and the language alive in this small country. One manifestation of this is that it took visual arts far longer to be established than theatre in Iceland as the dramatic societies took pride in performing in Icelandic (Guðmundsson, 2003).

Most of the more prominent cultural institutions in Iceland were founded in the mid-20th century (Guðmundsson, 2003). Although the National Gallery of Iceland was founded in Copenhagen in 1884, it remained a department of

the National Museum of Iceland until 1928, when it was put under the parliamentary education council (Listasafn Íslands, 2017). From 1950, when the museum finally moved to its current building, to 1987 it shared housing at the National Museum of Iceland (Listasafn Íslands, 2017). The National Theatre opened in 1950, which is the same year the Icelandic Symphony Orchestra was established (Guðmundsson, 2003). As design and architecture are both newer and more applied disciplines than visual arts or composing, this might be the reason they are less funded by government money. When working as a graphic designer or an architect, one is often creating something for others. This can also apply to actors and specific fields within music and dancing as these artists are more linked to cultural/creative industries, such as publishing, music, film and television.

Administrative committees are now appointed for each of the funds. Usually, they are made up of at least one member from the MoESC, with other members appointed from the appropriate field (MoESC, 2010). In the 70s and 80s, most public cultural money was allocated to institutions or productions but hardly ever to artists themselves, and to high degree selected by politicians (Guðmundsson, 2003). The exceptions have been for a few honorary salaries and small amounts for individuals as additions to their salaries from other jobs outside their artistic work (Guðmundsson, 2008). Around 1970s writers would finally unite in one union and at the same time the parliament decided that this writes' organisation should take over selecting the writers to receive funding. In 1991, a new act on artists' grants was implemented that changed the situation for many artists (Act No. 35, 1991). Until then, composers and visual artists had had little or no means of funding their work other than to take on jobs and work on their art in their leisure time. In his writings on the cultural policy of Iceland, Guðmundsson (2003) points out the importance of the arm's length principle extended to other arts and more resources given to the arts. Before this was implemented, the allocation of public cultural money was, as said earlier, entirely in the hands of politicians. On the act from 1991 on artist grants, he writes:

> The Act was modelled on the act behind the Writers' Stipend Fund. The process of distribution is characterised by the 'arm's length' principle, so that the artists in each field appoint the members on the board of distribution, frequently changing the composition. (Guðmundsson, 2003, p. 127)

In a small country where almost everybody knows each other within a particular field, it can cause distrust to include an artist or artists from the field in the administrative committees although it is more often seen as an advantage.

2.2.1.1 Arts and culture – a change in discourse

Over the last decade and a half, a significant change has occurred in the discourse on and within the arts and the creative industry in Iceland. In 2004, Dr. Ágúst Einarsson published the book *Hagræn áhrif tónlistar* (The Economic Influence of Music). For the first time in Iceland, it was pointed out that the art and music industries had high economic value for society. In 2010, a study was conducted on the economic influence of all arts and creative industries in Iceland. It was introduced in a public meeting on 1 December 2010 and published in 2011 (Sigurðardóttir & Young, 2011). Subsequently, at least two reports on the arts and cultural affairs were issued by the MoESC, and, in 2013, a state cultural policy was published for the first time in Iceland (MoESC, 2010, 2012, 2013). The new cultural policy aims to ensure culture for all, animate cultural institutions, foster cooperation in a broad sense, strengthen international relations, ensure a proper working environment for cultural affairs and support digital culture (MoESC, 2013).

The Federation of Icelandic Artists (FIA) (Bandalag íslenskra listamanna), founded in Reykjavík on 6 September 1928, is one of the institutions that stand for, and with, all artists in Iceland. Its primary purpose is to serve as an interest group and a force that can influence cultural politics and policy-making in Iceland (FIA, n.d.-a). As noted on their website:

> The primary task of the federation is to encourage the authorities to increase their role in the cultural and artistic development of society and emphasize the essential contribution of authors and performers to promoting [sic] cultural identity and cultural development of the society. (FIA, n.d.-a)

In 2017, BÍL included 15 member organisations from various art disciplines: architects, composers, dancers, musicians, visual artists, writers, filmmakers and directors, songwriters, scriptwriters, directors of plays, screenwriters and stage and costume designers (FIA, n.d.-b). It is a consultative umbrella organisation that works on shared interests and serves as a contact forum between artists and the government.

When looking at the formal elements of the field of arts, it becomes clear that the arts scene in Iceland is very small. Artists know each other within each discipline and very often between them.

2.2.2 The field of higher education in Iceland

During the last decade and a half, considerable changes have taken place in higher education in Iceland in general and thereby in the education of artists and arts educators. These changes are rooted in legislation on higher education (Act No. 63, 2006) and are connected to the implementation of the Bologna agreement (MoESC, 2008). The new act had considerable influence on the development of studies and fields within universities and colleges. It has moulded the development at the IUA, which was relatively new when these laws were implemented.

As of 2014, seven institutions were operating at the higher educational level in Iceland, with a total number of 19.933 students (Statistics Iceland, e.d.). Four are public and three private. The oldest and the largest public university, with over 13.000 students, is the University of Iceland, which was established in 1911 (Statistics Iceland, e.d.). The six smaller institutions were all established in the last three decades, the University of Akureyri in 1987 and the others between 1993 and 2007. This goes hand in hand with the development of all education in Iceland and Europe that is connected to the Bologna agreement as former college education in different fields has moved to the university level. All universities receive public funding, and the MoESC makes individual performance agreements with all universities under its administration with annexes on the details of each institution's operation (Prime Minister's Office, 2012). These annexes are revisited on a yearly basis (Prime Minister's Office, 2012).

The National Qualification Framework for Higher Education (MoESC, 2006) in Iceland sets the structure, qualifications and learning outcomes leading to a degree at the tertiary level. The Higher Education Act No. 63 (2006) defines the role of higher education institutions offering study programmes at that level.

2.2.2.1 Admission and funding

For all higher education institutions in Iceland, the requirement for admission to undergraduate programmes is a completed matriculation examination or another equivalent degree. Students who have not passed the matriculation examination can apply to be evaluated according to their experience,

maturity and knowledge or other factors dependent on the respective school or department.

At public institutions, students only pay a registration fee of ISK 75.000[9]. At private institutions, the tuition paid varies among schools. At the IUA, the amount is approximately ISK 265.000[10] per semester for undergraduate programmes as well as for Arts Education and New Audiences and Innovative Practices (NAIP) at the master's level. In other master's programmes, tuition is ISK 420.000[11] (Listaháskóli Íslands, 2017). Tuition fees at the other two private institutions vary from ISK 195.000[12] in some undergraduate programmes to ISK 1.050.000[13] for a semester of MBA or MPM studies at Reykjavík University (Háskólinn í Reykjavík, e.d.; Háskólinn á Bifröst, e.d.).

The state-run Student Loan Fund has operated since it was established with an act on the fund on 20 March 1961 (Olgeirsson, 2001). The primary goal of the fund is to provide all students with the opportunity to study regardless of their economic situation. It is financed with repayments of loans, contributions from the state exchequer and loans (Lánasjóður íslenskra námsmanna, 2014).

2.2.2.2 Universities – habitus and hierarchy

The role of universities is regarded not only as educational institutions that transmit knowledge but also as institutions that produce knowledge (Webb, Schirato, & Danaher, 2002). They operate research centres where teaching and learning are connected to research based on the contribution of the academic staff. The IUA has a unique position within higher education in Iceland. It is a young institution with its roots in art colleges (see

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[9] Approx. 485 Euros

[10] Approx. 2,130 Euros

[11] Approx. 3,380 Euros

[12] Approx. 1,570 Euros

[13] Approx. 8,450 Euros

Figure 1. Overview of the development of art and teacher education in Iceland from 1998 to 2013. , p. 8). As one of the smallest universities in Iceland, it can be argued that, at some level, it still has a college position within the field, especially concerning research money (Statistics Iceland, e.d). Looking at domestic and foreign research grants, the IUA was shown to receive the smallest amount as compared to other universities in Iceland, or only 1% of the total income of the institution. Other universities receive a 3% to 12% grant funding (MoESC, 2015). This discrepancy might be considered to be one of the manifestations of the fact that arts education, and therefore the IUA, is still struggling to be accepted as a university. It might also be connected to the different working methods and practices mentioned above, how the results of the work are measured and what counts as research (Anderson et al., 2013). This difference between universities is not an Icelandic problem as it is widely accepted that the arts, social sciences and the humanities do not have the same status as the natural sciences within higher education (Webb et al., 2002; Alheit, 2009b).

In his article 'The Symbolic Power of Knowledge', Alheit (2009b) focuses on the attitudes of German universities towards people who, after a career in a different area, go back to study within universities. Although he states that there is no such thing as a university habitus as every discipline develops its own habitus within higher education, there is a form of hierarchy between subjects within academia. This hierarchy is relevant to this research as most of the students entering the programmes at the Department of Arts Education have pursued a career as artists and continue to do so even though they are entering a new discipline within higher education (Listaháskóli Íslands, 2015).

Categories	'hard'	'soft'
'pure'	Exclusive habitus; e.g. physics, chemistry, biology, mathematics	Ambivalent habitus; e.g. history, philosophy, literature
'applied'	Pragmatic habitus; e.g. mechanical engineering, electrical engineering	Inclusive habitus; e.g. social sciences, education, social work etc.

Figure 4. Four-field scheme of the faculty cultures (according to Becher, 1987; Alheit, 2009b, p. 2).

Based on Becher's (1987) scheme, Alheit (2009b) draws out four different types of habitus connected to the attitudes towards non-traditional students

(see Figure 4 above). This scheme might be considered as somewhat stereotyped, but it can help us analyse and think. The types include the exclusive habitus connected to the hard and pure category, which is regarded the highest within the hierarchy and only for 'excellent' students. The ambivalent habitus is linked to soft and pure. Then there is the pragmatic habitus that stems from hard and applied fields where technical skills and experience are a positive thing. Last is the inclusive habitus that connects the soft and applied fields.

The question here is, where do the arts and arts education fit into this scheme? Most people would probably put both in the category of soft and applied, at least for arts education. This place within the hierarchy of teaching is in accord with findings from a cross-national analysis on women's work and teacher education (Dillabough & Acker, 2002). Their findings state that teaching and teacher education are seen as low status professions. They agree with Gardner (1995), who suggests that teaching "particularly in relation to the elementary/primary sector – is rooted in conceptions of teaching and, therefore, teacher education, as something anyone can do; that is, as founded upon the exercise of general or non-specific skills" (Dillabough & Acker 2002, p.234). As art is seen by many as partly craft and therefore more technical, it might fall under the category of hard and applied. When students apply for study within departments of the IUA other than the department of arts education, there is an emphasis on skills and knowledge in the respective art discipline applied (Listaháskóli Íslands, 2016). When applying for arts education, the students are required to have a BA in arts or the equivalent, and it is favourable to have some experience in the field of education. This is regarded as almost equally important to how talented of an artist the applicant is.

2.2.3 The dualistic dilemma

In September 2012, the MoESC issued a report on the creative industry in Iceland. One of the report's conclusions regarding education was that there is a need to develop and support post-graduate study programmes in the arts (MoESC, 2012). It states:

> The workgroup believes that the next step in strengthening higher education in creative industries is to build up more programmes at the master's level at the Icelandic University of the Arts. It is the group's opinion that, through such study programmes, the fundamentals of knowledge and experience needed to enhance further innovation and development in

artistic work and design can be evolved. (MoESC, 2012, p. 50; translation Valsdóttir)

Although there was a consensus on this statement among the report's writers and many within in the field of arts, other voices were also heard. One of them was very clear in a seminar on creative industries held by BÍL on 9 February 2013, where the visual artist and writer Þorvaldur Þorsteinsson used this statement from the report above as a point of departure in his speech. He was, to say the least, sceptical of this statement. In his view, the ways and methods of academia are not the means by which to enhance creative arts. It would be similar, he opined, to making grammar the core of literature instead of the story and the adventure (Þorsteinsson, 2013). He argues that it is an illusion to think that the methods and tools of higher education can be the prerequisite for an artist's creativity and creative production. In his opinion, the school system, from bottom up, systematically trains students to silence their inner voice of creativity by praising methods that emphasise the memorisation of what others say and write and the ability to quote them correctly. He sees academic procedures as the opposite of artistic work – not better or worse, but different. Art for art's sake is not made with profit or function in mind but as a kind of aesthetic statement from the artist, he argues. Therefore, education in the arts should always come from hands-on work, from doing instead of reading and writing about what others think or do. It should start with the artist's feelings, experiences and creativity (Þorsteinsson, 2013).

This is an ongoing debate within the fields of arts and higher education as they are fields under transition.

2.3   Teacher education in Iceland

Following the new law on higher education in Iceland, another new law took effect in 2008 on teacher education degrees (Act No. 87, 2008). Before these changes took place, a BA degree in teaching was required to obtain a license to teach in elementary schools. Secondary school teachers had to have a BA degree in a discipline and a one-year diploma in teacher education to get a license to teach. Since 1 July 2011, every teacher in a preschool, elementary or secondary school has to complete an MA or MEd degree to become licensed. This means that general teacher education is five years, concluding with an MEd or a comparable degree (Act No. 87, 2008).

According to the Comparative Study of Nordic Teacher-Training Programmes, published in 2009, all Nordic countries, except Finland, are

facing recruitment problems, and interest in teacher education seems to have decreased (Nordic Council of Ministers, 2009). Statistics from a report by the Icelandic National Audit Office (2017) on teacher education in Iceland show that novice students in teacher education reduced from 2009 to 2016 from 440 to 175. From these figures, it looks like the interest is still decreasing, at least in Iceland. Although it is difficult to make assertions about the reasons for this reduction, there is a correlation to the lengthening of the period of study from three to five years. One of the things mentioned in the report from the Icelandic National Audit Office (2017) is that salaries have not increased following the lengthening of the period of study. Some have connected the decreased interest in teacher education to a lack of respect for the profession (Jóhannesson, 1999; Dillabough & Acker, 2002; Karlsson, 2007; Samband íslenskra sveitafélaga, 2012: Ólafsdóttir & Aðalbjarnardóttir, 2013). Although Iceland is in the top spot for the ninth year in a row when it comes to closing the gender gap (World Economic Forum, 2017), research on the gender pay gap shows that there is still much work to be done when it comes to gender equality (Velferðaráðuneytið, 2015). Statistics on teachers' gender in Icelandic primary schools from 2009 show that out of a total of 4,978 teacher, 3,969 are women and 1,011 are men (MoEC, 2013).

Another issue might be the increased workload of Icelandic teachers connected to law and the implementation of inclusive education[14] that has not been followed up by equitable or efficient resource allocation (European Agency for Special Needs and Inclusive Education, 2017). According to Gyða Jóhannsdóttir (2008), one of the aims of moving teacher education from the college level to the university level at the time (in Iceland in 1971) was to increase respect for the study and the profession. These arguments were used in all the Nordic countries. It was still an argument when changes were made in 2008. One might draw from this that these arguments needed to be followed up with a focused strategy and allocations in connection with new regulations and changes within the education system. One of the Icelandic Teachers' Union's main aims is to call for higher salaries to get educated teachers into the schools again (Arnardóttir, 2017).

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[14] "Inclusive education – Education for All – is formally the guiding policy for the national education system in Iceland from early years to upper secondary education. This means addressing and responding to the learning needs of all pupils without treating or defining pupils in need of special support any different from other pupils" (UNESCO, International Bureau of Education, 2008, p.5).

2.4 Summary of respective fields

In the sections above, an overview has been given of the three fields involved in arts teacher education in Iceland. The practices and forces of these fields influence these artists, and they bring that with them as they enter teacher education. As a result, they have their roots in the field of arts when they enter the field of higher education and within it the field of teacher education, where they meet new practices and possibly different values.

Fields of arts

Small field
Financial constrains
Hierarchy/traditions
New discourse

Field of higher education

Small field
Financial constrains
Hierarchy
Expanding
New regulations/European qualifications

Arts teacher's education

Vocational
New laws; longer and more academic studies. Problems with recruting novice students.
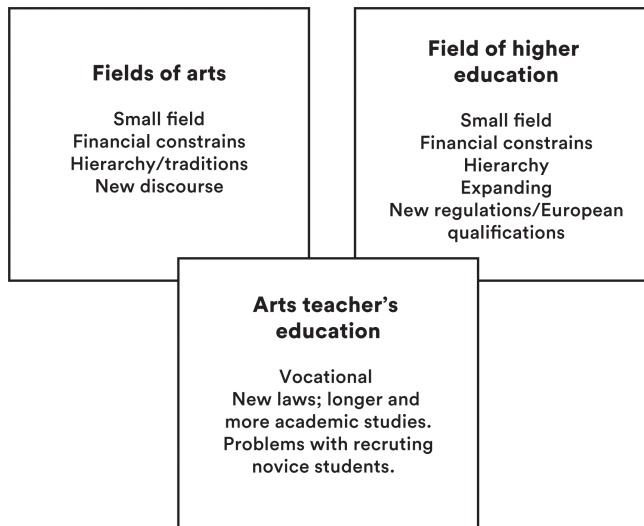
Figure 5. Fields and key factors involved in arts teacher education in Iceland.

The key factors within these fields are drawn together in the figure above and can be summarised in the following three points:

- They are small and under the same legal and political body, the MoCSE (2014).
- They are all under financial constraints that might encourage competition between groups and disciplines within each field, including competition based on hierarchy.
- New laws on teacher education and quality frameworks for higher education have changed the educational landscape for teachers, including artists and arts educators, as their education has moved from the college level to higher education.

2.5   Being artist – teacher – researcher

In his article Four Ages of Professionalism and Professional Learning, Andy Hargreaves (2000) conceptualises the development of teacher professionalism as passing through four historical phases in many countries. The vast changes in society over the last century have had a significant influence on the status of the teaching profession and how it is defined. Hargreaves (2000) points out that in the early days of formal education, teachers worked with their knowledge of the subject along with some books and discipline as their only educational tools. The approach to teaching has gone through significant changes in our time. Teachers are not only expected to know their subject well but also to use continually changing technologies and teaching methods while supposedly strengthening their students' independence. This is often far from what the teacher herself lived and learned in her education or what she expected from the job. At the same time, neither the status of the teaching profession nor the salaries have increased (Hargreaves, 2000).

Britzman (1991) points out that we live with various myths about teachers and teaching in every society. Some of those myths and standardised ideas can be quite binding for teacher trainees in general, and it is important to acknowledge this in teacher education to help students to become negotiators when it comes to teaching vision and to their identity structures as teachers. He argues that "[l]earning to teach is not a mere matter of applying decontextualised skills or of mirroring predetermined images; it is a time when one's past, present, and future are set in dynamic tension. Learning to teach - like teaching itself - is always the process of becoming: a time of formation and transformation, of scrutiny into what one is doing, and whom one can become" (Britzman, 1991, p. 8).

The relative influence of state and local authorities on teacher education is currently a common theme for researchers in teacher education (Rosiek, 2017; Robinson, 2017). It is a tendency that holds hands with what Hargreaves (2000) pointed out almost two decades previously, an overemphasis on teaching efficiency and effectiveness. The move towards more control over teaching and teacher education goes against what professionals in the field speak for, that is, more freedom for practitioners' autonomy to structure and perform teaching according to the needs, priorities and unique learning situation in each case (Rosiek, 2017; Robinson, 2017). The outcome of this increased control is in line with what Rosiek and Gleason (2017) say, that '[T]he epistemic foundations of teaching competency can contribute to unintended consequences, including an over-

emphasis on the measurable outcomes of teaching' (p. 26). They propose new and more ontological and ethical outcomes of teacher education (Rosiek & Gleason, 2017). This attention towards efficiency and control has also underscored the need for 'teachers' sense of identity – the emotional context of their work' (Day, 2008, p. 249).

During the last two decades, more emphasis has been placed on the social and emotional aspects of learning (Bridgeland, Bruce, & Hariharan, 2013). These aspects are considered critical for all students and their education and future work. These elements are emphasised in the new curriculum for primary school in Iceland (MoESC, 2011). These ideas have an influence on teacher education along with an emphasis on teacher emotions in their work (Zembylas, 2003, 2007). Payne and Zeichner (2017) have pointed out the following:

> The kind of professional learning needed in teacher education is not so much characterised by conceptual development, but rather by what Marton and Booth (1997) called the development of awareness of what is going on during one's teaching. That includes awareness of one's feelings, values, needs, images, and, most of all, of their relations with one's behavioral tendencies'. (p. 541)

Payne and Zeichner (2017) suggest a paradigm shift in how teacher education is organised and by whom. They state that:

> Teacher education needs to attend to relationships among the varied sources of expertise foundational to any restructuring. Otherwise, programmes will merely replicate hierarchies that already exist; universities and entrepreneurial programmes will maintain knowledge dominance without transformation, while schools and communities will remain spaces of practice with little say in the education of teachers who work with their children. (Payne & Zeichner, 2017, p. 1113)

As the reality of learning to teach is complex, various ways and working methods are needed. Teacher education programmes that draw on the structure of communities can recognise the lack of diversity among teachers as many come through the same or similar educational programmes, which can easily lead to a lack of equality within schools, especially in multicultural

communities. Universities, schools and districts must work together to shape good learning communities.

2.5.1 Review of the literature on being an arts educator

Several research projects have examined the relationship between artist practice and teaching practice (Irwin, 2004; Lim, 2006; Daichendt, 2009, 2016; Hall, 2010; Thornton, 2013; MacDonald & Moss, 2014). Many of them are focused on artists from visual/design and teaching and conducted through artistic research (Irwin, 2004; Lim, 2006; MacDonald & Moss, 2014). These researchers conclude that there is a strong and complex link to these practices. The focus of these projects is often on the dual identity that the arts educators struggle to come to terms with and combine these identities and practices. The role of reflection is emphasised in most of them. It is a conscious and systematic reflection in action, in regard to both being a teacher and an artist, which draws out every individual's strengths and weaknesses in her role as artist and teacher (Lim, 2006; Hall, 2010; MacDonald & Moss, 2014). Some research states that both the art making and the teaching comes from one's innerness, that is, it is a personal practice (Lim, 2006). Lim (2006) worked as a visual artist for many years and later took her PhD in art education. She was faced with an identity crisis during her studies, asking herself questions about whether she was an artist, a teacher or a researcher. Or could she could be all three? She conducted a study on the various self-identities of arts educators and how they are perceived. She concludes that although dual professional identities as an artist-teacher may not be easy to pursue, they go together in arts teaching and can enrich the artist-teacher practice as a teacher. Lim argues that the importance of self-identity, one's values and personal knowledge should be emphasised as crucial for the teacher to know herself. She concludes with the statement that 'In a sense, recognising art teachers' professional identities as well as their self-identities is essential for making better art teachers who promote understanding and help the students develop through art education' (Lim, 2006, p. 12).

Lim's (2006) conclusions are in line with MacDonald and Moss (2014). MacDonald built auto-ethnographic research into her work as a teaching artist. From the last semester in teacher education through her first two years of teaching, she kept reflective journals (writings, audio and drawings), providing insight into her professional development as a teacher and artist. Throughout these years, she went through four stages: tension, conflict, counteraction and negotiation. One of her conclusions is that 'Despite the

similarities and synergy apparent between artistic practice and teaching practice a delicate balance within and across arts practice and teaching pedagogy is required, particularly during the first few years of professional teaching practice, as the pre-service secondary art teacher negotiates the complex transition to artist-teacher' (MacDonald & Moss, 2014, p. 108). She then proposes support for new arts educators through guidance and reflection and argues that artists must first learn to negotiate the different and various discourses connected to becoming teachers before they can dive into negotiating the balance of being both artists and teachers. This might start in teacher education for artists, or as Lim (2006) states: 'Excellent art education programmes in higher education value both the role of artists and teachers within the art teachers' lives' (Lim, 2006, p. 11).

Daichendt (2016) expresses his concern about the development in arts teacher education in higher education institutions of taking teacher education over from the arts institutions. From his point of view, it is necessary for artist-teachers to be educated as artists at the undergraduate level and develop their understanding of their art form and artistic thinking before they enter teacher education. It is through being an artist, which he states, 'is fundamental to who you are as a person' (p. 77), that they become art-teachers (Daichendt, 2016). This fundamentality also connects to the statement that there is no correct or incorrect way to be an artist-teacher, everyone bases his way of teaching on who he is as an artist.

Carter (2014) strikes a similar note when she states that what she learned in acting school not only taught her technique and the ability to act but also fundamental ways of being an individual in the world. Carter (2014), an educated actor and teacher, researched 'the transition from pursuing a career in the professional theatre, to one as an educator' (Carter, 2014, p. 1). In an attempt to bridge the arts and more scholarly work she uses A/r/tography to move between spaces with quotes from research participants on the subject. A/r/tography, used in arts education, is arts-based research enacted by living inquiry (Irwin, 2004). The focus is on a threefold practice: of being an artist, a teacher and a researcher. It offers the artist/teacher/researcher a way to put forward and write about their embodied experiences from different roles and positions (Irwin, 2004; Carter, 2014). 'A/r/tography is a coming together of art and graphy, or image and word' (Springgay, Irwin, & Kind, 2005, p. 900). It is a practice that might be compared to action research as a living practice that lingers between spaces: a(artist) and r(researcher) and t(teacher) and the living process to become one.

In his writings on this threefold practice, Thornton (2013) is not concerned, like Daichendt (2016), with the arts having entered the higher education system. Thornton (2013) does not see it as a negative thing, just as a fact, for better or for worse. In his writings, he draws on both Heidegger (Being and Time, 1995) and Sartre on the idea of 'being as "always becoming" at a personal level as well as at a collective level could be helpful to the individual' (Thornton, 2013, p. 5). For the individual to be able to reinterpret his being, Thornton expresses the importance of reflective practice, referring to Schön's (1987; see more in 3.3) vision of the reflective practitioner. Through the development within teacher and artist education in higher education, and through that connected more with research, practitioners have to be open to new ways of working and have tools to help them shape and reconstruct their identities (Thornton, 2013).

In Wenger's (1998) social theory of learning, identity is the pivot between the social and the individual. He states that the 'building of identity consists of negotiating meanings of our experience of membership in social communities' (Wenger, 1998, p. 145). But he also stresses that there is a profound connection between identity and practice. Beauchamp and Thomas (2009) have also pointed out that this process is complicated as it involves the role of emotion and reflection as well as the power of stories and discourse in shaping identity. When developing an identity as teacher, it is also essential if and how teacher education programmes create opportunities for teachers' students to explore and form their identities as teachers (Beauchamp & Thomas, 2009).

In their research, Beijaard, Verloop and Vermunt (2000) analyse teachers' identities from the ways they see themselves as subject matter experts, pedagogical experts and didactical experts. Those who enter arts education programmes have usually spent many years studying their art forms. This may affect their ability to balance these three main areas of their identity as teachers, and they may focus too strongly on the subject, such as visual art, music, theatre, etc. Then the arts teacher's own professional identity can contradict her profession's status in society. Although teaching is considered a particular profession, a good performer or artist is often sought after as a teacher even though she does not necessarily have a strong identity as a teacher but rather as a musician. This applies to all art forms.

Balancing between identity as a subject expert and a teacher does not only apply to artists becoming teachers but is widely recognised in other fields of expertise. Research on the development of general teachers' professional identity agrees on the importance of taking more notice of the

former experiences and beliefs of the student teachers and emphasises reflection in all teacher training (Timostsuk & Ugaste, 2010; Jarvis-Selinger, Pratt & Collins, 2010: Walkington, 2005). Drawing on 110 studies on teacher identity and their subject matter expertise, Peterman (2017) identified three core elements. First, the history and personal experiences of the teacher impact his professional stance towards teaching. Second, their identities as subject experts are challenged and evolve in educational settings. Third, being part of different educational cultures has a strong influence on the teacher's identity as a subject expert as some begin to doubt their competences and refine their identity as content experts. Peterman (2017) concludes that through revisiting research that focus on teacher education, identity and subject knowledge, there is a "tension at the intersection of self and context" (p. 193). In her opinion, we need more research on teachers identity that focuses on cultural context and the professional and personal experiences of teacher candidates to further unpack the complexity of teachers identity (Peterman, 2017).

According to Jarvis-Selinger, Pratt and Collins (2010), "[u]nderstanding teacher development through the eyes of preservice teachers is essential for understanding their journey toward becoming teachers" (p. 89). Their study among 23 preservice teachers in a one-year teacher training programme looked at how "identity and commitment are manifested on the journey from student to a teacher" (p.70). The research participants had degrees in subjects such as languages, social science, history, and biology. One implication they draw from their research is that, for some of the students, teacher training is not a journey at all. It is more a reaffirmation of the fact that they are firmly committed teachers. For others with less commitment, the teacher training programme was a crucial platform in providing a way to move forward to becoming a teacher. They say that teacher education has to be aware of these differences and offer learning opportunities that enable both groups to grow and develop their teacher identities based on their current or former experiences and beliefs. In that process, the importance of both individual and collective reflection is stressed (Walkington, 2005; Jarvis-Selinger, Pratt & Collins, 2010).

Sachs (2005) is very clear on a teacher's identity and how important it is for teachers. He writes:

> Teacher professional identity then stands at the core of the teaching profession. It provides a framework for teachers to construct their own ideas of 'how to be', 'how to act' and 'how to understand' their work and their place in society.

> Importantly, teacher identity is not something that is fixed nor is it imposed; instead, it is negotiated through experience and the sense that is made of that experience. (Sachs, 2005, p. 15)

In this sense, the identity involves everything a teacher does and thinks, and it is continuously changing or developing through new experiences.

There is a strong tradition in connecting being a musician and being a teacher. Many have researched the different roles and identities of the musician and professional knowledge (Hargreaves, 2002; Raymond, MacDonald, Hargreaves, & Miell, 2002; Bladh, 2002; Hargreaves & Marshall, 2003; Bouij, 2004; Regelski, 2007; Smilde, 2009; Burnard, 2012). There is a lesser amount of literature on the connection of being a musician, teacher and researcher. Two case studies on using inquiry-based methods in pre-service music teacher programmes as a tool for students to develop critical and reflective views on music teaching indicate that the introduction of research-based practice in music teachers' training benefits the students and their professional development (Kruse & Taylor, 2012; Sindberg, 2016). These methods are similar to or the same as the methods of action research (McNiff, 2010).

Action research was developed mainly by academics in higher education who saw it as a useful way of working in professional training, particularly teacher education (Maksimović, 2010). The primary action principle underpinning action research involves identifying a problematic issue, imagining a possible solution, trying it out, evaluating it (did it work?) and changing practice in light of the evaluation (Somekh, 2006; McNiff, 2010). This is what many people might do in numerous life situations, but to structure it and systematically reflect and change one's practice according to findings makes it action research. This form of research has been adopted both by music teachers and musicians.

Cain (2008) analysed 25 articles on music education where action research was used. These he found when googling ERIC, BEI, CERUK, Google scholar, Sage and many more on this subject. Cain (2008) chose those that were not too long, were written in English, were published after 1990 and were specified as action research. He analysed the content from Somekh's (2006) eight methodological principles on what action research entails. These principles are as follows. The research;

1. interweaves study and action in a regular but flexible circuit;
2. is managed and led in cooperation and collaboration with the participants and the researcher;

3. includes the development of knowledge and understanding of changes and growth in an average (natural) social context;

4. begins with a personal vision of changes for the better – more social equality for all;

5. includes real interaction, reflection and sensitivity to the role of the 'self';

6. interweaves a research-based approach and the diverse knowledge that is present;

7. produces knowledge for participants and

8. leads to knowledge and the further search for knowledge through a broader understanding of the social, historical, political and/or ideological context (Somekh, 2006, pp. 6–8).

What was surprising in his analysis was that only seven of the 25 included real interaction, reflection and sensitivity to the role of 'self'. According to this, more emphasis should be placed on reflection in both the research and practice of music educators (Cain, 2008).

2.5.2 Summary and research gaps

From the researchers mentioned above, it can be concluded that there are changes in teacher education in general and also in the education of artists as teachers from all art disciplines. There seems to be a slight difference in the approach to being an artist, in teaching and research, depending on the art discipline. Musicians have stronger traditions as both teachers and performing musicians, and much study has been conducted into that field. Action research is used relatively often as a research method into practice as artistic methods are more common among the visual arts teachers. There is, however, agreement on the issue of focusing on the individual as an artist when developing teacher identity and that reflective practice might be crucial both in teacher education and in work as an arts educator. The emphasis, pointed out in the discussion above, on the individual artist and what he brings with him to the teacher training is highly relevant when constructing a *learning culture* or *community of learners* where individuals within that community are able to share their knowledge (see more in 3.4.1). As Lim (2006) points out, it is of great importance how teacher training is structured and that both the arts and education are valued in the process.

Drawing on this knowledge from the literature put forward above and the summary in Chapter 2.4 on the respective field, the question of where the remaining gaps are arises.

1. Despite general changes within the field of arts education in Iceland, moving the education from the upper secondary level at IUA to a university level, no research has been done on the impact of these changes on the learning environment for students or the culture of the institution. The research should draw on, among other things, the dualistic dilemma that sees academic procedures as the opposite of artistic work.

2. One of the changes in the Icelandic educational system was the requirement that all teachers should finish a master's degree to get licensed. There is no research to be found on the influence of these changes on teacher education among arts teachers in Iceland and whether they affect the development of artists becoming arts educators.

3. There is a body of literature and research on the development of teacher and arts teacher identity and becoming a teacher within different art disciplines, but no study has focused on this development and learning culture, where different art disciplines come together within a teacher training programme.

To be able to fill in these identified gaps, the intention is to use the concept of learning cultures to shed light on what they consist of and how they can operate. It is also necessary to define where the participants in that particular learning culture are coming from to be able to detect what they bring with them and if and how they develop as arts educators. The conceptual framework used to seek answers are Bourdieu's concepts or thinking tools, field, capital and habitus connected to biographical learning. These will be addressed and clarified in Chapter 3.

3 Theoretical and conceptual framework

In this thesis, the aim is to improve the understanding of the challenges artists face when entering the Department of Arts Education and how they become arts educators. As the students are educated artists, and most of them have worked as such for many years, they are entering a new field, the field of teaching situated within higher education, with new values and working methods. They are simultaneously situated within their field of art and higher and teacher education.

To be able to analyse how the students are dealing with both fields and their studies there is a need for a broad theoretical perspective – a theoretical perspective that allows for the analysis of the participants' backgrounds and experiences as well as their learning environment but that also covers the more general structures of fields and learning institutions. The intention is to analyse the practices of the learning site and the fields involved and the interaction between these practices and the participants of the research. Bourdieu's (1977, 1984) theory of practice provides the analytical tools needed for the understanding of individual backgrounds and practices and the fields the participants belong to. In their theory on learning cultures (see more in 3.4.1 Learning cultures, p.51) James et al., (2008) make use of Bourdieu's theory of practice and what Bourdieu calls 'thinking tools' – field, habitus and capital – to analyse learning cultures within adult and higher education, such as at the DAEd. This supported my choice of the theoretical framework as the leading practices of the learning site are a significant part of this research.

The chapter begins with an introduction of Bourdieu's theory of practice and concepts relevant to this research. As this research is situated within adult learning in higher education in Iceland, concepts related to learning and the structure of education will be introduced along with theories that focus on adult, lifewide and biographical learning. Then theories on learning cultures will be presented, as they provide the framework for understanding the students' participation in a learning programme.

3.1 Bourdieu's theory of practice

In this research, Bourdieu's holistic approach is used in an attempt to analyse and understand students bridging two *fields*. The field of arts and the field of

education, in becoming arts educators. In doing so, particular emphasis is laid on the concept of field, or the social spaces relating to the content of this research, and the artists and arts teacher's participation within them. The process is partly based on the *habitus* and individual *capital* from the students' backgrounds, families, learning and work. It is, however, important to understand the processes within the art teacher study programme. What practices are there that influence the students' journeys to become art teachers, and how do students shape them and are shaped by them? To do this, it is necessary to become familiar with Bourdieu's 'thinking tools'; field, capital and habitus and how they interrelate and form practice.

Pierre Bourdieu was one of the most influential French thinkers of the last century (Swarts & Zolber, 2004). In his work as a philosopher and sociologist, he contributed to many different scientific fields, such as cultural studies, sociology, gender studies and art, and had a significant influence on research in education. He described his work as follows:

> If I had to characterize my work in two words […] I would speak of constructivist structuralism or of structuralist constructivism […] By structuralism or structuralist, I mean that there exist, within the social world itself and not only within symbolic systems (language, myths, etc.), objective structures independent of the consciousness and will of agents, which are capable of guiding and constraining their practices or their representations. By constructivism, I mean that there is a twofold social genesis, on the one hand of the schemes of perception, thoughts, and action which are constitutive of what I call habitus, and on the other side of social structures, and particularly of what I call fields and of groups notably those we ordinarily call social classes. (Bourdieu, 1989, p. 14)

One of the main characteristics of Bourdieu's work is his understanding of an emphasis on linking theory and practice as well as objectivism and subjectivism (see, for example, Grenfell, 2012; Webb et al., 2002). Bourdieu identified two main forces that are in constant interaction: individual dispositions or stances (subjective) and the social positions available within the social space (objective). The social space (macro), according to Bourdieu (1989), is broad enough to encompass all possible opportunities reachable at a specific time and place. Within it are agents (micro) situated according to rules and, partly, their own will. The positions and interactions between the agents are defined and continuously redefined (Hardy, 2012).

The concepts of field, or social space, capital in various forms and habitus are the core concepts of Bourdieu's (1977, 1984) theory of practice. They are what he refers to as thinking tools for researchers and others when trying to make sense of the relationships and interactions between objective and subjective structures and everyday practices (Bourdieu, 1984; Webb et al., 2002).

3.1.1 Field

Bourdieu states that '[t]o think in terms of field is to think relationally' (Bourdieu & Wacquant, 1992, p. 96). It is not enough to analyse structures in order to understand people and their practices. It is also necessary to look at the interactions, positions and events that occurred in a certain social space or field. Bourdieu's (1977, 1984) notion of field, or 'champ'[15] in French, is based on the idea that a field is formed by a group of individuals pursuing the same or similar goods[16]. Therefore, '[a] field is simultaneously a space of conflict and competition' (Bourdieu & Wacquant, 1992, p. 17). There are several analogies for Bourdieu's notion of field – among them, that field can be understood through an analogy of a market or a game where individuals in a defined social space possess differing quantities of social or cultural capital and are somewhat in competition for power (Bourdieu, 1984; Hodkinsson et al., 2008). Just as a football field is occupied with positions of players and has clear rules of the game, the social field is structured with agents occupying positions and acting according to rules. The rules of the social game are, however, not as clear as within football, and the outlines of the social field can be blurred (Bourdieu & Wacquant, 1992; Colley & Guéry, 2015).

Fields could be compared to a magnetic field with four poles that determine the positions of agents (see Figure 6 below). The economic field and the cultural fieldwork, similar to force fields, have positions determined by the relationships to these poles based on values and capital (Thomson, 2012).

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[15] In French *le champ* is used to describe an area of land, a battle field and a field of knowledge (Thomas, 2012, p.66).

[16] 'Goods' in this sence can be various things, i.e., status, positions, power, money, degrees, etc.

```
                    Economic
                    capital +


  Cultural                        Cultural
  capital -                       capital +


                    Economic
                    capital -
```
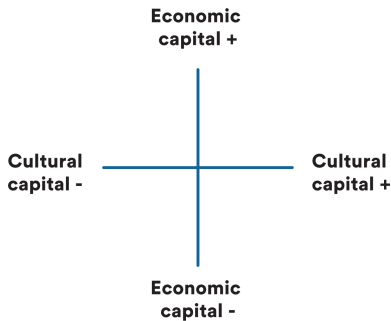
Figure 6. Bourdieu's four-pole magnet field.

All fields develop and exist through social practices. The agents, such as institutions, individuals and groups occupying a specific field, exist in a structural relation to each other, and that determines and reproduces that particular field (Burnard, 2012). Within each society, there is one field that can be called the chief field, or field of power, which is a compound of politicians, banks, leaders of the labour market and others that are in the position to rule the game based on their economic capital and power (Guðmundsson, 2008). Other fields, such as the cultural field, are connected to the field of power in a double-edged way (Guðmundsson, 2008). The cultural field is part of the field of power but still has little influence on its decisions, that is, how money is distributed and is dependent on the field of power in that sense. On the other hand, the cultural field is an essential counterbalance to the chief field as it has different values and priorities (Guðmundsson, 2008). In other words:

> In fact, it is the relationship that particular fields have to what Bourdieu calls the 'field of power', the broader political field, which defines their ability to resist the penetrations of outside forces such as the market. In the case of the cultural field, autonomy is dependent on the increasingly dualistic structure of a space defined by two logics of capital, economic and cultural (Prior, 2014, p. 305).

Every field holds specific rules or truths that go without saying. This is what Bourdieu termed 'doxa' (Bourdieu, 1977). Doxa is a form of self-evident rules, behaviour and ideas that are taken for granted within any particular field. It forms the sense of place of individuals within a specific field and their feeling of what is possible and what is not (Bourdieu, 1977; Walther, 2014). Participants within one particular field share a belief in what is valuable

within the field's productions, and those most powerful within it shape the 'legitimate culture' of that particular field (Bourdieu, 1980). The conflicts between agents are essentially about relative positions within a field, where each agent tries to maximise his capital (limited or bound by doxa) and where individual strategies are in compliance with the rules of the field (game) (Walther, 2014).

'In summary, fields are places of power relations where practices of agents are not arbitrary' (Walther, 2014, p. 9). They are never static as they are always shaped by the interactions and conflicts that occur between agents about ideas, values and the distribution of capital within that specific field (Webb et al., 2002).

Drawing upon these concepts and linking them with the research topic, a field can be defined as a social space encompassing institutions, regulations and positions that form a hierarchy that rules the discourse and actions within the field. Thus, field can denote the field of education, the field of art and so on. Relating this to this research, it can be said that there are two primary fields coming together in the DAEd at the IUA, the field of higher education and the field of art. A subset between these two fields forms the third, the education of arts teachers. The students come from various disciplines within the field of art, possessing capital of various kinds and in numerous amounts, reflecting their individual habitus. Together, this shapes the practice within the department. Socialisation through different backgrounds constitutes the individual's habitus and supplies her with resources to draw upon when confronting various new fields in the social world (Burnard, 2012).

3.1.2 Capital

If it can be taken for granted that a field is a social playground where specific rules apply (Bourdieu, 1977), agents within that field must possess resources applicable to the rules and values of the relevant field to be able to enter and participate within it. The term 'capital' is mostly used in the context of economy and money exchange, but Bourdieu (1984) extends its meaning for the purpose of analysis as 'the structures and functions of the social world' (p. 105) as each field values particular types of resources. Through symbolic capital, that is, cultural and social capital, Bourdieu (1986) attempts to broaden the narrow economic mercantile exchange into a more extensive cultural exchange and values. The main difference between economic and symbolic capital is the transparency of the exchange (Moore, 2012). Although cultural and social capital are both connected to social and

educational status, reputation and respectability, they are often more difficult to obtain than economic capital (Bourdieu, 1984). Social capital is mostly in the form of social obligations and social connections, often to the so-called right people, groups or networks, and is always coloured by the whole capital that one has (Bourdieu, 1984, 1986). The formation of this capital cannot be divorced from the person and can only be retrieved over time (Moore, 2012).

There are at least three forms of cultural capital: embodied cultural capital from early years (habitus) in the form of attitudes and dispositions; the institutionalised form, such as educational qualifications; and cultural goods, such as artefacts, paintings and books (Bourdieu, 1986). The cultural knowledge accumulated through these three forms generates the cultural capital of a person within her field.

Universities and cultural institutions have considerable influence on creating a culture's legitimacy, that is, a form of hierarchy of what constitutes valuable ideas and 'products' (Bourdieu, 1984; Spasek, 2016). Those who have a high volume of capital within a certain field decide what is valuable within various fields and thus shape the 'legitimate culture' (Bourdieu, 1980). According to Moore (2012), Bourdieu considers education the most important agency for accumulating cultural capital. Formal education in different fields aims to instil governing principles within a certain field and provide predisposition to the rules of the game (Reay, 2004a; Moore, 2012). 'However, what all Bourdieu's capitals share is that each requires, and is the product of, an investment of an appropriate kind, and each can secure a return on that investment' (Reay, 2004a, p. 74). What counts or what is valuable within a field can be explained in terms of the cultural capital of agents (within that specific field) and the relation between habitus and field.

3.1.2.1 Emotional capital

Although Bourdieu's work does not mention emotional capital with the other forms of capital he contextualises, he is occupied with gender differences and describes human qualities such as solidarity and generosity, mainly connected to women, which might be defined as part of emotional capital (Reay, 2004c). His clear definitions of other forms of capital and how they develop within and are moulded by status and social structure give insight into the function and development of emotional capital. A focus on emotional capital is a dimension that is of relevance in this research context.

Emotional intelligence has been widely researched within psychology from the perspective of the individual (see Goleman, 1995, 1998; Mayer & Salovey, 1993), but emotions are not only something that happen to or

within a person as they can be both socially and culturally connected and structured. Although emotions like anger or frustration are universal, the manifestation of these emotions, social interpretations and their contexts are cultural and varied (Zembylas, 2003, 2007).

Gendron and Haenjohn (2010) researched emotional intelligence and education and focused on emotional capital and its effect on human skills and citizenship. In their writings, they have pointed out that we can no longer take emotions out of the picture in education and in research. When human relationships and communication are being researched, they must be looked at holistically. According to Gendron and Haenjohn (2010), emotional capital is defined as 'the set of resources (emotional competencies) that inhere to the person, used for personal, professional and organizational development, and participates to social cohesion, personal, economic and social success' (p. 372). In other words, emotional capital is a set of emotional competencies that helps people to understand themselves and equips them with tools to understand and interact with others. In Gendron and Haenjohn's (2010) opinion, emotional capital has a significant impact on learning processes and individual careers and life trajectories.

3.1.3 Habitus

Habitus is a concept that has been central to Bourdieu's work from even his earliest studies (Asimaki & Koustourkis, 2014). It takes on various shapes and forms and is the concept most cited and recognised. At the same time, it is the most complex (Grenfell & Hardy, 2007; Reay, 2004b). It is with habitus that Bourdieu (1990a) sets forth the reconciliation of social structure and individual agency, the objective and the subjective, as habitus is both structured and structuring. The habitus is obtained through socialisation divided into primary and secondary socialisation (Asimaki & Koustourkis, 2014; Walther, 2014). Primary habitus is acquired during childhood from the field of the family, and secondary habitus is built on the primary habitus and formed through education and other life experiences (Asimaki & Koustourkis, 2014; Walther, 2014). Habitus is developed through an individual's past and present existence – through upbringing, education, culture, status, gender, etc., which shape the individual's responses, behaviours, ways of thinking and perception of the world. It is a tacit, subconscious disposition to all aspects of life. It is so deeply embedded in an individual's mind that the responses are performed unconsciously, and through it, we carry with us our histories (Bourdieu, 1984; Grenfell, 2012).

Our habitus also structures the way we respond to and act in our present practices and, thereby, shapes our present and future. The habitus is not only mental but also embodied. It is inscribed in the body – how we behave, the way we walk, stand, etc. Making an analogy with football, Bourdieu (1985) states that '[n]othing is freer or more constrained at the same time then the action of a good player. He manages quite naturally to be at the place where the ball will come down as if the ball controls him. At the same time, he controls the ball' (p. 113). More often, the habitus is related to control over our actions, but it can include and predispose agency, inhibiting or enabling the individual to transform (Raey, 2004b).

As habitus is a product of socialisation, individual habitus is always a part of the collective history of an individual, drawn from her early experiences and family. 'It refers to something historical, linked to individuals' history' (Bourdieu, 1990b, p. 86). The habitus, however, is continuously reconstructed by individuals through new experiences and encounters with their social world and forms their system of dispositions. The individual's whole history is therefore essential when understanding the concepts of habitus (Bourdieu, 1990b; Reay, 2004b).

Bourdieu is not suggesting that individuals act like pre-programmed actors but rather that practice is derived from the complex relationship between habitus and field. In Distinction (1984, p. 101), Bourdieu summarises this relation in the following equation:

$$(habitus)(capital) + field = practice$$

This equation refers to the idea that practice is based on a person's habitus and the capital he or she possesses in relation to the social space or incidents that occur within that space (Bourdieu, 1984; Maton, 2012).

3.1.4 Illusio

According to Grenfell (2012), Bourdieu defines the concept of *illusio* as how the parties within the field believe that the game being played within the field is worth playing. The term illusio, was developed throughout Bourdieu's works and became one of his primary analysing instruments along with the other three thinking tools (habitus, capital and field). In his studies of the traditions of marriage in Algeria, he noted that marriage arrangements were neither governed by strict rules nor by the individual's free will. When negotiating, families went through a form of unconscious calculations of possible profit for both parties. It was led by personal interest (Bourdieu, 1977; Grenfell, 2012, p. 152)

As an analysing tool, illusio serves as a connection between habitus and field. It is through illusio that players bring their habitus to the field and engage with the practices that constitute the respective field (Colley & Guéry, 2015). Illusio explains how the habitus manages motivation in interaction with the field.

3.1.5 Summary

Bourdieu's theory of practice comprises three main thinking tools – habitus, capital and field (Bourdieu, 1984). Fields are social spaces formed on generated values and shared meaning. Agents within a particular field are situated according to their capital (in various forms) valued within that field. The relationship between these main elements (habitus, capital and field) leads to strategy or practice, where the agent's behaviour is based on interest and habitus (agency) and aims at receiving and fighting for capital within that particular field, structured and limited by their illusio and the doxa of that particular field (Walther, 2014).

These primary elements provide conceptual, analytical tools to make sense of the data in this research. Habitus and capital shed light on individual dispositions, status and position within the chosen field. Individuals' positions and dispositions can help to shed light on how they approach taking part in a new field (teacher education within higher education) with new methods and different values.

3.2   Learning

This research is situated within social and cultural theories on learning where learning is recognised as a social process (Lave, 1991; Wenger, 1998; Alheit & Dausien, 2002; Mezirov, 2000; Alheit, 2009a; Illeris, 2009; Jarvis, 2009). Learning is based on individual experience or begins with experience that is always social (Jarvis, 2009). Consequently, it has to be looked at as a holistic process where learning is not only based on one experience but also partly as a sum of former experiences shaped through history and the course of a life (Alheit, 1994, 2009; Jarvis, 2009).

In the modern world where knowledge is continually produced and made available to the majority of people, teaching methods and learning environments should be continually developing. Many perspectives and theories try to give guidelines and solutions, but it is accepted that 'learning is a very complex matter, and there is no generally accepted definition of the concept' (Illeris, 2009, p. 1). What might capture most views and criteria on

what learning is, is that it involves changes, endures over time and occurs through experience (Schunk, 2012).

Learning is a complicated process, and numerous learning theories with varying perspectives exist (Bredo, 1997; Sfard, 1998). Some arise from a psychological perspective and focus on the individual, its behaviour and its cognitive and neurophysiological elements. Others come from the sociological and cultural point of view and focus on how individuals build and shape their knowledge in interaction with the environment (see Wenger, 1998; Sfard, 1998; Lave, 1991; Roth & Lee, 2007; Illeris, 2009; Jarvis, Holford, & Griffin, 2003; Jarvis, 2009). These theories of learning often draw their perspective either from the individual as a learner (cognitive) or from the location or situation where learning takes place (situated/participatory learning and social space). This dualism between social and individual views of learning is what James et al., (2008) (see also Hodkinson, Biesta, & James, 2008) try to overcome in their cultural theory of learning by 'placing individual learners in the learning culture' (James et al., 2008, p. 29).

3.2.1 The micro, macro and meso levels

When looking at what shapes the learning environment and what influences the learner in higher education, we can use the three sociological levels of practice: the micro, macro and meso levels (see **Error! Reference source not found.**, p. **Error! Bookmark not defined.**) (Dysthea & Engelsen, 2011). At the macro level, policy-making and legislation lead institutions in structuring their fields of study and influence the determination of what is offered and how. In today's society, the labour market, conditions, and emphasis on the economic and cultural realms also have a significant impact on our work in close connection with policy and ideology on education (Biesta, 2011b).

Institutions like universities and the IUA would be placed at the meso level (Dysthea & Engelsen, 2011). How they are organised and how they prioritise values affect the learning environment and the formation of their learning cultures.

Micro
The individual, values, vision

Meso
The *IAA* – department of arts education

Macro
Legislation and national policy – labour market, cultural enviroment
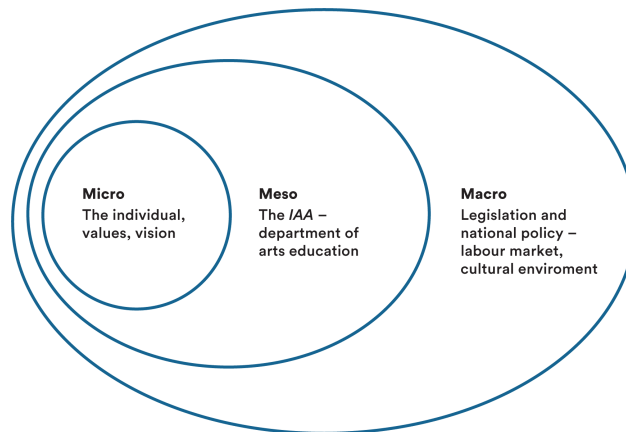
Figure 7. An overview of micro, meso and macro levels connected to the research topic.

Guðjónsson (2012) points out that there is a substantial difference between study programmes organised within the framework of the transmission view, which assumes that knowledge is received and stored (Sfard, 1998), constructivism and situated learning. According to the constructionism view, new knowledge is constructed through former experience (Schunk, 2012), and the situated learning view states that learning is always connected to social and cultural situations (Wenger, 1998). How educational institutions design their programmes determines, to a significant degree, the student's access to knowledge resources and whether she can become an active and creative agent in her study, influence the learning environment and take full responsibility for her actions (Wenger, 1998; Alheit, 2009a, Smilde; 2009; Guðjónsson, 2012).

The micro level is the level of the individual. The concept of biographical learning deals with the micro perspective, the process of (trans)forming an individual's experiences into new knowledge, values, skills and attitudes (Jarvis, 2001; Alheit & Dausien, 2002). In this sense, biographical learning does not only focus on learning that takes place in formal institutions and study programmes, but rather on the learning process that takes place within each context of one's life experiences and learning situations (Alheit & Dausien, 2002).

In this research, all these levels and influential factors are taken into account to gain a broad perspective on how learning is organised and how and where it takes place.

3.2.2 The adult learner

According to the cultural view, learning is never isolated, nor does it take place solely within the individual. It is a process that takes place through interaction between the individual and her surroundings, both historically and in the present. It is also connected to the social and emotional condition of the learner (Alheit & Dausien, 2002; Alheit, 2009a; Illeris, 2009; Jarvis, 2009). In his theory on learning, Illeris (2009) states that two elements are interwoven in all learning processes, the interactive process between the student and his social and cultural environment and the internal psychological processing of acquired skill or knowledge. In formal educational settings, learning is also determined by the educational structure of the institutions and legislation regarding education.

Looking at what characterises adult learners, one of the first things mentioned is the need to seek understanding and meaning in their experience (Mezirow, 2009). They also engage in mindful efforts to learn, learn through experience and participate in reflective discourse (Mezirow, 2009). It has been pointed out that, with adult learners, emphasis should be placed on coaching or mentoring in the sense that the learner and the teacher make a joint effort to seek new opportunities and empower the learner. This effort should be based on the learner's biographical knowledge as the qualification based on that knowledge can contain a massive capacity for learning (Alheit, 1994; Antikainen, 2002).

In the Memorandum on Lifelong Learning (Commission of the European Communities, 2000), three basic categories for learning are given: formal learning that takes place within educational institutions; non-formal learning that can be organised by workplaces, private tutoring or other; and informal learning that is often not intentional and not recognised by the learners themselves as such. Alheit & Dausien (2002) point out in their article 'The Double Face of Lifelong Learning' that the memorandum is focused on the structured and institutional aspect of individual learning but lacking in the context of people's life histories and life-worlds. They propose using the lens of biographical learning, where the structure of formal, non-formal and informal becomes crucial in defining learning. It should, however, not be used as a categorisation of learning, only as a distinct form of learning (Alheit & Dausien, 2002; Antikainen, 1998; Smilde, 2009).

3.2.3 Biographical learning

In the last three decades, life history studies have been used increasingly in adult education (Biesta & Tedder, 2007). This method has proven to give a

broader view of and better insight into individual learning processes than mainly focusing on formally defined education. When we look at the individual side of learning, it is 'learning as the (trans-)formation of experience, knowledge and action structures in the context of people's life histories and lifeworlds (in other words, in the 'lifewide' context)' (Alheit & Dausien, 2002, p. 9). It opens the means to put learning in context with the knowledge and experience gained throughout life. This includes learning that occurs in informal ways, such as in everyday life, whether it is cognitive, emotional or embodied education or experience that is often tacit knowledge (Polanyi, 1966; Alheit & Dausien, 2002; Antikainen, 1998).

Every individual carries with her what Alheit (2009a, p. 124) terms an 'unlived life'. Some form of changes or incidents in a person's life can lead to learning processes where individuals change and find new pathways, a kind of transition or transformation through biography. According to Alheit & Dausien (2002), *biographicity* is a key competence for individuals to reinterpret their life experiences in social contexts, reflect on prior experiences and connect new ones to what they have already learned. In other words, it is a learning process that has its origins in the learner's life history and takes place within a person by reflecting on her position but is always in interaction with the environment and its limitations (Alheit, 1994). It is through *biographicity* that the individual can manage the feeling of consistency through the (trans)formation of experience, changes or intervals in his career and learning paths through life. Furthermore, Alheit (1994) states that '[t]he learning processes between structure and subjectivity are manifold, but they can only be understood if we do justice to both poles: the structural framework of conditions governing our lives and the spontaneous dispositions that we adopt towards our selves' (p. 288). This is in line with Bourdieu's emphasis on the interaction between the objective and the subjective within the social world (Bourdieu, 1989; see more in 3.1 Bourdieu's theory of practice, p. 35). In light of the life history of individuals and their studies, the separation of formal and non-formal education is not clear. On the contrary, formal education and experience become intertwined in a more holistic way (Alheit & Dausien, 2002).

3.3   Reflective practice

Reflection on one's history and position is considered crucial when learning through biography and constructing a new identity (Alheit, 1994; Ruud, 1996; Mezirow, 2009; Loughran, 2002) (on being artists and arts teachers, see also in Chapter 2.5.1). Review of the literature on being an arts educator).

According to Schön (1987), reflective practitioners are able to use their experiences to reflect on and review their knowledge, creating new knowledge and more effective actions based on this experience. The two central notions in Schön's ideas are *reflection-in-action* and *reflection-on-action*, which are both highly relevant for teachers. Reflection-in-action (reflexivity), on one hand, refers to situations where individuals are aware of their feelings and knowledge in a situation and, at the same time, can reflect on it and react accordingly in an unfolding situation. Reflection-on-action (critical reflection) is, on the other hand, when a practitioner can reflect on a situation, feeling and behaviour in a situation or practice that has already taken place (Schön, 1987; Smilde, 2014). Through doing so, we can develop new ideas and working methods in our practice. Following Schön's work (1987) on the value and importance of the link between reflection and practice, the field of teacher education took a considerable interest in reflective practice (Loughran, 2002). Reflection always implies an element of critique, but critical reflection involves challenging and becoming critically aware of our own presuppositions and thoughts that question our habitual patterns. The prerequisite of transforming is that individuals be able to reflect critically on the assumptions on which they build their interpretations, beliefs, behaviours and habits of mind (Mezirow, 1997).

Conversation is fundamental to transformation and communicative learning. It enables getting involved in critical communication with others, aiming at a deeper understanding of our experience. These conversations can take place between individuals in discussions, through reading (between reader and author) and between audiences and artists (Mezirov, 2000). Renshaw (2005) states that the importance of conversation is not only connected to individual development but is also a core element of the necessary critical reflection that educational (art) institutions have to go through to break their isolation. He says:

> The key to ensuring that honest conversation takes place throughout any institution lies in adopting a style of leadership which is genuinely open and facilitatory. That involves a broad range of skills and attitudes, such as active listening, empathy, the ability to ask appropriate questions, the capacity to let go and most importantly, the ability to make connections. (Renshaw, 2005, p. 96)

Looking at what characterises adult learners, one of the first things mentioned is the need to seek understanding and meaning in their

experience (Mezirow, 2009). This is why it is essential in adult and higher education to find various ways and opportunities to develop conversation and thereby give the learner a chance to become critically reflective and possibly liberated from the power of her habits of mind and cultural paradigms. Similarly, it is also vital for institutions if they want to keep up with cultural changes and stay in tune with the society in which they are situated.

3.3.1 Tacit knowledge

In his book *The Tacit Dimension* (1966) Michael Polanyi, scientist and philosopher, approaches human knowledge 'from the fact that we know more than we can tell' (p. 4). There, he takes further the ideas he set forth in his book *Personal Knowledge* (1958), where he explains how humans can recognise a whole, such as a face, without being able to describe how we know. He explains it partly by making a distinction between subsidiary awareness (tacit knowledge) and focal awareness (the object or phenomenon in focus). When performing a particular task, such as a pianist playing a piece, the musician is focused on the performance of the music; that is her focal awareness. The subsidiary awareness is on the way he or she moves her fingers and uses the pedals. If she were to shift focus to the subsidiary particulars, she would probably get confused. When listening to a tune in particular, one can lose the feeling of the whole. It would not sound like a tune but like sound fragments. Still, we have subsidiary awareness of the parts. This experience can be reframed by its concept meaning. That is, if particulars do not make a pattern to us, they are meaningless to us (Polanyi, 1958).

In his work, Polanyi (1958) divided knowledge into two forms: explicit knowledge and tacit knowledge. Explicit knowledge is codified; it is knowledge that can be expressed in words and is available, to the majority of people, through books, computers and other mediators (Polanyi, 1958). Tacit knowledge is implicit knowledge, often connected to groups and embedded in cultures, which can be difficult to transmit without close personal contact and trust (Smilde, 2009). It is more often connected to action or some type of technical and craft skill (Polanyi, 1958; Eraut, 2000). Polanyi (1958) divided tacit knowledge into two parts: the hands-on dimension (technical, skills, craft) and the cognitive dimension, which relates to values and beliefs. As an apprentice observes the work of the master and emulates his work, he submits to the authority and unconsciously may learn

not only what the master knows but also things that the master knows but is not aware of himself (Polanyi, 1958).

Eraut (2000) states that '[l]earning is defined as the process whereby knowledge is acquired' (p. 114). Learning is not only about the individual or participatory acquisition of new knowledge; it is also about transforming tacit knowledge. As Eraut (2000) wrote, '[i]t also occurs when existing knowledge is used in a new context or in new combinations: since this also involves the creation of new personal knowledge, the transfer process remains within this definition of learning' (p. 114).

In this research, tacit knowledge is a concept that has to be taken into account when looking at how artists learn and what type of knowledge they have gained through life experiences. Renshaw (2006) and Smilde (2014) have emphasised the importance of reciprocal relationship between reflection-on-action (critical reflection) and reflection-in-action (reflexivity) for musicians and music educators. This applies to all arts teachers as connecting to those reflection types serves as a tool by which to become aware of one's tacit knowledge and combine it with new knowledge or put it in another context.

3.4 Cultural approach

In their book *Improving Learning Cultures in Further Education*, James et al., (2008) draw their findings from an extensive research project into college further education in the United Kingdom[17] named Transforming Learning Cultures in Further Education (TLC). TLC ran from 2001 to 2005 and encompassed over 19 learning sites in further education in the UK (James et al., 2008). Its prime focus was on practices of learning and teaching. From this research, a new approach to studying learning processes was developed, termed the 'cultural approach' (James et al., 2008; Hodkinson et al., 2008; Biesta, 2011a). Through this approach, the authors try to overcome the dualism between social and individual views of learning. They argue that 'we need to understand learning at any one time as part of lengthy on-going process, where the past life history of the individual and the past history of the situation strongly influence that current learning' (Hodkinson et al., 2008,

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[17] The English Further Education sector caters for well over 3 million students. It is made up of some 250 general and tertiary colleges offering a wide range of vocational and academic programmes, around 100 'sixth form' colleges (for 16–19 year olds) and a small number of specialist colleges. The general colleges vary in size from 2,500 students to 45,000. The Further Education sector has some similarities to the US community college system in terms of its ethic of open access and its growing links with higher education. However, community colleges do not have the multiple top-down controls, auditing, inspect on and quality regimes that characterises Further Education (Hodkinson, Biesta & James, 2008, p.28).

p. 27). They also stress that we have to look at how 'learning is also influenced by wider social, economic and political factors which lie outside as well as inside the individual and the learning situation' (Hodkinson et al., 2008, p. 27). This means that wherever or whatever the learning settings (sites) may be, it is important to understand the learner's individual perspective, the learning situation and how these factors interrelate. The learner's past and present are also strongly related and influence the learner's attitude and ability to learn. On the other hand, the learning situation is strongly shaped by the social and political factors on which it is built. The cultural approach consists of two main elements, a theory of learning cultures and a cultural theory of learning (James et al., 2008; Hodkinsson et al., 2008; Biesta, 2011a). These authors emphasise that their approach is 'informed by a cultural understanding of learning, and the key notion in this approach is the idea of learning culture. Learning cultures are the social practices through which people learn' (James et al., 2008, p. 4).

3.4.1 Learning cultures

Although the term learning culture has been used in educational settings for some time, not many have attempted to clarify or fully conceptualise it. In her article 'The Role of Assessment in a Learning Culture', Shepard (2000) uses the term learning cultures in relation to whether it is possible to change the culture in a classroom to create a learning culture where teachers and learners share expectations as to what is worthwhile when taking the next step in learning. Her ideas of changing cultures are based on activity theory and Lave's (1991) and Wenger's (1998) concepts of 'legitimate peripheral participation' and communities of practice but does not attempt to conceptualise the term learning culture or really explain how she understands and uses it.

In defining cultures, James et al. (2008) use Bourdieu's concepts of field and habitus to get a holistic view of the phenomenon and suggest that cultures are produced and reproduced by human activity just as individuals are by cultures. In their theory on learning culture, Hodkinsson, Biesta and James (2008) define culture as 'a way of life' (p. 22). Learning culture, in this view, is not the location or learning site where learning should take place but the actions and interactions and the communication between the participants (Wenger, 1998; James et al., 2008; Hodkinsson et al., 2008). It is, one may say, a social practice that is never static because it is made by and made up of people who are constantly changing. 'Learning cultures are different from learning context or learning environment in that they are to

be understood as the social practices through which people learn' (Biesta, 2011a, p. 199). This makes learning cultures both structured and structuring; individuals belonging to a particular culture are neither entirely shaped by it, nor are they entirely free of it.

Perkins (2011, 2013) looked at cultural practices in which students learn in a conservatoire in the UK. She studied the field through the lens of the learning culture set forth by James et al., (2008) and found that, in one UK conservatoire, four main features of a learning culture could be depicted: the culture of specialism, the culture of musical hierarchies, the culture of social networking and the culture of vocational position-taking. Although James et al., (2008) emphasise that learning cultures are always changing through the people taking part in them and their individual situation, Perkins (2011, 2013) connects these four cultures as dominant practices that can be found in this particular conservatoire. In her conclusions, she discusses the implications and value of these findings for the conservatoire sector in rethinking learning and teaching structure. She points out the need to broaden the concept of specialism within the conservatoires. In her view, the relatively narrow emphasis on highly specialised skill in higher music education does not develop the flexible, diverse musicians necessary for a modern society. There is also a need to challenge the hierarchical culture of the conservatoire in order to create adaptive and responsive learning environments that give all students meaningful learning opportunities, not only the privileged or the most gifted ones (Smilde, 2009; Perkins, 2013). Based on this, Perkins (2013) stresses the concerted effort required to reflect upon the values 'and taken-for-granted practices, critical to understanding, and thus to changing, conservatoire learning cultures' (p. 14)

Individuals within learning cultures bring with them expectations that influence, structure and limit their actions and interactions within the learning culture. To understand how learning cultures come into existence, operate and develop, we need a theory of learning cultures (Biesta, 2011a).

3.4.2 Cultural theory of learning

Whereas learning cultures are recognised as the practices through which people learn, a cultural theory of learning aims at understanding how people learn through participation in learning cultures (James et al., 2008). In a cultural approach, the focus is on following the learning (Biesta, 2011a) instead of on the intentions and activities of those who educate. Below a summary of the key aspects of a learning culture is given, put together by James et al., in their book on the cultural theory of learning (2008).

Key aspects of the cultural theory of learning

- A cultural theory of learning aims to understand how individuals learn through their participation in learning cultures.
- The relationship between individuals and learning cultures is reciprocal.
- The impact of an individual on a learning culture depends upon a combination of their position within that culture, their dispositions towards that culture and the various types of capital (social, cultural and economic) they possess.
- Learning has to be understood as something that is done, which means that it has to be understood as practical and embodied and not simply as occurring in the mind.
- Thus, learning has to be understood as something that is done with others, which means that it has to be understood as a thoroughly social process.
- To understand the social dimensions of learning and the learner we use Bourdieu's notion of habitus and field.
- Learning can be seen as a process through which a person's dispositions are confirmed, developed, challenged or changed.
- Although much learning takes place through the subconscious (trans)formation of dispositions, some of our learning requires conscious effort and attention and reflection to understand the 'point' of particular actions, activities and (cultural) practices. (James et al., 2008, pp. 34–35)

As can be seen above there are several principles or key aspects that underpin the cultural theory of learning. To understand learning, we have to look at the individuals within the learning cultures, not only as learners or students but also at the person behind the learner. Each participant in a learning culture influences and contributes to the culture. The impact he or she can have depends on his or her disposition towards the learning culture, position within it and the capital (cultural, social) that he or she possesses. One of the ways to look at this is through Bourdieu's (1984) concept of habitus and social or cultural capital.

According to James et al. (2008) learning also has to be understood as something that is done, not only as something that takes place in the mind. This means that the body and mind are one, the idea that Dewey (1938/2000) endorsed almost a century ago. James et al. (2008) state that learning has to

be 'done with others – which means that learning has to be understood as a thoroughly social process' (p. 29).

Using this particular kaleidoscope on learning allows the researcher to look at how students as individuals learn in relation to each other (individual/social), to teachers and through the activities they undertake (practical and embodied) – not only inside the learning site itself (Department of Arts Education) but also outside it, in the family, at work and in society at large (history/culture).

As has been pointed out, a cultural approach has two interlocking parts. On one hand, there is a learning culture that focuses on how particular practices can promote or inhibit a specific kind of learning. On the other, there is a focus on how people learn within and through participation in a particular learning culture. The TLC research team states that it helped them to go beyond what educational institutions mostly use to evaluate students' learning, that is, the acquisition of knowledge and skills, to see that the learning had an impact on the whole person (James et al., 2008).

3.4.2.1   The Cultural Approach in Teacher Education

Over the last decade, the formal emphasis on education in schools has shifted from teaching to learning. This change has its roots in the Lisbon Strategy from 2000 and the implementation of the Bologna Process in European universities. The language reflects the ideology that, when framing curriculum, the focus should be on the learner and the learning outcomes instead of what the teacher is going to teach (MoESC, 2010). This shift is what Biesta (2012) calls the 'learnification of education'. According to Biesta (2012), it can be risky to focus only on learning when building a study programme in a formal setting or for a specific profession, such as teacher education, as formal education is always bound to 'purpose' and content, whereas learning is a language of process (Biesta, 2012).

When we involve the concept of 'purpose' in education, we have to take note of the fact that it is always connected to, or built on, values and judgment. When defining the purpose of a specific study, we should be aware that educational practices always have more than one purpose. Biesta (2012) suggests that it may be helpful to speak of educational purpose in relation to the notions of qualification, socialisation and subjectification. These notions may help produce educationally wise teachers. Subjectification is a dimension that 'has to do with the way in which education impacts the person' (Biesta, 2012, p. 13). It is important here not to mix up subjectification with socialisation. While socialisation introduces how to become part of the existing order, 'subjectification, on the other

hand, is always about how we exist "outside" of such orders, so to speak' (Biesta, 2012, p. 13). Subjectification can in this sense be understood as having to do with being able to make judgments and take actions based on knowledge that might be in opposition to prevailing norms based on value judgment and situation (micro level). This goal can only be reached through the formation and transformation of the person as a professional. Based on this, the professionalism of a person can apply to her qualifications, knowledge and skills in teaching (Biesta, 2012).

Subjectification can also be connected to the importance of teachers being aware of their own values and emotions in the classroom – how and where their emotions 'are "located" in educational histories [of institutions and individuals], in visible or invisible ways, and challenge the prevailing emotional rules in curriculum and teaching' (Zembylas, 2003, p. 122). It is through reflection and analysing their own feelings and experience that they can expand their possibilities as teachers and help themselves in locating possible problems and acting on them differently from prevailing norms.

Based on her knowledge in the field, her former experience and through reflection on her values, strengths and weaknesses, the teacher is able to form her personal, practical knowledge (see Handal & Lauvås, 1987; Connelly & Clandinin, 1988; Ingvadóttir, 2004; Clandinin, 2013). Personal, practical knowledge is a particular form of knowledge, not merely theoretical and not only practical but a mixture of both and based on the personal competencies, experiences and characteristics of the teacher (Clandinin, 2013).

3.4.3 Identity and Becoming

According to some definitions, a person's identity is a socially constructed sense of self that individuals create through communication with others and in internal, interactive relations between their individual selves (Mead, 1934; Ruud, 1996; Shaffer, 2001; Hargreaves et al., 2002). Identity is always connected to a social context. This means that every individual has multiple selves related to different roles in life. How she defines herself in these roles is connected to her communication with her environment (Mead, 1934; Ruud, 1996; Shaffer, 2001; Hargreaves et al., 2002).

As was described in Chapter 2, the overemphasis on efficiency and control towards teaching and teachers has highlighted the need for more ontological and ethical outcomes of teachers' education and teachers' clear sense of identity and the emotional context of teaching (Day, 2008; Rosiek & Gleason, 2017). Thornton pointed out that 'being as "always becoming" at a personal

level as well as at a collective level could be helpful to the individual' (Thornton, 2013, p. 5).

In their research on teacher education at the University of British Columbia, Leggo and Irwin 'approached the teacher candidate as someone learning to learn rather than someone simply learning to teach' as a way of changing the focus from teaching to the teacher candidate's identity and commitment (Rogers, 2011; Leggo & Irwin, 2013, p. 3). Furthermore, they recapitulate learning to learn as becoming pedagogical to signify the living inquiry into and through the students' experience, before and during the teacher education – as a journey where the students 'engage with their own personal and social aspects of knowing' (Leggo & Irwin, 2013, p. 4). This living inquiry takes place through a/r/tography (see more in 2.5.1 Review of the literature on being an arts educator, p. 27), where teacher candidates are encouraged to think of their roles as artists, teachers and researchers (Irwin & Cosson, 2004; Leggo & Irwin, 2013).

This way of approaching teacher education relates to Wenger's (1998) social theory of learning, where one of the four main components of learning is the development of identities as a constant becoming. It is through participation and communication in practices that individuals construct identities in relation to the communities they belong to. Because learning changes who we are, it is through learning and creating new meaning that we are in the process of becoming (Wenger, 1998). To elaborate a little on these assumptions, it can be said that an individual is never an island. He or she is a social being that lives and learns in society through culture and active participation in practices and communication with others. This active participation is a form of belonging or learning as belonging, where her initiative is valued and recognised as competence. Through her participation, she negotiates meanings and constructs identities in relation to these communities and their values.

When connecting becoming an arts teacher to Bourdieu's thinking tools, the concept of becoming is closely related to being and becoming a part of a professional field. For example, becoming an artist is based on taking a position within the field of the art (Jenkins, 2002). To become an arts educator, the artist has to be able to position himself within the field of teaching. The new knowledge and practice gained within the field of teaching and arts education become the artists' resources for the rules and values of the new field. These resources are a form of capital, cultural and social, that enables the artist to enter and participate in that field and become an arts educator. According to Bourdieu, habitus includes both individual aspects of

our identity and our collective pre-dispositions structured by our background (Colley & Tedder, 2002). Becoming an arts educator is, therefore, based on individual identity and habitus, the structure of the learning process, the learning culture the art teacher participates in and the personal resources to shape new identity and enter a new field.

In this study, the concept of becoming is also connected to philosopher and former rector of the University of Iceland Páll Skúlason's (1987) comprehension on education. He wrote that

> Education is growth […] With growth; I merely mean development or the perfection of those qualities that are inherent to man. To be educated is then to become more man – not more of a man – in that sense that the gifts or qualities that make man human can blossom, grow and thrive naturally. (Skúlason, 1987, p. 305; translation Valsdóttir)

This is the meaning of becoming in this research when asking how artists become arts educators. It is about how they develop their identity and become aware of their gifts, their strengths and weaknesses and make new meaning in accordance with new knowledge. It is about how they can make the best use of their own and their students' advantage and 'become more man'.

3.5   Some concluding thoughts

The Deweyan (Dewey, 1938/2000) view that learning is more than a cognitive brain function and, thus, involves the whole human being – body and mind – might, in this context, be a fundamental issue in the shaping of a learning site for artists in a teacher-training programme. This work is related to, and entails, embodied judgment through practical activity and intelligent (cognitive) action.

Hargreaves (1994) pointed out that adequate schools often 'embrace rather narrow and conventional definitions of what constitutes effectiveness' (p. 59). This view is stressed more pointedly by Smilde (2009), who states that 'individuals have moved into post-modernity, but institutions often have not' (p. 6). She argued that individuals asking fundamental questions within these institutions are only significant up to a point, though their cause and arguments advance the necessary paradigm shift.

At the beginning of this chapter, I stated that this research was situated within social and cultural views of learning. That is true, but it can also be

connected to constructivism. Some say that constructivism is not a theory but an epistemology on the nature of learning (Schunk, 2012). Those who subscribe to constructivism do not believe in one scientific truth but that every statement should be viewed with reasonable doubt (Bredo, 1997). Central to constructivism is the idea that learners construct knowledge and ways of applying it based on their prior knowledge and experiences (Bredo, 1997). It also highlights the interplay of situations and persons in the acquisition of knowledge (Bredo, 1997; Schunk, 2012).

This research focuses on the learners' journey to become arts educators and is based on biographical interviews and reflective journals underpinned by the beliefs that individuals are constant learners throughout life and that their upbringing and experience through life shape their identities, habitus and capital (Bourdieu, 1984, 1986; Alheit, 1994; Alheit & Dausien, 2002). How each individual constructs her life through biography is based on her experiences and connections with others. It is always a personal construct. A learning culture is also something that is constructed in and through the participation of the people within it (James et al., 2008; Hodkinsson et al., 2008).

Figure 8 below brings these theories and concepts together and connects them with the overall question of how artists become arts educators.

How do artist become arts educators?

Former experience
Habitus, cultural and
social capital
Participation within field
of arts, illusio

**Department of
arts education**
Communities of practice
Learning cultures
Entering new field

Individual
Biography
Reflection
Tacit knowledge
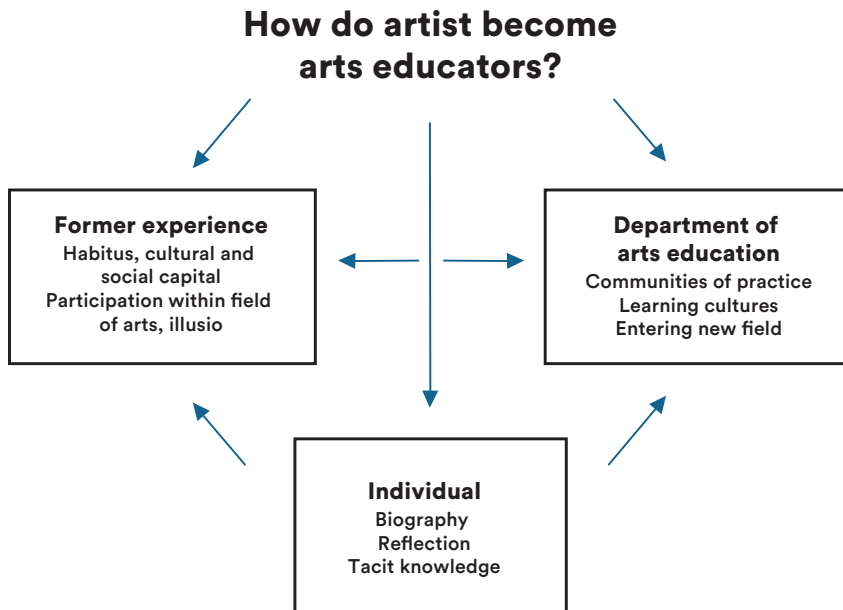
Figure 8. Graphic representation of overall research question connected to theories and concepts.

4 Methodology

This chapter provides an overview of the research process and approaches. The research design, methodology and approach are outlined, followed by how the data were gathered, how the participants were chosen and how the data were analysed. Then, I address ethical concerns and my position as a researcher. Finally, there is an overview of the interviewees and their backgrounds as an introduction to the analysis chapter.

4.1 Research paradigm and design

When starting, the researcher has to consider what she brings with her to the research, including her history, beliefs and values (see 1 Introduction, p. 1). Based on this, the researcher forms her perspectives and the research paradigm that lead to the choices in research design and theories (Creswell, 2013; see also, Guba, 1990). The present research and research questions are based on the constructivist and social-cultural views that not one truth or reality exists (Creswell, 2013; Crotty, 1998). Rather, multiple realities are socially constructed among and within individuals, fields and cultures (Creswell, 2013; Crotty, 1998).

4.1.1 Research questions

Choosing the research design and research methods is rooted in the following research questions:

Main question:

- How do artists become arts educators, entering a new field without losing another?

Subsidiary questions:

- How does the change of field affect the profile of cultural and social capital of the artist entering the department of arts education at the IUA?
- How do different learners with different backgrounds affect and shape the learning culture at the department of arts education?
- What are the dominant (collective) practices within the department of arts education?

This study is defined as practice-led, biographical research (Candy, 2006; McNiff, 2010). Practice-led research is concerned with the nature of practice. In a way, it is also solution-driven in that it entails the potential to learn consciously from the experience and is also driven by the will to improve practice (Candy, 2006; McNiff, 2010). Biographical research is, on the other hand, aimed at gaining knowledge about the question how individuals see their personal experiences, in this case, their learning development in interaction with their subjectivity and their social environment (Alheit, 2009a).

4.2 Research methods

4.2.1 Grounded theory

One of the features of qualitative research is the use of a variety of methods and approaches, sometimes within one study (Creswell, 2013; Flick, 2002). In this study, the overall research method is grounded theory, which is flexible and open but also provides a systematic way of constructing a theory through the methodical gathering and analysis of data (Creswell, 2013; Charmaz, 2006; Glaser & Strauss, 1967).

Grounded theory, initially developed by Glaser and Strauss (1967), is a qualitative methodology for developing theory which is grounded in the data. Grounded theory literally means empirically founded theory (Alheit, 2000). At the time when grounded theory was first introduced, '[i]t argued against what Glaser and Strauss called "armchair theorizing" while emphasizing the need to build theory from concepts derived, developed, and integrated based on actual data' (Corbin & Strauss, 2015, p. 4). When developing the method, the idea was not to produce theory per se but about its value for practice (Corbin & Strauss, 2015).

When using the method, the researcher forms a research question (often a very open one) and enters the respective field searching for answers by gathering data (Alheit, 2000; Charmaz, 2006; Óttarsdóttir, 2012). The open research questions do not mean that the research process is without preconceptions. Instead, it has theoretical sensitivity or sensitising concepts, heuristic concepts that are useful to open up new themes and concepts (Alheit, 2000). When using grounded theory there is a close connection or interplay between data gathering and analysis through a process termed 'constant comparison' (Corbin & Strauss, 2015; Charmaz, 2006). 'In doing constant comparison, data are broken down into manageable pieces with each piece compared for similarities and differences' (Corbin & Strauss,

2015, p. 5). Through that process, theoretical categories are built from relationships discovered among codes from the data. According to Dausien (1996), this method is feasible in practical research as this. Dausien (1996) describes the process as a spiralled because the reseracher uses his or her professional experience and reflective mind in a dialogue between theory and the data. That aligns with Charmaz's (2006) approach of using grounded theory as she, as a social constructivist, emphasises the fact that theory is developed through the researcher's past, present, participation in and communication of the research process.

As mentioned above, the research questions are open in the beginning, but they often change and sharpen as the process progresses. The theory that emerges from the data is not The Theory but a theory that is derived from the relevant data rather than the preconception of the researcher (Alheit, 2000). The process is not linear but a constant comparison and conversation between the data, theory and the theoretical prerequisites of the researcher (Alheit, 2000; Charmaz, 2006; Corbin & Strauss, 2015; Óttarsdóttir, 2012).

Simply stated, this study followed this methodology by starting with an open question, with data and the use of open and focused coding, categorising, interpreting and working out the significance of what was found through a constant comparative method, memo writing and connection to theories (Creswell, 2013; Kvale, 1996; Smilde, Page, & Alheit, 2014). It was a form of spiralled process (Dausien, 1996) where my professional and practical knowledge was in constant dialogue with theory and the data derived through the reflective journals and interviews.

4.3   Triangulation

Upon consideration of the research questions, it became clear that to be able to answer them, more than one form of data was needed to get a fuller picture. Triangulation in qualitative research is a validation strategy where more than one method, investigator or theory is used in dealing with the phenomenon under research (Flick, 2002). The purpose of triangulation is to validate results and to gain a clear understanding by capturing the different dimensions and perspectives of an investigated phenomenon (Creswell, 2013; Flick, 2002). In this research, data triangulation, or the 'triangulation of different methods' (Flick, 2009, p. 66), allows for different perspectives on the research subject. According to Fielding and Fielding (1986), when triangulation with different qualitative methods is used, one should start from different angles or;

choose at least one method which is specifically suited to exploring the structural aspects of the problem and at least one which can capture the essential elements of its meaning to those involved. (p. 34)

To get an in-depth understanding of the issue researched here, data were collected from three different sources in two different ways (Flick, 2002, 2009). The sources were reflective journals from students within their first semester in the programme (structural aspects) and biographical interviews with graduates from the DAEd and with practising artists in the field (elements of meaning).

The use of student reflective journals was based on the belief that they may give insight into how students experience the learning environment (width). The biographical interviews, on the other hand, aim to understand how artists and graduates from the arts education programme at the IUA reflect on their past from a distance and how they connect it to other parts of their lives and identities (depth). Rather than giving a snapshot of an individual in a particular situation, the biographical approach situates the individual in relation to her life experience, history and society (Alheit, 2009a; Creswell, 2013; Smilde, 2009).

4.4 Sampling

Sampling is the process of selecting research participants (people, institutions, etc.) appropriate to the questions and methods used (Silverman, 2005). Theoretical sampling is a sampling process directed by an evolving theory instead of having predetermined groups and is pivotal when using grounded theory (Charmaz, 2006; Strauss, 1987). This research used theoretical sampling. When selecting participants, the need to make decisions regarding sampling can arise at several stages of the research process. The sampling can be aimed at the width and/or the depth of sampling depending on the focus of the subject (Flick, 2002). In this research, different sampling methods were used for the reflective journals and the interviews. This is explained in more detail below.

4.4.1 Enrolled students

Starting with an open question on how artists become arts educators, data were collected from artists in their first semester at the DAEd (see Appendix B) as they could give insight into the structure and experiences valuable to the construction of theory. The first sampling method used when choosing

participants for writing reflective journals can, however, also be defined as convenience sampling as it is a method where participants '[m]eet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate' (Etikan, Musa, & Alkassim, 2016, p. 2). The group of students starting their education at the DAEd in autumn 2012 met most of the criteria mentioned above but were also best suited to give insight into the process of becoming arts educators. A total of 22 students, 17 women and five men, delivered and wrote approximately one page a week over the semester. There was quite a wide age difference within the group, with the youngest born in 1988 and the oldest in 1953 – a 35-year spread (see Appendix B). The students' disciplines also varied widely, as can be seen in Figure 9 below.

Figure 9. Students' educational background.

4.4.2 Artists and graduated arts educators

Based on the analysis and codes drawn from the journals, the next step in sampling was taken. In that sense, this was theoretical sampling aimed at deepening the understanding of the issue under research. On the other hand, when selecting interviewees, a form of purposive sampling was also used. Purposive sampling allows the researcher to choose a case or participants because they illustrate or exemplify certain features that are interesting in connection to the research focus (Creswell, 2013). Through the selection of interviewees, one idea (purposive) was to gain some insight into each art discipline (music, design, architecture, fine art, dance, theatre). Another criterion was that the interviewees and graduates from the department had worked as artists for some time. That decision was based on the findings and writings from the reflective journals that shed light on the conflicts created for the artists in moving between fields.

A total of 15 artists were interviewed, four men and 11 women (see Table 1). Thereof, 12 were graduates of the DAEd, and three were active artists within their respective disciplines. The decision to interview practising artists was made midway through the research process. As stated above, the topic of how the field of arts operates repeatedly came up both in the journals and the first interviews. To shed a clearer light on the field of arts, three artists from three different arts disciplines were interviewed. Although the graduates were, in most cases, also practising artists, the decision was made to get a broader view of the field of arts through people who fully participate within that field. A more detailed overview of interviewees is given in Chapter 4.9.

4.5   Data collection

4.5.1 Reflective journals

The purpose of reflective journals in education is to write down and reflect upon one's thoughts, feelings and ideas during a process. They aim to help individuals sort out and evaluate for themselves what they know and what they need. Similar to research journals, reflective journals from research participants can be of great value as a source for qualitative research. However, there is not much to be found in the literature on using reflective journals as data. Most of what can be found is connected to research concerning health and health services (Jacelon & Kristal, 2005). Reflective journals as data can be either unsolicited or solicited. Unsolicited, personal reflective journals written for private purposes are often used by 'historical and biographical researchers to explore historical events' (Jacelon & Kristal, 2005, p. 992). Solicited reflective journals, on the other hand, contain more annotated chronological writings and are written with the researcher in mind (Elliott, 1997). They are reflective journals where 'individuals are commissioned by the investigator to retain such a record, for some specified period of time according to a set of instructions' (Zimmerman & Wieder, 1977, p. 481).

In this research, solicited reflective journals were used as the aim was to gain insight into the experiences, feelings and obstacles the artists face when entering a new field within teacher education. In autumn 2012, first-year students at the DAEd were asked to turn in one-half to one page a week, reflecting on their experiences as students, including what they had learned, in or out of the department, and on their feelings, including the gains and any obstacles they met (see more in Appendix A).

The reflective journals were an assignment in an obligatory course for all first-semester students. The students were asked to keep reflective journals over a 15-week period, from 28 August to 4 December. Writing such journals had been a part of the course for three years and still is. For this research, the students were informed orally and in writing of my intention to use these reflective journals as data in my research and of the research aims. They received a formal letter from me explaining my aims and that their writings would only be used in the research if they would give me their consent (see Appendix A). I also informed the students that the content of their reflective journals would not affect grading for the course and would not be personally identified. This was thoroughly discussed in the class, and the students showed great interest in the study. Subsequently, all of them decided to take part and to allow their reflective journals to be used as data.

Most of the 22 students wrote one page a week over the period (see Appendix B). This created a databank of more than 300 pages of writing. The reflective journals provided an opportunity to compare individual answers written about the same or similar topics by students at the same level of study and allowed the opportunity to follow the process and development of individual students.

4.5.2 Biographical interviews

Through telling their stories, individuals construct their experiences and give meaning to them as individuals but always in relation to their social context (Clandinin, 2006). I like to use the metaphor of learning as becoming (Wenger, 1998) when explaining why biographical interviews were selected for collecting data in this research. Put simply, it means that learning can take place everywhere, in any place and at any time in a person's life (Wenger, 1998). The biographical approach rests on the view of the individual in the social world, that she interprets her experiences, creating meaning on which she acts and makes sense of her social existence (Roberts, 2002). According to Bron and Thunborg (2015):

> Biographical interviews are also characterised by temporality. They capture past experiences through the person's perspective of a present understanding together with future expectations and potentials. Consequently, a person's story changes over time. (p. 2)

Alheit (1982) outlines a few rules for conducting biographical interviews, starting with selecting your interviewees carefully. It is important to be open about the purpose of the interview and to be ready to help the interviewee start. Once the interview has started, the researcher should remain in the background as much as possible, avoiding 'why' and 'what for' questions until the follow-up phase at the end. When the initial story has been told, some of the issues that came up during the interview and need more elaboration should be addressed. There is also an opportunity to address any gaps in the story that the researcher wants to fill according to her research questions and interview framework (Alheit, 1982).

Although the framework used in the biographical interviews was very open and the aim was to explore the interviewee's perspective as authentically as possible without theoretical preconceptions, there was an emphasis on their learning processes.

The process Alheit (1982) outlines and which is described above was followed in the interviews. They were conducted in various places according to each interviewee's wish. Six took place at the DAEd, five in private homes and four at the interviewee's workplace. The average length of the fifteen interviews was 93 minutes. Two interviews stand out; one was only 63 minutes and the other 165 minutes. Each interview started with a preparation phase, where I reminded the interviewee of the purpose of the research and my research questions and informed them that they could and should stop whenever they wanted, particularly if feeling uncomfortable during the interview. Then, I invited the interviewees to ask questions or elaborate on the research or put forward whatever questions or thoughts came to their minds. After that, I opened with a short recapitulation of a text I had sent by email to those who had agreed to take part in the research (see Appendix C). The informal conversation gradually arrived at the heart of the interview when the one open-ended question was asked, letting the interviewees tell their stories. The question, which is the last sentence in the text, and which I read out loud, was as follows: 'I want to ask you to tell me about yourself – just start where ever you want. If nothing comes to mind you could start with where you were born and your family and then we will continue'.

From there, each artist could start where she chose or from the first thing that came to her mind. Once the main narrative or story was told, I addressed issues that I found important that had not come up and others that had come up but needed more depth or explanation. These varied based on the interviewees' lived experience, but if needed, I asked questions on topics connected to the interview framework (see Appendix D). On the whole, the atmosphere in the interviews was quite relaxed. The interviewees told their stories very openly and rarely got stuck (i.e. stopped talking). When that

happened, it was easy to refer to their last thoughts or words to get the story going again. Towards the end of the interview, the interviewee was offered time to add whatever he or she found necessary.

4.6　Data analysis

When entering a new research field, every researcher has to be open to whatever might happen. At the same time, the researcher must take notice of the fact that 'whether we like it or not, we always have "prejudgments" about new "worlds" that we come across' (Smilde et al., 2014, p. 38). Keeping that in mind while performing comparison and reasoning about experience when making the theoretical context makes the data analysis abductive (Charmaz, 2006; Smilde et al., 2014; Witzel & Reiter, 2012). In Charmaz's (2006) words, 'abductive inference entails considering all possible theoretical explanations for the data, forming hypotheses for each possible explanation, checking them empirically by examining data, and pursuing the most plausible explanation' (pp. 103–104).

The analysis is a creative process where the researcher has to remain open and flexible but also disciplined in her approach. At its best, using grounded theory in analysing can produce well-grounded conclusions based on the empirical data and the analytical and open mind of the researcher. It has, however, been pointed out that, in some cases, there is a danger that the researcher gets lost in technical aspects of coding and organising the data, losing contact with what is really in the data (Pidgeon & Henwood, 1996; Silvermann, 2005; Thomas & James, 2006). I was very conscious about that danger throughout the whole process.

4.6.1 Overview of the analysis process

To give the reader insight into the whole process, an overview of the analysis process is given in Figure 10 below. The purpose of the overview is to give the reader a feeling for the timeline (horizontal) and the connections between the researcher journal and field notes and the analysis of the journals and the interviews, developing concepts and codes towards a theory.
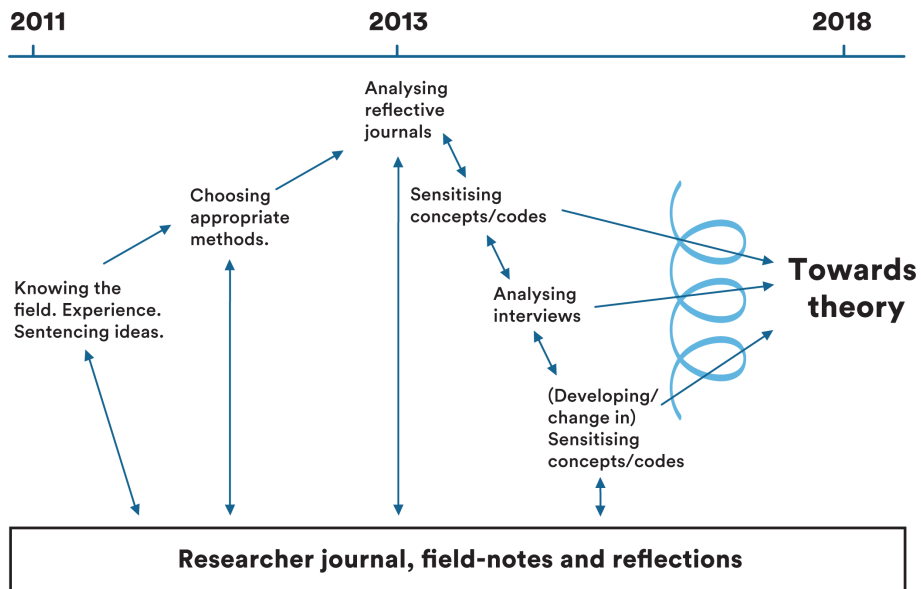
Figure 10. Overview of the research and analysis process.

4.6.1.1 Knowing the field

In relation to this research, my background within teacher education and higher education provides me with everyday knowledge of the field and the research topic. I also have contextual knowledge of the participants' backgrounds in education and the legal and structural forms within their working and learning environments. Knowing one's research field through research and theories connected to one's research topic is widely recognised as an advantage, or even indispensable, in academic research (Witzel & Reiter, 2012) (see also 4.7 on reflexivity). With all this prior knowledge, it is of great importance for the researcher to be constantly aware of where her own ideas and experiences affect, for better or worse, the research process.

4.6.2 Analysis procedure

The data analysis started with the reflective journals. As organiser, teacher and participant within the learning site, I had 'hunches' about what might be relevant for the students – what they struggle with and what they like. These hunches are similar to what is called sensitising concepts in grounded theory. They are concepts that lie in the background of the overall research and give a general sense of guidance when approaching the data in the beginning (Bowen, 2006; Charmaz, 2006). Although sensitising concepts can lead or alert the researcher to important issues or aspects of the research, Bowen

(2006) pointed out that it can also work the other way around and take attention away from some important elements. Bearing that in mind throughout the process, the sensitising concepts and framework were laid out after the initial focused analysis and used for further analysing and grouping the data.

When analysing both the reflective journals and the transcribed interviews, I started to read closely line by line and moved on to open coding, which is the initial phase of the coding process. It is called open because the idea is to open up the data to uncover meanings and start identifying categories and codes (Charmaz, 2006). Axial coding was then used in identifying relationships among the open codes, to relate categories to subcategories that led the way to specifying concepts and identifying causal and contextual relationships (Charmaz, 2006; Creswell, 2013). Constant comparison was used at all stages of the analysing by comparing similarities and differences within each journal and interview, and then between them. Each interpretation and findings was compared with existing findings, codes and interpretations.

The reflective journals were analysed both horizontally (the weekly entries of all individuals) and vertically (one individual over the period of one semester). Through the horizontal analysis, I got an overview of the general feeling of the flow of the semester based on the students' experiences. The vertical analysis gave insight into an individual's journey and collective experience throughout the semester. As mentioned above the analysis started with the reflective journals and the four main categories that emerged from them where: Struggling with identity, learning environment, content of the study and connecting life in- and outside school. The main themes derived from the reflective journals were, as stated, the foundation for the sensitising concepts leading to the interview framework. Although similar issues were addressed in the journals throughout the semester, a certain gradation could be detected where themes emerged for each of the weeks (see Chapter 5.1.6)

The analysis of the biographical interviews was performed both parallel with and after data collection. The interviews were taken from April 2012 to April 2015, a rather long period of time. The first interview served as a pilot interview, so the second did not take place until September 2013. Each interview was recorded with the participant's permission. They were fully transcribed, ten by me and five by an assistant. In order to ensure consistent transcription, the assistant received an example of one of my transcriptions and followed its form and marking of hesitations and pauses. All through the

analyses phase, I also listened to the recordings of the interviews to get the full picture, the atmosphere, and the intonation of words and passages. Through axial coding, a constant comparison within and between codes in each interview and to the core categories that emerged from the reflective journals, categories was established and developed into themes that were connected to the sensitising framework.

All the interviewees received a transcript of their respective interviews on 2 March 2016 and gave informed consent for the utilisation of the interview. Manual coding was used in analysing the journals and the interviews, I then used Atlas.ti software for qualitative research to keep track of the codes and theme groups.

4.6.2.1 Researcher memos and diary

Researcher memos and diaries also form an important part of the research process and data gathering. Reflection takes place through writing, and in the research process, I used a diary in which I described each step taken in the procedure and reflected on issues, steps and actions that came up concerning the topic at hand. The diary played an important role in the interview process in that, after each interview, I reflected in a postscript on thoughts, feelings, theories and issues related to the data already at hand or that had come up during the interviews. Postscripts are considered an important debriefing tool for the interviewer and the interview and an integral part of the interview process. In short, they are a collection of impressions and feelings concerning the interview (Witzel & Reiter, 2012). Some of these postscripts were written down, but others were recorded. In both grounded theory and practitioner's research, researcher memos are pivotal in the process of developing a theory (Charmaz, 2006; McNiff, 2010). During the analysis process, analytic memos were written as a bridge between coding and writing.

4.6.2.2 Development of themes

The analysis of the biographical interviews evolved into over 20 groups with around 300 codes and more than 1400 quotes. I categorised the groups according to macro, meso and micro levels aiming at getting a better overview of the codes and groupings. As mentioned above, through axial coding, categories were determined, linked and compared to codes from the journals and developed into themes that were connected to the research questions and conceptual framework (Charmaz, 2006; Flick, 2002; Strauss & Corbin, 1998). When the analysis of both journals and interviews was

concluded, codes and categories were compared and harmonised to the point that themes began to emerge (Figure 11).

	Macro	Meso	(Micro)
Collective	Legislation and policy in arts and higher education	The IAA, school system, Organizational structures and elements	Education system Arts education Collective representation of values and visions as artists and arts teachers
	Cultural environment, the field of arts and higher education in Iceland	Department of arts education, curriculum structure, collective learning styles	Values, vision, biography; changes within course of life. Stepping out of the comfort zone
	Position within the field of arts, cultural and social capital	Practices, being part of the learning culture	Transitions – individual crucial moments
			Meaning of working as artists/arts-teachers
Individual	Individual positions within the educational system	Strengths and challenges of the individual learners	Becoming arts educator
Interaction and conncections			

Figure 11. Developing themes.

This theme framework is a set of open concepts based on the data and theoretical and conceptual frameworks connected to the research landscape. As said above they were categorised and divided into the concepts of macro, meso and micro levels (see Chapter 3.2.1), bearing in mind that they are from the participants' points of view and based on their experiences. The blue colour in some of the boxes in the table indicate structures that the individuals are part of, and the non-coloured boxes show more individual positions and development. When analysing both the journals and the interviews, vertical and horizontal analyses were used. The vertical analysis focused on individual cases, the biographical aspect of the learning trajectory (interviews) or the individual's journey through the first semester (journals). The horizontal analysis cut through cases and coding. Cross-case analysis drew out key categories and meanings, leading to an emerging theory (Charmaz, 2006; Witzel & Reiter, 2012). The categories defined under macro, meso, and micro levels laid the groundwork for the core categories from the interviews in Chapter 5. They are:

- *Learning journeys* - background and informal learning (micro).
- *Experiences of conflict* - working environment, field of arts (macro).
- *Learning culture within the Department of Arts Education* (meso) (see Chapter 0).

4.7   Reflexivity

Most research is value laden (Flick, 2009; Charmaz, 2006; McNiff & Whitehead, 2005). Instead of looking in from the outside, trying to obtain some kind of neutral perspective, the researcher is more present in the research (McNiff & Whitehead, 2005). That position, knowing the field and its function, can be beneficial to the research (McNiff, 2010). On the other hand, it can narrow some viewpoints and restrict the observation of something new and unforeseen.

Bourdieu (2003) was concerned with three types of biases in relation to reflexivity in research: the social background of the researcher; the position and status of the researcher within the academic field; and intellectual bias, meaning that the agents under research do not have the theory and problematic angle of the researcher when elaborating on their work and/or life or living it (Bourdieu, 2003; Bourdieu & Wacquant, 1992).

This research is both rooted in my former experience as a student and teacher within the arts and teacher education, and it is of great value and interest to me in my current position (see Chapter 1, p. 1). It reflects my history and background along with my current work. That, in and of itself, has been of great importance as a reminder of what biases there can be. I have constantly had that in mind from the beginning and throughout the research process.

It is important in qualitative research that the researcher gives an account of himself or herself and his or her ideas and concerns on the topic of research and is aware of how these can affect the participants and the outcome. It is also important that the aim of the research and the process and methods used are clear to the participants and that transparency is maintained throughout the research process (Shamoo & Resnik, 2009; Silverman, 2005). I have discussed this with my students, the interviewees and my colleagues in connection with possible conflicts of interest. As stated above, all participants in this research were aware of the data collection for the research and gave their prior informed consent.

The quality of the research and its process is best guarded by 'taking an attitude of inquiry' (Marshall & Reason, 2007, p. 2) by constantly and

critically reflecting on and being aware of this complex process of reflection, position and action. It is a form of reflection-on-action according to Schön (1987), where the researcher brings his or her internalised knowledge to the fore (Smilde, 2014).

4.8   Ethical concerns

I am very conscious about the duality of my role as a researcher, teacher and department head. As mentioned, I am part of the field I am investigating. I have an ethical responsibility towards my subject, my students, my colleagues and my superiors inside and outside the institution, but not least towards my participants. This has been a challenging position that I revisited constantly throughout the process. When in doubt as to whether some of the data could potentially expose my research participants to some form of vulnerability, I have had to revisit my research questions and aims and evaluate the pros and cons. Through the evaluation process, the interests of my participants have always been in the foreground.

Knowing me as their former teacher and dean influenced the interviewees and probably affected the interview process. It might have had both facilitating and hindering effects. This is impossible to know for sure but important to bear in mind. When the interviews took place, my interviewees and I agreed that I would use their real names. After analysing all the interviews, it became clear that some held sensitive information that was valuable to the research. Based on that, I decided to use fabricated names to protect my interviewees from possible harm or nuisance.

I realise that my preconceptions might have narrowed some viewpoints and hindered the observation of something new and unforeseen. As mentioned above, the fact that the interviewees knew me as a former teacher and head of the department might have had an effect. The same might be said for the students when writing their reflective journals (Bogdan & Biklen, 2003; Kvale, 1996). The participants in this research were, in all cases, informed of my research questions, my background and what theories were underpinning the research. A positive effect that my position might have had on the research is the open and relaxed relationship that occurred in all the interviews based on mutual trust.

4.9 Overview of the interviewees

Artists and arts teachers appear in age order.

Anna (Actress) was born in 1978 and was brought up in Reykjavík. Parents divorced. She graduated from the IUA with a BA in performing arts in 2009 and an MA in Arts Education in 2014. She works as a departmental project manager at the IUA.

Björk (Actress) was born in 1960. She was raised by a single mother close to Reykjavík. She graduated with a BA degree in acting in 1981, studied Rudolf Steiner's pedagogy from 2004–2007 and graduated with a M.Art.Ed. in Arts Education in 2012. She is currently teaching in a primary school in Reykjavík.

Brynhildur (Actress) was born in 1974 and brought up in Reykjavík by a single mother. She graduated as an actress from the IUA in 2001. She is working as an actress both in theatre and films and running a theatre group with several other artists.

Davíð (Musician) was born 1980. He lived in US, where his parents were studying, until age three and then in Reykjavík. He graduated from the IUA in Composition in 2007 and with an MA in Arts Education in 2014. He is currently municipal director of music education and making his own music.

Dóra (Actress/Dancer) was born 1969. She was brought up in a village near Reykjavík. She studied Contemporary Dance in New York and graduated from the Cal Arts with a BFA in Theatre in 1997. She received a diploma as a dance teacher from the Royal Academy of Dance in the UK in 2006 and an M.Art.Ed. in Arts Education in 2012. Currently, she runs her own ballet school in her old hometown.

Embla (Musician/Visual Artist) was born in 1978 in Reykjavík and was brought up there by both parents. She studied music at the Reykjavik College of Music and later at the Music School FÍH. She graduated in 2002 in piano and then studied visual arts and music in Holland and graduated in 2006. She currently creates her visual/sound art and works as freelance music teacher in a primary school and

Fríða (Visual Artist) was born 1964. She was brought up in a suburb of Reykjavík. She graduated from the Icelandic College of Arts and Crafts in 1987 and studied visual arts in Holland from 1987–1990. She finished a teacher's license training diploma from the University of Iceland in 2005 and an MA in Arts Education in 2014. She works as an artist and part-time teacher at the Reykjavik School of Visual Arts and the IUA Department of Visual Arts.

Halldór (Graphic Designer) was born in 1955 in north Iceland. He studied at the Icelandic College of Arts and Crafts from 1976 to 1979. He studied art and design in Canada and graduated in 1989. He is a professor at a University along with pursuing his own projects.

Inga (Visual Artist) was born in 1965. She was raised in Denmark and, from the age of seven, in a suburb of Reykjavík. She graduated from the Icelandic College of Arts and Crafts in 1995, studied further in Denmark (1997) and finished M.Art.Ed. in Arts Education in 2011. She is currently an assistant professor in visual arts at a University in Iceland.

Irma (Visual Artist) was born in 1963. She was brought up in a little fishing village near Reykjavík by both parents. She graduated from the Icelandic College of Arts and Crafts in 1989, finished a teacher's license training diploma from the University of Iceland in 1999 and earned an MA in Arts Education in 2011. She is teaching at a University in Iceland.

Gréta (Graphic Designer) was born in 1975. She was raised in Reykjavík by both parents until they separated when she was 15. She studied at the Icelandic College of Arts and Crafts from 1996, but graduated from the IUA in 2000 in graphic design. She completed a diploma in arts education in 2011, and an MA in Arts Education in 2013. Currently, she works independently from home.

Katla (Architect) was born in 1975 and grew up in a town near Reykjavík. She studied architecture in Germany from 1994 to 2000. She finished her MA in Arts Education in 2011. She taught for five years in an upper secondary school and, since autumn 2017, works as architect.

Olga (Musician) was born in 1978 and brought up in a suburb of Reykjavík. She studied piano and composition at the Reykjavik College of Music and graduated in 2001. She then studied composition in Sweden graduating in 2005 and completed a diploma in arts education from the IUA in 2006. She teaches music at an elementary school and at the Reykjavík College of Music along with her own projects as a composer.

Páll (Graphic Designer/Visual Artist) was born in 1962. He was brought up by both parents in a town near Reykjavík. He graduated from the Icelandic College of Arts and Craft, pursued graduate studies in Holland and finished his MA in Arts Education in 2013. He now teaches in a primary school.

Tómas (Musician) was born in Portugal in 1990. He moved to Iceland when he was four years old. He graduated from upper secondary school in 2010 while having an active music career. He is currently working as a musician along with making TV programmes and other projects.

Table 1. Interviewees, their background and current position. [18]

Name	Year of birth	Gender	Art discipline	Parents education (degree)	Upper secondary school	Studying abroad (Univ.)	Living abroad as adult (not studying)	Current position (November 2018)
Halldór	1955	Male	Graphic design	Vocational	Unfinished	Yes		Teaching at a university
Björk	1960	Female	Acting	Vocational	Unfinished	Yes		Teacher in a primary school
Páll	1962	Male	Graphic design/ visual art	Vocational	Unfinished	Yes		Teacher in a primary school
Irma	1963	Female	Visual art	Artists /Vocational	Menntaskólinn í Reykjavík*			Teaching at a university
Fríða	1964	Female	Visual art	Vocational	Unfinished	Yes		Artist and teacher at a private art school
Inga	1965	Female	Visual art	University	Menntaskólinn í Reykjavík*	Yes	Yes	Teaching at a university
Dóra	1969	Female	Dance	Vocational	Fjölbraut í Ármúla*	Yes	Yes	Dance teacher at a private school
Brynhildur	1974	Female	Acting	University	Fjölbrautar-skólinn í Breiðholti**		Yes	Actor
Katla	1975	Female	Archi-tecture	Vocational	Flensborgar-skólinn í Hafnarfirði*	Yes	Yes	Architect
Gréta	1975	Female	Graphic design	Arts	Menntaskólinn í Hamrahlíð*		Yes	Freelancer
Anna	1978	Female	Acting	University	Iðnskólinn í Hafnarfirði – Vocational**		Yes	Project manager at the IUA
Olga	1978	Female	Music	Arts	Menntaskólinn í Hamrahlíð*	Yes		Teacher in a primary school
Embla	1978	Female	Music/ Visual art	Arts	Menntaskólinn í Hamrahlíð*	Yes	Yes	Artist, teacher and freelancer
Davíð	1980	Male	Music	University	Menntaskólinn í Hamrahlíð*		Yes	Municipal director of music education/ musician
Tómas	1990	Male	Music	University	Menntaskólinn í Hamrahlíð*		Yes	Freelance artist/ producer

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[18] Artists and arts teachers appear in order of age. Traditional upper secondary schools are marked with* and vocational schools with **.

5 Analysis

In this chapter, the findings of the research are presented in two main parts. In Chapter 5.1 the findings from the reflective journals are described as the main themes that laid the ground for the interview framework. In 5.1.6 a horizontal overview of the students' journey through the semester is given. The second Chapter, from 0, comprises the findings from the interviews with the artists and graduated arts educators.

5.1 Findings from reflective journals

The main purpose of gathering data from the students' first semester reflective journals was to gain insight into what the main obstacles and challenges they faced were when entering the department of arts education at the Icelandic University of the Arts. When quoting the students' journals, names are not used, only each student's art discipline. As this was the first step of the research, I start this chapter by giving an overview of the findings derived from analysing the journals. The themes that emerged from these data led the way to and provided the sensitising concepts used for the interview framework of the interviews (see Table 2 below).

Table 2. Overview of main themes from reflective journals.

Struggle with identity	Learning environment	Content of the studies	Connecting life in- and outside school
Struggle and reflections on, and rethinking one´s identity.	Teamwork (group-work) is time consuming and difficult.	Academic practices are difficult.	Struggle with combining studies, work, and family.
Struggle with new ways to express themselves.		Courses and workshops where students work practically and artistically deepen their understanding of the literature.	Combining new knowledge with practice as teachers.
The society's view on the teaching profession.	Students enjoy being in communication with artists from other disciplines.	The programme calls for reflection on one´s own values and attitudes.	

The main themes derived from the journals include struggle with identity, learning environment, content of the studies and connecting life in- and outside of school.

5.1.1 Struggle with identity

The analysis of journal writings show that students are occupied with the fact that they are entering a new field, something that they both fear and look forward to. They connect that fear mostly to fear of theory and academic learning rather than of teaching. Some of their fear can be connected to their former studies and work and their habitus and cultural capital as they are familiar with other symbols and forms of communication than reading and writing (see also Bourdieu, 1984). Many students are struggling as they are stepping out of their comfort zone by learning in a new field. Although it is a struggle, many of them see this as something positively challenging. There is struggle, however, and it is often linked to feelings of frustration and identity challenges when these students write about being good at music making, acting or painting but start doubting themselves when it comes to connecting that knowledge to theory and finding new pathways for it. This struggle is something many artists have experienced who have pursued the same path (see Lim, 2006; Carter, 2014; MacDonald & Moss, 2014).

5.1.2 External causes

The issue of feeling devaluated by friends and people outside the department came up very often in the reflective journals. Many students write about this often as they reflect on their new role as students in their first semester. One student, a textile designer, wrote the following in the third week:

> I met with a colleague from stage-design and told him I had started my master's programme at the department of arts education. His face looked like a question mark and then he said, 'Isn't teaching a poorly paid and an undervalued job?'

> 'I have not thought about that', I answered, 'but it is certainly very interesting and certainly very challenging'. – 'Yes, of course', he replied, 'you're just not that nine-to-five type'. I have thought a lot about this conversation. In the end, I think I'm glad about my decision, and I like school.

Another student from visual arts wrote the following in her diary in the second week:

> Met an old teacher of mine, visual arts teacher, who told me she
> knew I would end up teaching. My thoughts were: I see it as a
> beginning of something new, not the end!

The attitude these students encounter from friends and others from outside the DAEd programme is closely related to the internal struggle for identity that is always defined and shaped by interactions with others (see Wenger, 1998; Beijaard et al., 2000). The perceptions held by society of these teachers is connected to the hierarchy of disciplines within higher education, and this might be the root of internal identity concerns (Alheit, 2009b).

5.1.2.1 Internal struggle

Some of the students in the Department of Art Education are well-known Icelandic artists, and others less so, but they all struggle at times with their professional identity when adding teaching to being a professional artist. Influenced by the phrase '[t]hose who can, do; those who can't, teach' from George Bernard Shaw's *Man and Superman* (Jones, 2015, p. 44), they ask themselves if it is not enough to be good artists. Do they need the pedagogy?

Following are some reflections from students' journals that give insight into how they often use their journals to talk to themselves – to ask questions and to answer them. An actress and singer writes about her thoughts on her studies and the inner conflict over her expanding career.

> To be an artist and a teacher. Can you do both? Does it weaken
> my position as an artist to go into teaching, or can it even
> strengthen me as an artist? Can I use my time with students as
> a teacher to continue to develop myself as an artist, or will it
> mean that I do not have time for myself? I believe or hope that
> by being here in the DAEd, I'm giving myself better and more
> tools to be both or at best combine them.

Davíð is one of two students who were both in the group that turned in the reflective journals and were interviewed after graduation. Following are some thoughts from him on his identity as a person, composer and a teacher, which he wrote in the third week of the programme:

> I read an article, 'Role Identity and Working Environment of
> Successful Music Teachers'. Reading that, I realised that I am in
> a similar position as I was in my last year in the BA programme
> in composition, when it dawned on me, that I did not need, or

actually, I should not think about putting myself in a special position as a composer. To write a music piece as a composer was nothing different from making my own music as myself. A difference between Me and me as a composer should not exist. It dawned upon me when I realised that I was seeing myself as a kind of stereotype of a composer when writing songs. I stopped following that stereotype and decided to be Me. The same thing is happening now when I think of me teaching. It sounds simple but is very difficult for many. I feel I am now in a similar position towards teaching music. When I do that, it must be Me and not somebody else who's there. And I am not going to turn myself into my pre-specified image of a music teacher. This is a good and comforting discovery.

These reflections in the diary were still vivid over two years later when he was interviewed. He mentioned that his greatest discovery in the programme was that he would not be changing into someone else by becoming a teacher.

5.1.3 Learning environment

The struggle with writing as a way of expressing one's work and opinions can be seen again and again through several students. Comments on grading, both personal and general, are sometimes the root of it. In the following, a student comments on the feedback he received on his short thesis he had turned in, for the course Research and Academic Practice:

There was not a paragraph without a comment! I did get seven out of ten but that was not for my own thoughts because they were all shot down for being too chatty.

In the last journal of the semester, five students expressed their frustration about working on their final assignment in the course Research and Academic Practice. They feel they have to be constantly quoting, and not only that, but quoting the "right" people as one visual artist wrote: 'I have the feeling that it is not enough to quote, but it has to be the "right" people'. They express the feeling that they are doing this for the sake of the assignment and not the content. One actor wrote:

I'm negative towards the course Research and Academic Practice; it reminds me of my university studies before I turned

to acting – it was all too academic, and that really turns me off. Maybe no wonder I chose acting.

Studies on the identities of artist–teacher–researcher indicate that the there is a profound link between these practices (Irwin, 2004; Lim, 2006; Daichendt, 2009; Hall, 2010; Thornton, 2013; MacDonald & Moss, 2014). These authors also state that entering a new discipline, such as teaching and research, should be based on one's individual identity as an artist. The quote from the actor above might indicate that the course he was attending on research and academic practice does not connect to his former practices as artist and therefore makes it difficult for him to relate to its content and working methods, leading to a feeling of loss of identity and failure.

5.1.3.1 Communications and co-work

Teamwork is an important part of artist–teacher training. It has two main purposes. First, it is regarded as a valuable skill when teaching. Teachers need to be able to work with co-workers and students. Secondly, it is one of the DAEd's objectives to encourage conversation and communication between participants within the learning environment and between art disciplines. This is in line with the result of a new report on collaborative professionalism in education by Hargreaves and O'Connor (2017). They emphasise the need for a more structured collaboration and the great effort required for collaboration among teachers instead of merely talking and sharing.

The writings in the student journals indicate that students find group work both time-consuming and often difficult. Although it is more difficult for some than others, students express both positive and negative aspects of group work. One actor says in the first journal entry that teamwork is 'The most daunting part of the programme.' He was in a discussion group in the first week of the study where it was impossible to engage in a real conversation. According to him, there was one person in the group that almost suffocated everyone else with his ideas, and a sort of numbness came over the others. One visual artist is satisfied with group work and writes about the four-person group that she was part of: 'It's exciting to see how ideas change and grow in the group'. Later in the semester the same student writes:

In the group-work last week there was a lot of tension between two in the group. I was very surprised at how such strong feelings broke out in group discussions. What I learned from this

is how important it is to be outspoken and take all that is relevant and lay it on the table to solve issues.

Here she clearly draws on how it is possible to learn from group work, especially when something comes up.

Some students comment positively on group work initially, but things change when they go further into the semester. There may be too much group work in the study programme, but the goal of it is still very clear. Arts educators must be willing to take on the hard labour of real co-work and become able to rely on their ability to mediate and listen to all arguments and take them into account when working on a joint solution (Hargreaves & O'Connor, 2017). However, this kind of work takes much time and energy, although some see the point in it. An actress and singer writes the following:

> Group work is time-consuming but also rewarding and good preparation for the teaching profession. We must, after all, work with all kinds of people who we would perhaps not necessarily choose to work with.

5.1.3.2 Students enjoy being in communication with artists from other disciplines

In the writings of all students, a very positive attitude is set forth in regards to studying with other artists. Students feel that it broadens their horizons and gives them insight into new worlds through the perspectives of fellow students from other art disciplines. One actress writes about how important it is to get the perspective of other art forms, such as how the term 'critical' is widely used in visual arts but not in drama education. One musician writes:

> In every class I am discovering what incredibly nice people are with me in this programme, and I think I can learn quite a lot from all my fellow students.

Another student, a visual artist, writes in connection to teaching exercises with children:

> While you learn a lot from the teachers, you will learn even more by observing fellow students teach.

It can be said that all the writings convey observations and comments about students and how positive the diversity of the group is. As can be seen

from these quotes, this is connected to many aspects of the learning environment and communication. This includes the connection to new discourse and observing others teach, the positive aspects of the students' age distribution and a focus on different subjects and how that stimulates new lines of thinking. The majority of students comment that they do not learn less from fellow students than from teachers, such as this actor who wrote the following mid-term:

> I think I have rarely or never been part of a group so full of smart and entertaining people. I see it as a privilege to have the opportunity to turn up every morning and have communication with such precious people.

5.1.4 Content of the studies

The analysis indicates that students are initially positive about starting new academic studies, although anxiety can be detected in the writings of at least eight students. Some write about going outside their comfort zone but find it exciting. A visual artist writes to comfort herself after a rather difficult first week with lots of theoretical work. She writes:

> I should not make a huge mountain out of this, keep up my spirits and shift into academic gear – Hooray for a new perspective.

While most students describe their difficulties at some stage with the considerable amount of reading and writing projects, pleasure and anticipation can still be detected from having to deal with new ways of learning. Another student from visual arts writes:

> It is a shock to be back to school and to need to start reading school books and write reports every day […] Somehow, I'm just terrible at academic writing. That's not just me.

Five weeks later she writes:

> Thesis started. Indeed, not the most enjoyable thing I do, but I'm doing surprisingly well.

5.1.4.1 Practice-based learning

As mentioned previously, one of the courses that first-year students take is Heiti potturinn (The hot Jacuzzi, referring to the hot tubs in Iceland where everybody can mingle in conversation). The course is designed to put the theoretical and academic content into practical and artistic contexts. The goal of the course is to enhance the personal skills of students 'on the floor' and deepen their theoretical foundation through practical work, through the working methods of arts. It is clear through their writings and discussions in the interviews that students are happy with this part of the programme. They repeatedly and clearly state that the work in this course, and that in other short art and practice-based courses, has deepened their understanding of the literature on pedagogy and even opened for them content that they had not fully understood by reading and listening. This can be related to the above-mentioned connection to former experience and identity as artists. In these practice-based courses they can apply their former knowledge to new knowledge based on their identity and capital (Bourdieu, 1986; Irwin, 2004; Lim, 2006; Daichendt, 2009; Hall, 2010; Moore, 2012; Thornton, 2013; MacDonald & Moss, 2014).

5.1.4.2 Reflective practice

The programme calls for reflection on the students' own values and attitudes. According to research on being an artist and a teacher, emphasis on reflection in arts teacher training is often crucial to creating the link between roles and developing a new identity (Lim, 2006; Hall, 2010; MacDonald & Moss, 2014). Most students write specifically about the importance of this factor in the programme in connection to the development of their own personal practical knowledge (see also Clandinin, 2013). One-third of the group mentions that there might even be more space given to conversation between students. Several students thank the reflective journal for 'listening' and state that the writing was a way to reflect but at the same time served as training in writing in general. One visual artist writes:

> I must say that this has been a great obligation. Putting your study status and thoughts down on paper (computer) every week is something I'm going to try to continue to do.

Another visual artist discovered the value of writing in the middle of the semester, stating how great it is to reflect on his attitudes and values. He

writes about this discovery, and, from there on, his journal writings extend and deepen.

One angle of the reflection is that students are solving problems they face by reflecting on them in writing. They ask questions and answer them according to their feelings at the time, in a way reassuring themselves that they are doing the right thing. For those who have teaching experience or are teaching, this form of reflection changes their vision on what they are doing and how they think about their work, as this actor states:

> I really like the emphasis on reflection in the study, especially to reflect on what kind of teacher I want to become. When I entered the programme, I had very firm and shaped ideas about what it is to be a teacher, but they are changing.

Sometimes this relates to self-image, identity or difficulties in communication or with learning. One example comes from a graphic designer reflecting on her frustration on a course she participated in:

> What is top on my list this week is how frustrated I am with the course Adult Learning. I thought I was the only one, but it turns out almost everyone has this feeling [...] By talking this over with the dean, I immediately felt better. It is always good to talk things through and see other angles. The problems get smaller [...] My conclusion is that the teacher did not take into account that we are mature students with a lot of knowledge and experience. Besides that, we are artists with creative minds [...] I believe you can learn from everything, and the lesson I take from this course is tolerance and serenity. Maybe I need to read more myself, and maybe the teacher has her own personal problems to deal with.

Here the student goes through four stages in her writing. At the beginning, she states the problem and frustration. Secondly, she says she felt better to talk it over with one of the staff, making a point that talking things over always helps. In the third phase, she recognises the problem, that is, the reasons why this is so frustrating for her. Finally, she draws her own conclusion and hypothesis what she might do or change to minimise the risk of this happening again. Through her reflection, these writings become a learning path that might help her tackle similar situations in her studies and later as a teacher.

5.1.5 Connecting life inside and outside school

The six students who comment on school versus family life in their first-week journal all have young children. Three of them have very young children (around one year old) that are in day care for the first time. The concern for their child's adjustment is expressed often in their early journal writings. One designer writes, 'strange week as my younger child is in adaption in day care and I at school – I'm torn between two places'. But mostly these comments are connected to how they have to organise things well in a new situation.

In the fourth week into the semester one of the students, a mother of a little girl, is obviously struggling with holding everything together. She writes:

> I still haven't been able to put everything into a routine yet, and I'm torn between places. My little girl is not getting on so well in day care, and that bothers me. I feel I'm constantly running, which was not how I imagined this time to be.

Then there are some that have special life events but do not make a big deal out of it. Late in November one visual arts student turned the reflective journal in two days early because she said she would be occupied later.

> I'm getting married on Wednesday, and therefore I will not be able to write my journal then. I'm doing it now as I don't like seeing something red on Myschool [when students fail to turn in their assignments in time it is shown in red in the computer learning system, KV]. So, I consider myself an ambitious student.

A musician's mother is fighting cancer and is in chemotherapy. The student is participating in a course for relatives of cancer patients and writes, '…the course has helped me focus on my studies and work [the student is also teaching singing, KV]. I learned methods to relax, and I use it not only on me, but also in my teaching'.

Those who are teaching mentioned that they look forward to trying out the new things they are learning in their teaching. They often take ideas from courses and try them out with their students or in their art practice. One visual artist writes: 'Although it is a lot of work to teach with school, it can also be of advantage to be able to try things out immediately'. There is no mentioning of merges between teaching and their artistic work except for in the writing of this visual artist interested in performance art:

> I gave an art performance yesterday inspired by the course Applied Theatre. A totally new world is opening for me although the performance didn't quite work out – so many things, new doors opening! I am thinking everything in a new way and have a new vision on my performance art – didn't even know there was something like 'performative' art performance …ahahahaaaa.

But experience from school also gives another vision in connection to work. An opera singer who was directing her fellow students in a course on theatre directing was surprised to experience how difficult it was to direct even though she had a very clear idea of what she wanted. She wrote:

> Incredibly rewarding and educating to get the chance to try it out. Now I understand better the [opera] directors I work with and see their work in a different light […] As to other things, there is far too much to do in singing at the moment, and I am not really sure how I am going to be able to finish my thesis.

This student is a well-known and popular opera singer who has been working a lot abroad, mostly in the UK and Germany. She is now expanding her career and has also started teaching in the music department at the IUA parallel to her studies and performing. There are several students that write about their work as an artist, but mostly it is connected to how they make time for that work in between school assignments and attending courses.

5.1.6 The students' journey throughout the first semester – Horizontal analysis

Table 3 shows an overview of finding from the horizontal analysis. First and foremost, these findings give practical implications for structuring the semester. For example, there are some indications that assignments could be better distributed throughout the semester to even the workload. What can be detected is that, early in studies, the students experience some negative reaction from society or their field of art. Students are generally excited about starting new studies, but the attitudes they meet from the outside impact or shape their thinking from the beginning. Although adapting to new working methods in learning means more emphasis is placed on academic procedures, the students are positively surprised by their progress in that area. As can be expected, the students can better

coordinate their life and studies towards the end of the semester, and they express the critical role of reflecting on their learning, feelings and situations throughout the semester.

Table 3. Overview of horizontal analysis of the journals.

21–29 August 2012	19–26 September 2012	1–7 November 2012	28 November – 5 December 2012
General optimistic expressions of feelings, but also anxiety connected to the study.	Some concerns on teaching practice.	Tired and looking forward to Christmas already.	Positive overall experience.
Rethinking identity and struggle with attitude from society.			The studies more difficult than expected.
			New and critical vision on the school system.
Having problems with the school's computer system.	Positive towards possibilities in using digital and social media in learning and teaching.	Group work time-consuming and tricky.	Admiration towards teachers.
Positive towards fellow students.	A lot of reflections on assignments, feedback and workload.	Good and important to get short practice- and art-based courses.	Positively surprised by their progress with theoretical assignments.
Those who have little children are concerned about their time.	"Panic" in the group regarding assignment delivery.	Workload too heavy.	Realise the importance of journal writings and reflection.
Some reflect on not having time for their art practice with their studies.	Connecting between study and teaching.	Some struggling with reading and writing.	Better co-ordination between their studies and life outside school in various forms.
		Are dealing better with different roles as students and artists or teachers.	

As mentioned in the beginning of this chapter, the main themes that were derived from the reflective journal founded the sensitising concepts leading to the interview framework. The core underlying issues were the shift between fields; attitude towards teacher education; the students' learning journey; the learning practices of the DAEd and the development of identity as arts educators.

5.2 Learning journeys of the interviewees

This section of the chapter encompasses findings from analysing the interviews. It is divided into three main parts that cover the three dimensions of this study dimensions and shed light on the participants' *learning journeys*. It begins with individual background stories and the students' formation through formal and informal learning. The second dimension, called *Experiences of conflicts*, is connected to the interviewees' work as artists belonging to the field of arts, the challenges they face and their experiences of conflict when entering the new field of higher and teacher education. The third part of this section, *Entering arts teacher education*, focuses on the practices and learning culture of the department of arts education and the journey to become arts educators.

The 15 interviewees are quoted with fabricated names. As explained in 4.4.2 Artists and graduated arts educators, the interviewees are all educated artists. Twelve of them have graduated from the DAEd and the other three not. For the sake of clarity when reading this section, the quotes from these different artists are marked in a certain way. The three who have not attended the DAEd are marked, when introduced, with (A) for artist, and the 12 graduated artists are marked (AEd) for artist and educator. To be able to contextualise the situation of the interviewed artist, an overview of interviewees with short biographies was given in Chapter 4.9. Appendix B gives an overview of the students turning in reflective journals.

5.2.1 Family and background

When applying Bourdieu's (1977) theory of practice as thinking tools to the Icelandic community and culture, there are some things worth bearing in mind. The first is the fact that his theories are based on his research into the French community and culture. Although it can be argued that Bourdieu's (1977, 1984) theories can be applicable to most modern communities, there are some differences. Second, and related to the first point, this research is based in Iceland, where the population is very small, around 347,000 people, and homogenous (Statistics Iceland, e.d.). Icelandic culture has changed more rapidly in the last century than in most other Nordic or Western countries (Guðmundsson, 2008). No systematic historic research has been done on cultural capital and habitus in Iceland, but that there are indications that social capital has often been more important than cultural capital. Different habitus based on family and cultural goods has not been very relevant in Iceland until recently. Social capital, on the other hand, has had more relevance, partly due to the small population that presents itself in

symbiosis and relational favour between friends and relatives (Guðmundsson, 2008). Keeping that in mind, it can be argued that although the interviewees in this research come from somewhat different backgrounds, they are, at the same time, relatively similar.

To be able to shed light on the participants' learning journeys, it is important to look at their respective backgrounds. Through their family, their cultural background and their upbringing, an attempt is made to understand what shaped them and how and whether this influenced their choices in life. Examining the biographies of the interviewees gives an insight into what has influenced their learning processes and practices and how their biographies serve as a learning field (Biesta & Tedder, 2007).

Of the 15 interviewees in this study, four grew up with parents who were either one or both professional artists (music, photography and visual arts). Five have parents that hold a university degree, and six of the interviewees have fathers that have vocational education. Three of them mentioned having mothers working at home (see Table 1). Bearing in mind what is stated above on the development of Icelandic society and although the educational background of the parents' is somewhat different, there is little to no difference in economic and cultural capital. All parents, whether they have a university, vocational or arts education, are professionally educated and have similar backgrounds themselves. All participants grew up in middle-class family. Although as Magnúsdóttir (2015) has argued that "middle-class parents are a diverse group of people with different values, needs and commitments" (p. 159), the parents of the eight interviewees decided to make a choice for their children to take part in some sort of leisure activity in art as they were growing up. Those that did not take part in extracurricular activities arranged by their parents got the opportunity and support through primary and upper secondary school. In this research, the participants' backgrounds will not be divided according to social class.

Of the 12 graduates from the department, six were born in the 1960s and six from 1970 to 1980. The 1960s are known as the baby boom decade in Iceland. In 1960, one of the largest cohorts was born in Icelandic history (Statistics Iceland, n.d., 2017). Four of the interviewees did not finish upper secondary school. Three of them (Halldór, Björk and Páll) dropped out, and one (Fríða) went to folk high school in Scandinavia before entering her art studies. Those four are among the five eldest interviewees. At the time they should have attended upper secondary school, relatively few opportunities existed to vary studies at that level in Iceland. Most of the schools at that level only offered a general education track leading to university. Three

(Brynhildur, Embla and Anna) dropped out temporarily but finished their upper secondary education before the age of 23.

Society was changing rapidly in between 1960s and 1980 as people were moving from the countryside to towns, and urban areas were growing fast. New suburbs were rising in Reykjavík and in adjacent municipalities where families built new homes, many with their own hands. Most of the interviewees were brought up in Reykjavík and its surroundings. Those who stand out are Halldór, who was brought up in a town in the north of Iceland, and Irma, who was brought up in a little fishing town in the south-west of Iceland. Páll and Dóra grew up in a small town south-west of Reykjavík that was close to the American navy base at the time they were growing up. This section will give insight into the society the participants grew up in through their stories and experiences.

Fríða (AEd) was raised in the suburbs of Reykjavík. Her father was a blacksmith who built their family's house, and her mother was a housewife, working at home. She describes this Icelandic reality and changing society in the 1970s at the beginning of the interview when she reflects on her background:

> I am one of four siblings and was born in 1964 in the downtown area of Reykjavík but later moved to Breiðholtið [a new suburb at that time]. We were kind of settlers there. My parents bought an apartment in an apartment building, so I was raised in a fabulous setting. Great nature all around and lots and lots of children of similar age. As it was a new suburb, there was construction all over the place, mud pools and stuff. There was no culture there, not a trace, but still there was a book mobile that came once a week. We moved there when I was six years old, starting in first class in school. But just that, when I think back, it was this total shortness of cultural things [culture in the meaning of literature, visual arts and similar things]. My parents came from the countryside, and naturally they brought with them the culture from there. Then there were the prints of famous paintings on the walls. It was that kind of art. It was bought from door-to-door salesmen. They were facsimiles of paintings from famous Icelandic painters, and book salesmen who sold books by famous Icelandic writers. I think it just completely saved the suburbs. But then there was this nature, grand nature.

This description presents a picture of how Fríða defines culture as something related to the arts and cultural products, which is only one form of cultural capital according to Bourdieu (1986). She mentions the culture her parents carried with them from being brought up in the countryside and the strong connection with nature, but she primarily draws out the lack of cultural capital. This narrative also gives insight into the world where most of the interviewees grew up in.

Katla (AEd), an architect born in 1972 and eight years younger than Fríða, describes a very similar background and surroundings, having grown up in a small town in the Reykjavík capital area. She had two siblings and her father was a carpenter. When she was a child, the family moved into a half-built house in a new area. Her description of it follows:

> We were the first people to move into this neighbourhood, and back then it was a very stimulating environment. A neighbourhood that offered the opportunity to go out and build something from trash using material from construction, dig into the soil and things like that. That was the creative environment of my childhood, but I never went to extracurricular courses like my children do.

These construction sites served as an adventurous playground for children who were allowed to play outdoors, alone or in each other's company, while the adults were working.

Páll (AEd), born in 1962, was brought up in the Reykjanes Peninsula. This area of Iceland was closest to the NATO naval base and is, in many ways, connected to American military culture. When he was growing up there, few extracurricular activities in the arts for children were on offer, although arts and crafts were part of the school curriculum. According to Páll, the environment and nature around his home wasn't beautiful. It was an area with sand, hills, lava and very few trees or green spaces. He also stresses this closeness to the navy and that no visual art was anywhere in the neighbourhood. In this environment, he and his best friend would explore their neighbourhood after school, creating their own imaginary world. Together, they turned a building crane into a monster, making stories around it and recreating it on paper when they came home. One incident that influenced his future stands out from his childhood.

> During summers, I stayed in the countryside up north where my father's family lives. I think it was four or five summers. I was

always drawing, and I have sometimes wondered where it came from, this habit or need to draw. There is one incident that stands out. On the way travelling north to where I stayed during these summers I often stopped and stayed for several days with my aunt, who is a teacher in Akureyri [a small city in northern Iceland, KV]. I was not used to being noticed very much or shown interest in what I was doing. I just somehow floated in my own world and was not interrupted in that – that was just the way it was in those days. But my aunt was overwhelmed with my drawings and showed a strong positive reaction to them. She asked me to draw for her, which really encouraged me to continue. I think, in retrospect, that this has stayed with me. For example, in my teaching, there is the belief that everything that gets positive attention grows. It is such a reward, especially for a child that is not used to that kind of attention. I think that, underneath, this was the encouragement that kept me going on this track. This was when I was six years old; that was the first summer I went to the countryside during summers, and she has kept my drawings. Every time I visit, and now with my own kids, she takes out these pictures or drawings of mine to show us, and I see it now that I was at that age starting to use perspective in my drawings.

This story has many layers. The experience of getting such a positive reaction from his aunt was a transforming moment for Páll. He realised his talent and that drawing could be more than just child's play. He later connected this experience to his teaching as it formed his attitude and awareness towards his students. For Páll it is a form of informal life learning he draws upon when he himself is in the position of the teacher (Alheit & Dausien, 2002).

Páll's story also gives insight into the Icelandic reality in the 60s and early 70s, when most families had strong relations with their roots around the countryside. The strong connection to extended family is one form of social capital that was more relevant in Icelandic society than cultural capital at that time (Guðmundsson, 2008). Despite some going to university and others to vocational training, the class difference was rather insignificant as most people had a common background. Children had a kind of freedom that is less common now in Iceland. This freedom, to stay out for a long time and play uninterrupted by adults is also what Páll is referring to when he speaks about not being used to the attention.

Three of the interviewees lived their first years abroad as their fathers were studying. Davíð (AEd) lived in the US his first three years but scarcely remembers it. Inga, on the other hand, lived in Norway and then Denmark until she moved to Iceland at the age of seven and started school. Through that, she had roots in Denmark. After graduation, from art college in Reykjavík she studied further there, and later in life she lived and worked as an artist there for many years. Tómas (A), lived abroad for the first four years as his mother and father met in Portugal, where his father worked and his mother lived. Due to his mother's illness, which was diagnosed in Iceland while they were there on a summer holiday, he and his family prolonged their stay in Iceland. Later in the interview, Tómas refers to how his mixed roots influence him as a musician but also affects his identity and his belonging within Icelandic society.

Irma's (AEd) parents also came from a different background, and, although both her parents were from Nordic countries, she describes their differences in connection to their birth country. Her mother is Icelandic, but her father is half Swedish. She was brought up in a small town on the west coast, not far from Reykjavík. Her father was an engineer but also artistic, and she had a strong relationship with him through that. She also had a good relationship with her paternal grandmother, whom she moved in with and lived with during upper secondary school and her first years in university and later art school. She described the difference between Icelandic and Swedish culture when describing her grandmother's home her elegance and that of her friends.

> I was living with my Swedish grandmother all the time, so we were good pals. My grandparents bought an old barn and shed in Reykjavík and turned it into a family house. […] my grandmother, she was a kind of doing-all-kinds-of-things person. She wove, drew pictures and did all kinds of things, but she was also tremendously disciplined. When my grandfather died, I'm sure she was deeply depressed, but somehow, she got up in the mornings and did everything piece by piece, you know, much more from discipline than because she wanted to do it. So anyhow, we lived there, us two together, and it was a great…or it was just a very valuable time for me. Both getting to know my grandmother so well, getting to know her immense discipline, but also this Swedish side. She had several friends from Sweden that had married Icelanders that had gone abroad for education. The first expert on woods in Iceland, the first geologist, etc., and

they formed a group. Met and drank tea, ate grapefruit and shrimp and, you know, were different. It was this culture that I did not see elsewhere. Everything they had, had quality. Maybe they had two pairs of shoes, but they were of good quality, so through them, I felt this Scandinavian connection.

It is clear from the interview that her Swedish grandmother had a great influence on Irma and was a significant person in her life. Not only did she live with her throughout adolescence and early adulthood, but Irma came again and again to these two crucial things that were characteristic of her grandmother: multiple creative elements and discipline. Through her, she also got to know these Swedish friends that clearly had a different cultural background and habitus than other Icelanders.

5.2.2 Entering the art discipline

Today, Icelandic children can take courses in music, dance and visual arts as extracurricular activities. There are many music schools, but fewer opportunities exist for those children interested in visual and performing arts. These extracurricular courses are paid for by parents and taught in private schools. Most commonly, children do sports as extracurricular activities (Þorlindsson & Halldórsson, 2015). This may partly be because they are the least expensive. What was on offer was mainly within the primary and mostly upper secondary schools. Brynhildur (A) was introduced to theatre through her mother's interest in acting. Her mother took part in an amateur theatre group and brought Brynhildur with her to the rehearsals. But Brynhildur said she was more interested in dance and handball as a child and teenager. However, she got involved in acting in upper secondary school.

Anna (AEd), was introduced to acting in primary school, and as a young girl she used to act in Christmas plays. She did not connect it to her own interest but said: 'I was put in the plays by my teachers, and when I think back it was possibly a way to help me get over my shyness'.

For Björk (AEd), it was a revelation to get introduced to theatre and acting in school. She moved to a village outside of Reykjavík when she was very young as her mother, who was alone with two children, found work. She struggled in school as well as in this new community. According to Björk, it was a closed community, and she described it in the following way:

There was great discrimination going on in this community and both my brother and I had our share of that […]. I really took a

> rough bullying at that age, and I set my line, you see. I always had some friends, but I was never really in the group […]. There were all kinds of things going on, so early on I found refuge by using my imagination. I really got my recognition through taking part in drama in school. Acting courses were offered and I went to them, and through that climbed up in the community by taking part in it, and became like Primus motor in the theatre. You could really say that the theatre was my kind of refuge or saviour. A place where I belonged and the experience that there was something I could do well.

It is clear from her story that being able to take part in drama in school was life-changing for her. Drama is not offered in every school, especially not in those days. Her story is a good example of the importance of offering different classes in compulsory education so that every child has an opportunity to find her strengths, regardless of parents or family economic status. For Björk (AEd),, this opportunity not only changed her life in school but also formed her passion and trajectory in life.

Dance was not included in the school arts programme, and there was no ballet school on the Reykjanes peninsula where Dóra (AEd) grew up. A ballroom dance teacher came once a week, and Dóra took lessons from him from the age of five. Ballet and dance became her passion, and not having access to a ballet school in their neighbourhood as a child had an enormous impact on her career choice. Late in the interview, she reflects on that.

> When I was 18 years old, I said in an interview with the local newspaper that I wanted to open a ballet school. When I came back to Iceland after all these years abroad, I thought it was my duty to open a school here in Keflavík [a region in southwest Iceland] although my friends all told me to do it in Reykjavík. But there was still no ballet school in this area.

The experience of not having better access to study the art she desired shaped her life and future projects. When she moved back to Iceland after many years of studying and working abroad, she followed up on what she was determined to do when she was 18 years old and opened a ballet school in her native town. Both Dóra's and Björk's experiences from their childhood can be seen as a form of biographicity (Alheit & Dausien, 2002) – their competence and agency to manage their experience, both negative and

positive, and mould it in a way such that they have control over their lives and choices.

Katla (AEd), connects her choice of career to her background and environment when growing up. She studied architecture in Stuttgart from 1994 to 2000 and remembers family tours looking at new houses and discussing how they were constructed and from what materials.

> There were a lot of conversations at home about houses and building houses. During weekends, we, the family, went for drives to look at new buildings. My father was observing all the houses that were being built in the neighbourhood. Then there was a very ambitious designer that worked on our house, and I listened in closely when there were discussions on what material should be used, not mixing things together and things like that. This way, I got it straight into my veins from when I was very young.

Katla (AEd), had studied for economics in upper secondary school, as her sister had done, and found it very boring. She had travelled a lot since her teenage years and loved it. She, however, did not think of learning something connected to travel but instead applied for business studies at university and for architecture in Stuttgart, where she had been one year before as an exchange student. She was accepted into both programmes and decided to go to Stuttgart. When asked to elaborate on applying for these two programmes, she says it probably was the influence from her older sister to apply for business as that was her sister's occupation. The reason for applying for architecture she connects to her father being a carpenter and the conversations about houses, how they were built and designed. She is very thankful that she chose architecture and went to Stuttgart even though it involved extra hard work due to the language difference.

Fríða (AEd), a visual artist, took some extracurricular classes and was sent to a preschool, which was unusual with a mother working at home. She had two younger siblings and one of them was 'a bit weak' in her own words, which was probably the reason she went to preschool. She said:

> Dad built our house, but he was a blacksmith. It was such a typical family with a mother working at home and a father who worked all the time; he was just always working as most did during this time. Still, I was sent to art school courses when I was a kid. I immediately enjoyed drawing, and I was in preschool

> from when I was three years old. My only memories from preschool are colours and paper that I painted on. This is just ... yeah, I remember very well the bowl with crayons and a paper-shoe I made and painted. It had an influence on me to get to go to preschool.

Fríða (AEd), is a painter, and her specialisation and interest lie in colours. That is what her MA thesis was about, and there is a strong connection between these memories from childhood and her passion today. It might be difficult to pinpoint what came first. Her interest as a child might have influenced her choice of career later in life, but her reflection on her childhood might also be shaped by today's passion. She said she really liked being able to specialise in painting in art school as there she was able to really dive into something. Going to The Netherlands for further education in painting was also crucial: 'There you have the tradition, and there was much more concrete teaching in how to prepare the canvas, use rabbit glue, colour-dust and more and more'.

Gréta (AEd) was brought up surrounded by visual art. Her father is a visual artist and he had a studio in the family house.

> The house was just full of art, and this was a strange house. It was totally open to the top, an old barn, really, with very high ceilings, no doors and everything very liberal. Then there was a big shed where my father had his studio. I was brought up where art was produced, but I am really practical, so I chose graphic design. My father was very happy that I didn't go into visual art.

Gréta says that her parents did not encourage her towards visual art. When she wanted to go to art school as a child, her parents said that she could draw at home but sent her to music school where she studied the piano for several years. Later, when she chose to study graphic design at the Arts University, her parents showed gratitude for her not entering into the visual arts. Graphic design would be more practical.

Three out of the four musicians interviewed in this research expressed similar views on their music education. They had difficulties adapting to the strict, and in their view, relatively narrow path that was offered to them in music schools in Iceland. They all quit their music education as teenagers because it did not meet their musical interests and enthusiasm. All found their element in music later in life. Looking back, for some of them, it was a somewhat painful path.

The musicians Tómas (A) and Davíð (AEd), both went to music schools when they were boys, around seven years old. They were interested in music and formed bands with friends as teenagers but struggled somewhat with the classical and, in their opinion, rather strict model of the music schools. Tómas (A) was motivated when he started and enjoyed group lessons the first two years. In his words: 'I still remember more from those lessons than when I started the piano and theory lessons, then it became more of a load […] when I quit it was a great relief'. Although he only attended four to five years of music school training, he also developed his own way in his music study. He studied from online programmes and formed a group with his friends in his teens that became very popular in Iceland. Later in the interview, he added: 'but I really regret it now not having learned more in music, every time I sit down at the piano. I could have kept on going for few more years and then gone to FÍH [Jazz and rhythmic music school]'.

Davíð (AEd), studied the piano for seven to eight years but changed to the guitar at the age of 14. By then, he had already started a band with his friends. At the age of 18, he started piano lessons again at the Reykjavík Music College. He said: 'But from the age of 13, I was always in some bands and I never felt a connection between those worlds, the music study and playing in the band, it was totally separate'. Embla (AEd) also quit her music studies as a teenager and talked of a total lack of connection between her studies at the music school and her playing in a band with friends.

Embla (AEd) was one of the interviewees with a parent working as artist as her father is a professional musician. She studied the piano and later on oboe and says that her parents did not try to convince her to take music lessons. Music was still a big part of her life, like going to a concert with her father. In the interview, she describes how difficult it was for her father when she went through a tough time during adolescence and didn't attend her music studies. She says she became insecure and goes on:

> There was no incident apart from that. I became insecure in the Reykjavík Music College. I didn't feel I belonged there. I felt that everybody was cleverer, or more talented than me. I had come from a very protected environment, a little music school, and I was overwhelmed. In a way, I did everything wrong, and I felt my father was ashamed of me. My teacher was giving me psychology lessons instead of oboe lessons, sometimes because I didn't practice. Then, I was supposed to go to a rehearsal with the young people's symphony orchestra, and I didn't show up,

and the conductor went crazy mad and called my dad. It was like this, horrible. I really felt bad at this time in my life.

It can be detected from this narrative that, although Embla says that there was no pressure on her from her parents, the mere fact that her father was a musician and a music teacher put pressure, both positive and negative, on her in her music studies. He was connected to the field, and, as she states, she always wanted to please her parents and grandparents. When she stopped her music studies she felt she had failed them.

It is clear that, in the musicians' view, the classical music school system did not meet their interests and desires in music. Although the three of them ultimately found their way, it was not due to interest or support from their music teachers. It is also interesting that the music outside music school remained totally separate from what they did within their music education. The habitus within the classical music school system did not offer an interplay with other musical genres, at least not during that time.

Olga (AEd), a composer and music teacher, is the only musician among the interviewees that did not quit her music studies or take a break during adolescence although she hit a barrier when she applied for composition in the music college in Iceland. Her parents were both musicians, choir conductors and music teachers. Looking back, Olga starts with the statement that she could not have become anything else than a musician and connects this with the fact that she was always surrounded with music. As she states:

> I don't think I could have become anything other than a musician. I think so, mainly, having these parents who are musicians and somehow, the home was just music. Yet not so much listening. There was always talk about music, making music and there was music in everything. I had my own recorder that was just mine and handwritten notes, and my father taught me. I can say that that was my first formal musical education. I was four years old then. I learned notes before I learned to read and I think I never had a chance to become something else. Then I took piano lessons and was in a choir from the age of six and have practically been in a choir since I was six years old.

Olga is quite happy being a composer and music teacher and has received substantial and constant support from her parents throughout her education. She started the interview with the statement that she could not have become anything else, but then later in the interview, she said she

never had a chance to become something else. All the interviewees express the support they got from their parents but none so obviously as Olga. It can be understood that she believes her path was chosen for her. As her parents both had choirs, she sang with them and in her mother's children's choir from very early on.

5.2.3 Upper secondary school – struggles

All but four of the interviewees finished upper secondary school. Fríða (AEd) went to a folk high school in Scandinavia and then directly to art school (on upper secondary level). Björk (AEd) did not finish as after one year she went to London to study and Páll (AEd) was focused on his art studies. Halldór (A) 'dropped out', as he says. Although others completed schooling, it was sometimes a bumpy road, and some dropped out temporarily. This was mainly due to lack of interest in the course of study. In some cases, it was due to too much work while in school or rebellion against parents, school or some other authority. Although some did not have interest in their studies at the time, upper secondary school gave them an opportunity to participate in extracurricular activities, such as theatre and choir. These were, in some cases, lifelines.

Embla (AEd) had a good relationship with her parents, not least with her father. According to her, they are similar in many ways, emotionally and have similar interests, such as music. She was also very attached to her paternal grandparents and went to stay with them at some point after having quit upper secondary school. Her grandfather was a medical doctor, and, for a while, she considered taking that path. She stayed in school but was delayed because she became rebellious, as she says. Her reflection on this time in life follows:

> When I was about 18 years old, I became rebellious. I had been so occupied with being a good girl and doing everything right that I decided that was enough of that and started to do the opposite things. I stopped playing instruments, moved away from home, stayed in school and worked in some cafes and bars to pay the rent. I was a little crazy during this time, and I got depressed because the lifestyle didn't really fit who I was. When I was not doing well in school and had quit my music education, I was angry at my parents. I was frustrated and insecure, unlike the person I was [...] At some point, I gave up being independent and moved in with my grandparents, finished upper secondary school and had a reality check – this was not who I wanted to

be! I saw that this was just bringing me down. But I was not studying music anymore, alas. I had had a great interest in the practice of medicine. My grandfather was a medical doctor, and I thought about studying that. I was, in a way, always trying to please my grandparents, trying to live up to things, to get compliments. I went to Spain for several months after graduating from upper secondary school and worked for deCODE in a lab and then decided to try for medical studies. I read for the exam for many weeks but didn't get in. It was very difficult as I had not finished my upper secondary degree from science, so this was hard work. I passed the tests, but I was far down the line of the group accepted. This was in January 1999, and I decided I didn't want to try again but was very unclear on what else I wanted. It was a very unappealing thought to go through the test maybe twice more and then just maybe get into the programme. I felt very bad and confused. Where am I heading? What should I do with my life? I had the music. I had always been in bands, making my own music and won a musical composition competition in upper secondary school, so it always stayed with me, although I had quit music school. It was very important for me. I remember sitting at a concert, a jazz concert, a great concert, and I just sat there and started sweating and thought: What am I doing? This is my thing, the music, stop resisting. I started to practice the piano again and took an entrance exam for FÍH in the year 2000 and finished a degree two years later in 2002.

The influence of family values on the moulding and education of individuals can be strongly sensed throughout the entire interview with Embla; her habitus is shaped by her parents' influence and family social and cultural capital (compare Reay, 2004a, 2004b). Embla's narrative gives good insight into the struggle that often takes place within individuals at the age when they are trying to find their path in life. She draws on both her father's and grandfather's occupations when searching for where she wants to go and what education to choose. Through trying out and reflecting on herself and her needs within different situations, she finds her own way. She also had an interest in visual arts, so after graduation from the music college, she entered a study programme that offered transdisciplinary studies in music and visual arts. There, she found her own line within the arts. This is a form of lifewide learning (see more 5.3.1), where Embla, through this difficult

period, transformed and found her own way and reshaped her learning trajectory and biography (compare Alheit & Dausien, 2002).

Both Páll (AEd) and Anna (AEd) decided to quit upper secondary school. Anna was bored with math and science, and Páll was determined to study art. They, however, both returned at some point to finish, which Anna did. Anna had quit upper secondary school feeling that she was a failure at learning. She had trouble with math, which influenced other things at school. Anna decided to go to another school, a technical college, and that decision changed her attitude towards school and education. Her reflection on this period follows:

> I felt stupid and felt that I didn't know anything, which affected my performance in other disciplines. That developed into work anxiety that increased because I had started to believe I could not do it, just didn't know anything and was stupid. So, I quit and started working […] Then later, I went to technical college in the arts major, where I had to take math courses. The teachers there were very diligent, sitting beside me and just going over things much better and believed in me somehow. And after the first test, I got 10 [out of 10]. I just did not believe it. How is this possible? And the teacher said: 'you just got the time you needed'. So maybe I had also not given myself the time I needed. And suddenly all my grades went up, the lowest grade I got was, I think, a 9 in all subjects. It was just because, suddenly, I had this confidence […] it was there in technical college that I learned that I am not stupid, I can learn, and that was a big moment for me.

This was, for Anna (AEd), the beginning of a totally new school experience, and as her self-confidence grew, she took on new tasks. For her, the combination of the devotion of the teachers and the trust she felt changed her life and attitude towards herself and education. Her experience is in accord with findings from a longitudinal study on the learning processes of upper secondary students in Iceland. The findings reveal that students within vocational studies experience more support from teachers than other students at the same level (Blöndal, Jónasson & Sigvaldadóttir, 2016). She also touches upon the learning styles within upper secondary school and how she loved being able to do something that was hands-on, not just reading and writing.

> The teaching method was clear. For example, if you were in metal- or woodworking, you just got the material in your hands and were told to try things out, do something with it. Afterwards, you did the reading and writing. This worked perfectly for me. To be able to do something hands-on, and through that, I gained understanding. I like to use the great term 'embody'. I had embodied the understanding of the material, and therefore, it was much easier for me to understand and make use of the more academic part.

Others remember coming out of upper secondary school feeling they were good learners and having had academic training. Two went to the most traditional academic upper secondary school in Iceland, which has a reputation of being difficult for students and entrance into these schools requires good grades from lower secondary school. That has given them confidence. Like Inga states, 'I got such good grades and had done well, so I got in'. Although they were doing well in academic studies, there was also this thirst for doing something hands-on. Gréta (AEd) describes it in the following manner:

> I am thinking, when I have something hands-on to work with, it's just something physical to have something in my hands, a product. I find it very strange to work with abstract things, like bookkeeping, just numbers and things that you can't put your fingers on what you are doing.

Gréta and Irma started at the university and completed one year before studying art. Gréta started in literature and Irma in biology. Both their fathers were artists, and there was something that drew them towards doing something in art. For Gréta, it was a visit to a book company and seeing the work studios of designers and drawers that initiated her thought and longing to do something with design. 'I remember that this was the moment I started thinking about this and found out there was an entrance exam at the University of the Arts and thought, this is something for me, and I decided to go for it'.

5.3 Informal learning

Apart from the experience and knowledge the participants took with them from their family life, formal and informal schooling, they all have worked and lived in various places since they were teenagers. Through that, they

experienced the labour market. There is very little unemployment in Iceland – 1.9% total in December 2016, according to Statistics Iceland, (e.d.). It is also customary for young people to work during summer vacations and school, many from the age of 14 and onwards (Einarsdóttir, 2010). If they do not get a summer job through other means, there is an option for everyone to work for their municipality in gardening. Due to the relatively high average age of students within arts education, the interviewees have also had various experiences in the labour market and in volunteer work. Through that, they have gained knowledge that adds to their formal education, where these various learning types can complement each other to make holistic meaning (see also Alheit, 2009a).

5.3.1 Lifewide learning

Lifewide learning is always connected to the individual's biography (Alheit, 1994; Alheit & Dausien, 2002). It is personal as it occurs in relation to the individual's background and implicit knowledge, which can be connected to her habitus. Tacit knowledge is often drawn out or becomes visible to the individual through certain communications or incidents in life and in the social context. The learning or knowledge drawn from new situations and incidents is then based on the individual's competence and will to act and reflect on it (Alheit & Dausien, 2002). Following are examples of participants' experiences that they drew upon – changes that have a meaning to them in terms of shaping their life journey and their formation as individuals.

Actresses Björk (AEd), born in 1960, and Brynhildur (A), born in 1974, both grew up with single mothers. Both their mothers worked a lot and often took their children with them to work. Björk's mother was a nurse, and she describes this experience in the following manner:

> I grew up with my mother, who divorced my father when I was one year old. I have one brother, who is two years older than me, and I grew up in Reykjavík until the age of six. My mother worked in infant home care. I sometimes went with her and watched her weighing the children. She always had her big black bag, you know, with the scale in it, the old type, in which she used a cotton cloth or diaper to weigh the children in. I was very young when I knew exactly how to change a diaper; I had to watch that so often.

Through going with her mother to work and observing her at work, she learned how to perform the work, in this case, changing diapers. This

description is a clear example of the informal, situated learning that can take place through participation in a certain activity or in a certain culture or environment and that is unique for every person (Alheit, 1994; Lave, 1991). Other interviewees, for example Olga and Irma, described similar ways of informal learning.

Before Anna (AEd) began to study acting, she worked for two years with a puppet theatre, and for three summers, they travelled around Iceland with a show. This gave her great insight into the world of theatre. She had applied for the acting programme at the IUA when she was 21 but was not admitted. Then she started to work in street theatre for young people along with the puppet theatre during summers and evenings. Anna also went to vocational college in metal- and woodwork and founded, together with her fellow students, the vocational college theatre. During her last year in that college, she was also asked to teach a drama course for younger students. She said through all this she learned a lot, and her self-esteem grew with every new challenge, not least through working with the puppet theatre. As she said, '[t]hat was the craziest school for me. Through that, I learned a lot about the moral and professional ethics of the actor and self-discipline'. After this period, Anna re-took the entrance exam for acting and was accepted.

Irma (AEd) took on a job at an angling hut during summers while in art college. She reflects on the differences between the atmosphere and people in these two places and how they affected her.

> The work at the angling hut was an incredible school in a hostile environment. I was the only woman and then just guys. But in retrospect, this might be the place where I learned the most […] It was so different from my life at the art college. To be there with people with totally different views and backgrounds and learn that they have the right to be so. There was some arrogance in us at the art college. We just stroked each other, and I was in a clique […] At the angling cottage, I learnt to be honest or blunt without any problem. The chef just yelled at me things like 'Hey, you're just sitting on your ass, aren't you getting paid to do something?' But there was nothing mean in it, just facts and directness.

This was an important learning opportunity for Irma as she had always felt that her fellow students held a certain mask, or try to hid from others who they really were in relation to others and were 'a little full of themselves', as she put it. For her, it was difficult in the beginning to encounter such directness and to not take it personally. She learned that there are many

ways to communicate. Irma later lived out in the countryside for several years with her husband and two sons. She had a teacher's license from the university at the time. Living in the countryside she felt her knowledge in biology and education came together.

> I felt really good there. There is a sense of magic to it, to be in that environment [...] The surroundings were fantastic, and it was just a total privilege to get to live there, also because it was a little isolated. The snow was not cleared off the roads. There was no service, and you just had to be independent, very fascinating. I had what I had learned through my art education, and something just happened; something connected. When I was there I connected to the knowledge I had. Although I could have taken some written analytical tests on biology and gotten 10 out of 10, I didn't really know the trees, how they change during each season. It was just memorised from a book by me. It was something about just being there, through all seasons in all kinds of weather, just to be able to link everything together, to be able to know that the leaves on *grárunni* [a type of tree] are like water-drops, and that kind of became me! The knowledge, what I had learned in school, and the place where I lived just clicked, and it brought about a kind of great 'happy-bomb' inside me.

This narrative gives an image of how learned knowledge becomes real when connected to doing or being. It is a form of making meaning of what is read or heard. Knowledge does not become meaningful for an individual unless she can connect it to her experiences (Wenger, 1998; Alheit & Dausien, 2002). Irma's knowledge in education, visual arts and biology became one at this place.

There were more learning moments Irma described connected to living out in the countryside. She said that she felt much more vulnerable to wind when living so isolated. There were no houses for shielding from the wind. She learned to listen to the weather reports and really understand what wind force, numbers like a wind force of eight or 10, really meant. Irma could feel it when she heard it on the radio and knew what limits were set by the wind. This later became part of her final thesis, through which she aimed to '[s]tudy and elucidate visual elements and the figurative language of the landscape which surrounds us every day'. In her work, she takes in all these aspects discussed above – lived experience and various kinds of education – and

weaves a new, thicker story for herself (compare Alheit, 1994; Antikainen, 1998; Alheit & Dausien, 2002).

Tómas (A) finished upper secondary school while on the road with his band, touring abroad. He has thought about whether he lost out on something by not having been to the University of the Arts or university. He misses, in a way, that he did not have the chance to try things out and make mistakes in a protected environment, like the IUA. At the same time, he is convinced that he learned a lot by going so young into the labour market. He thought about applying for composition at the IUA every spring for the last few years but did not do it. One of his arguments for not applying is that composition is not exactly what he wants but it is the closest of the programmes offered in Iceland. He has thought about schools abroad that offer study programmes in popular music and music for film.

> But I also think I've done so much in music. I would just like to go and study something completely different but within the arts. I tried English at the university but immediately turned around and got out. And then straight after graduation from upper secondary school, I tried film studies, and I found it very boring…but I would really like to study film making, and if the IUA were to offer that, I would apply immediately; I would not have to think twice.

Having been a musician for 10 years, playing in concerts with bands and, later on, his own in many places around the world, he is now in the position of wanting something else, something more. Tómas has learned through doing, from experience. Living, touring and making his own music are forms of lifewide learning. He also added that he wished that the University would offer creative studies that were not attached to a specific art discipline. In that way, he could combine more, utilise his musical knowledge and mix it with other creative work. This is the downside of living in a small country where there are few educational offerings.

5.3.2 Living abroad

Fourteen out of 15 of the interviewees have lived abroad over some period of time. Three lived (Inga (AEd), Davíð (AEd) and Tómas (A)) abroad with their parents over a period of time. Nine undertook under graduate or graduate studies abroad in their respective art disciplines, and nine lived and worked abroad (thereof four that studied abroad) (see Table 1). Some have lived abroad more than once or in different countries. It is very common for young

Icelanders to study abroad. To some degree, the reason is that what they are seeking to study is not available in Iceland, but it also has roots in their willingness to expand their horizons.

Four graduates (AEd) took their undergraduate degrees abroad. As has been mentioned, Katla (AEd) graduated in architecture from a German university, at a time when architecture was not offered in Iceland. Björk (AEd) studied acting, and Dóra (AEd) studied acting and dance. It is very difficult to get into acting and theatre studies in Iceland as very few places are offered each year. Embla took her BA in The Netherlands as she had a background in music and wanted to extend her studies.

Five (four AEd and one A) went abroad for further education in their respective areas of art: three in visual arts, one in music and composition and one in graphic design. None of these studies were offered at the graduate level in Iceland at the time they were studying. One went as an au pair for a year at the age of 18, and four have worked abroad. Two participants (AEd) worked in UK, where they went with their partners who were studying there. Two (A) have worked quite a lot as artists in various countries.

As mentioned earlier, Embla (AEd) finished her BA in transdisciplinary arts studies, which is not offered in Iceland. For her, going to a new environment was liberating.

> I felt like I had found life when I got there. I felt I had finally got in touch with myself. I was alone, but it was good to be away from everything – parents and friends. When I was in a new country, there were people there that knew nothing about me and didn't have anything to say about me. I was not trying to be something I'm not, but I was freed from the whole baggage that had always been with me at home. There, I was a blank slate. I was myself, but I didn't feel I had to please anybody, which I had been very occupied with. Both friends and family. This helped me to start my career, which even now I am not sure what that is.

Olga (AEd) has a similar story from her graduate studies. She felt freed from a family everybody in her field knew.

> I went to Sweden for four years, studying composition, and it was wonderful. There I realised that, for the first time in my life, I was not seen as my mother's and father's daughter. No one knew who I was, and no one expected that I would do this or

> that. It was awesome. It was so liberating. I found myself very much as an artist and a musician there. I was always a little shy to be in music school with my dad teaching in the next room, and I was just like 'Hi, Dad. Yes, I'll definitely be home for dinner'. I did everything in Sweden that I usually don't do. I went out a lot and had a lot of fun and didn't sing at all. No one knew I knew how to sing, and I was carefree and liberated. It was just wonderful.

Embla and Olga both finished their undergraduate degrees in music in Iceland, and both had fathers that were musicians, as mentioned above. As can be seen from their narratives, it was liberating to be freed from being known as your parents' daughter. From the interview with Olga, it is clear that her parents, especially her father, had a strong influence on her choice of career in music. Her father was her first music teacher and encouraged her to keep going when she did not get into the programme she wanted at the Reykjavík College of Music. He was also a strong figure and a critical friend to her when she became a composer.

Embla has a similar background in that sense that her father was always there through her music education, supporting and wanting the best for her. However, it could be difficult to live up to the expectations, both from him and from those who knew whose daughter she was. For Embla and Olga, it was liberating to get away from all these connections. When freed from them, they felt they could be themselves regardless of who their parents were. Finding their own path and doing things without being compared to or pressured by their family and background gave them freedom and additional insight into their strengths and weaknesses.

Most of the interviewees talked positively about their experience living, working and studying abroad. Some mentioned struggles due to language difficulties or cultural differences. For Katla (AEd), it was a great challenge to study in Germany. She said it was difficult because of the language difference and a very demanding course of study. Then she described some cultural differences.

> I was a little misunderstood. People found me rude, as I was not used to, or not aware of, the cultural differences in how people express themselves. German people are more polite than Icelanders and also more formal in communication. All in all, it was six years from 1994 to 2000. When my language skills got better and I had adapted to the German ways of

communication, I was able to concentrate more on the content of the study and take extra lectures. Those where good times, and I am happy about having gone to the school in Germany and not to Scandinavia, like many other Icelanders. And it is a bonus to have learnt the German language as well.

She was surprised to experience differences in communication styles. Such differences are inherent in all cultures, and every person who lives abroad must adapt to them, even when going between two Nordic countries that are considered very similar. Adapting to a new culture applies to all interviewees who lived and learnt in another country. That experience is one part of their lifewide learning that helps them develop as a person and expands their horizons.

5.3.3 Teacher attitudes

All interviewees mentioned communications with teachers that they remember well. These incidents with, or attitude from, teachers, both positive and negative, have stayed with the students throughout their lives, and the students regard them as having influenced their choices and perspective. One example comes from Dóra (AEd). The following was her experience:

I remember a teacher who told me: 'You will never be a ballerina, and you will never work with things that are connected to dance and ballet'. She really hated me because I am such a happy person. After that lesson, I totally broke down. I was renting a little place in Reykjavík, and I just went home and cried and cried. I felt so horrible and thought so little of myself. After that, I tried to avoid going to ballet classes, especially when she was teaching. I thought I was so bad. It really affected me, and I thought I should not be dancing and that I would never be good enough because I started so late. I always heard her voice inside me.

Dóra did continue to dance, but she finished a degree in acting from the California Institute of the Arts in the United States. Her choice may have been influenced by remarks such as those from her previous teacher, as she recalls wanting to quit dancing when she was in California. She did not quit, and her professional career has mostly been in dancing and teaching dance. After finishing a degree as a ballet teacher in the UK, she moved back to Iceland.

> When I decided to come home after many years abroad –
> studying, working and teaching in NY, in Japan and Russia – I
> wrote a letter and sent my CV to every dance school to look for
> work and introduce myself. I got a letter from that same
> teacher. In it, she said that she owned a little part of me and my
> education! That she had been my teacher and that I had been
> such a good student! She wanted me to come and work for her.
> I didn't do that, but I have forgiven her now.

From this narrative, one might draw the conclusion that the comment had a great influence on her at the time. Dóra was struggling to get to the same level as the others after coming from a village where there were no ballet schools. The teacher put her down. Although she now gives reasons for the teacher's behaviour and says that she has forgiven her, this encounter stayed with her for many years. She also said that through the experience she learned how not to talk to or treat students. Embla (AEd) had a similar story from music college:

> At 16, I changed music schools and went to The Reykjavík Music
> College. There I got a new teacher. She constantly put me down,
> saying how little I knew. 'What kind of music teaching did you
> get?' she asked, and I have thought a lot about it because now I
> have been through pedagogy and I have thought – what was
> going on there? How can someone treat a student like that?

The incident stays with her as something to learn from now that she is studying to be an arts educator. Her studies at the DAEd provided her the tools and means to reflect on this experience from a more professional angle and connect it with her own personal and professional attitude as a teacher. This is a clear example of lifewide learning – she is able to reflect on her feelings as a music student and connect her former experience and put it into a context from which to learn (compare Alheit & Dausien, 2002). For her, there is never a situation that justifies an attitude like that. Whoever the student is or however she or he behaves, a teacher should never act and speak like that to a student.

The general picture the interviewees draw is of a school system that is stuck in old traditions on the whole and that places too much emphasis on stock knowledge and academic work. Then they emphasise the importance of open and warm teachers within it. The majority had, however, had rather positive experiences of school and teachers. They drew out the impact a

teacher can have on students and the importance of being caring and open in the profession. The teachers mentioned in a positive way are often art teachers, who are described as passionate about their teaching. The reason might be connected to the fact that these are students with an interest in that area but who were, in other ways, not very happy in school. They feel they were supported by the art teachers, who recognised their interest. But there were also others, such as a math teacher and head teachers in secondary school that showed both initiative and extra warmth in their communication with students.

Páll (AEd) and Halldór (A) found encouragement from teachers in primary school. Halldór remembers a teacher that came to his school.

> I'll tell you another thing that influenced me at an early age. When I was in second or third grade in primary school in Akureyri, there were all very old-fashioned teachers. Then, along comes this young girl, around 20 years of age, and she just suddenly opened all our windows. She let us do projects, group projects with graphic articulation, create a natural science collection within the school, and it was just like a light had entered the building. There it is, a divine being meeting you at an important age level.

As he is one of the oldest interviewees, the compulsory school was still very conservative at that time. The change from teacher-centred education to a more creative and student-centred approach (Guðjónsson, 2012) started in the early 70s.

Páll was supported in different ways during primary school and was even allowed to take art classes with his older sister's class. This was a rare opportunity for him, and he was supported by the visual arts teacher with attention and stimulation. Páll describes this in the following way:

> The teacher used a method that would probably not be accepted as good today but was very stimulating for me. There were three free walls in the classroom [one with windows]. One had the blackboard and then there were two for pictures by the students. The teacher used one of them just for me and later my friend also. It is clear that this was discrimination and that I was spoiled, but at the time, this was a tremendous stimulus for me. And, I must say, this teacher did not control everything you did. He trusted me and let me work on my things the way I wanted.

> […] I enjoyed getting so much attention for my artwork, especially as everything was about football in my town. And you were evaluated as a person based on how good you were in sports. I have never been good in sports, basically very bad, so this was mine.

Although Páll did not attend extracurricular courses in art, he got a very rare opportunity in compulsory school and was encouraged by his teacher. From this, it might be concluded that although access to different art disciplines differs, both among disciplines and individuals, all the interviewees were encouraged in different ways. Therefore, they had previously accumulated cultural capital when entering their art discipline later in life.

Apart from individual experiences like the ones above, the students' perceptions of the school system, were, in general, very similar. Still, there is one interviewee that stands out. Gréta (AEd) attended a primary school in Reykjavík that was considered very progressive. It was one of the first schools in Iceland that did not assign numerical grades. They taught different age groups together, let the children create their working plan for each week and emphasised both arts and open communication within the school. When Gréta came to the DAEd she was very surprised to discover how slow the development has been and that, in learning and teaching theories, people were really talking about these practices as something new.

5.4   Experiences of conflicts

Iceland is a small country (ca. 315,000 inhabitants in 2011 according to Statistics Iceland, (e.d.). Drawing on Einarsson (2008), a small population is one of the reasons the Icelandic government spends more, per capita, on arts and cultural affairs than many other Western countries. That the funding from the Ministry of Education, Science and Culture (MoESC, 2014) is the main source of funding for artists is debatable as it will always depend on political will.

The field of arts in Iceland has gone through certain changes over the last three decades. One is the establishment of the IUA, which has had great influence on learning and teaching in the arts. The attention drawn to the financial gains of the cultural production has, among other things, affected the discourse within these fields along with changes in the legal environment, among them a new cultural policy in 2013 (Einarsson, 2008; MoESC, 2013). Even though artists have a strong common field and stand together within the Federation of Icelandic Artists (BÍL), and in a way with

the IUA at the university level, there is competition for money and status between art forms, institutions and individuals.

5.4.1 Working artists: Positions within the field of arts

Although the participants within this research come from various art disciplines, there is a harmony in their responses when describing the field of arts in Iceland. There is a common perception that there are groups within every art discipline that shape the legitimate culture and hold power over certain groups (Bourdieu, 1980). Embla (AEd), with her background in music and visual art, has a very clear view on it:

> In the art world here in Iceland, both in visual art and music, the environment is formed of certain cliques. To whom should you talk? Where should you exhibit? What should one do? Where must you be? You are constantly trying to find out. If you have not been at the Icelandic Arts University, you are not connected here, and it makes a difference in where you stand.

As a BA graduate from art school in The Netherlands she expressed having missed out on connections within the field of visual arts in Iceland. Although it is clear to her that there are people or cliques that have influence (Gestsdóttir, 2017), it still seems to be difficult to point a finger at which individuals or special groups dominate the discourse and control what is 'in' and what is 'out'.

Fríða (AEd) is in a somewhat different position than Embla (AEd) as she is a well-known artist in Iceland and is well connected within her field. She also touched upon the subject of being in a small field and the lack of money and opportunities within it. Fríða described it as follows:

> It [the field of arts] is a very small world, like everything in Iceland. The art world in Iceland is starved. There is so little money in it and few opportunities. […] when the opportunities are few and the crowd big, people react a little bit like siblings. There is jealousy and backbiting, and people are not capable of sharing each other's joy when someone receives a grant or sells [artwork] because that means that others are not getting anything. It is a very harsh world.

On one hand, she voices a strong opinion that artists should be on every board that allocates money or grants to artists (the arm's length principle,

see 2.2.1 The field of arts in Iceland, p. 14], while at the same time she recognises the problem that can arise due to how small the field is. It is her opinion that although artists have an interest in the matter, they can be professional in their work and make decisions based on professional facts and values. As a well-known and respected visual artist, Fríða has both been on funding boards for artists and received grants. She touched upon this situation in her interview.

> In my opinion, people always have connections. I mean, nobody can deny it. When people are appointed on artist grant or salary boards, they can't possibly be totally neutral. It's just not possible, and I think it is just as good to face that because everyone is always strengthening their position, not consciously, but you support whatever field or world you believe in. This is something we all know but don't want to talk about. […] Artists have great knowledge and know their field, maybe better and more from the inside than others, such as art historians or others. So, I am against artists not being trusted on grant boards.

What she describes here can be connected to *illusio*, which Bourdieu (1977) used to outline the investment that individuals have in the game. Participants within the field are somewhat always competing, but it is through *illusio* that they negotiate their position within the field. Consciously or unconsciously, they evaluate their position with regard to their own gain from the outcome. It might be said that, in Fríða eyes, the negotiation must be fair play. In the long run being professional benefits all.

Despite the fact that all art disciplines join forces within BÍL and the IUA and that almost everyone knows each other, Embla (AEd) experienced that it can be difficult to work cross-disciplinary within the arts. When she was about to finish her studies at the DAEd, she applied for and was assigned to a studio run by an artists' union. She had then just associated herself to that union. When she was about to move her things into the space, she was offered a job in a film, and another member [a known artist] asked if he could use the space temporarily. She agreed to that. When the time for her return to the studio approached, the borrower started to talk to the artists working in the other studios, claiming she was not entitled to be there because she was not actually a visual artist; she was a part of a group of interdisciplinary artists who had joined the guild without belonging there. This was specifically aimed at her as the borrower was keen on keeping the studio. There, according to her, she had been placed in her worst nightmare: having to deal

with his affair and standing by herself as an artist who was entitled to the studio. This was an episode that lasted almost a whole year as this person wanted to prosecute the union for renting her facilities there. This brought out the insecurity that she had been battling during her adolescence and art study. This is how she describes it.

> It just drove me mad, and I thought: I can't be there, and he is quite right, and why am I here and so on, and I went through an insane bout of doubt. I had not graduated from here (DAEd), was working on my final project, and I was really very vulnerable. I started thinking ... I'm just a loser, what am I doing, I'm no artist, I'll just go on and do something else, anything else. I was just there, in complete misery, and it had a horrible impact on me. It was a whole year that I could not be in the studio, but eventually I was able to drive him out of there, and it helped me that many within the group were asking him to stop it and telling him that he couldn't act like that. But still, he just somehow filed a legal action against the guild that ran the studios. It was just kind of an obsession. At least I'm over it now, but in some ways not; it's still there. I have to work very hard just to avoid taking things like that and what others think so personally. This is bothering so many, I mean particularly many artists. How is one to thrive in this environment? How can I not take things like that so personally? And here in Iceland this field is so small, it is always all kinds of backbiting – this is such a small world.

In some cases, like the one described above, there is a consensus on who holds certain positions within the sector and are able to, and do, exert control. Although, in this case, a known artist did not succeed in driving her out of her working place based on his symbolic capital, that is, recognition or prestige valued within that culture (Bourdieu, 1986). Embla also states that she really learned from this experience – that she learned to deal with confrontations like that with more reason and logic, not just emotions. Furthermore, she says that being an artist is not connected to being egoistic, but if you want to take part in the world of arts you need to strengthen your ego. In her opinion, to be an artist does not revolve around belonging to those who 'rule the game' and shape the legitimate culture, but still, you have to connect and be visible to them to get opportunities to perform and exhibit.

Some interviewees mention that the arts world is run by fear and that you need to hide who you really are to be able to take part. Such fear may have its roots in competition for recognition, which artists see as their ticket to being able to survive in the constant competition over attention, recognition, money and grants. Brynhildur (A) did mention one incident where she had said 'no' to a part in a play at the National Theatre. She is part of an independent theatre group formed by friends and colleagues. The group was offered roles in a major performance, but some of the company were rejected. That went against Brynhildur's sense of justice, and she refused to participate unless everyone was on board. She decided to fight, convinced that everybody would stay together, but it turned out that the others decided to accept the situation and their roles. It was a shock to her to discover that she was on her own, while her friends and colleagues had accepted the roles based on practical and career reasons. The director was quite well known and had influence. She had already opted out of one role with this director before and was a little nervous about it. She explained:

> At this point, I thought, oh my God, I have destroyed my career.
> It was the second time I said no him, and you don't just say no
> to this person.

She regarded this director as holding power through cultural and social capital within the field and possibly being able to influence her career. What she does not mention, or maybe did not realise at this point, was her own capital within the same field through her acting skills and important connections in Iceland and abroad (compare Bourdieu, 1984; Reay, 2004a). She added that despite all, it was a good lesson in how the field works and that, as it turned out, it did not harm her career. It can also be said that she did not 'play the game' and did not take part in the *illusio* to benefit herself in the situation but instead took other values into account (see also Bourdieu, 1977; Grenfell, 2012).

According to Fríða (AEd), the exhibition scene within the visual arts has changed in the last two to three decades. People could previously rent spaces for exhibitions and set them up themselves. Now, there are mostly curators that choose the artists for exhibitions, especially at the larger art galleries. At the same time, a lot of things are happening at the grass roots level, where artists find their own ways to present their work. In her words:

> This has changed. Before, artists applied for an exhibition place
> and got it, or not; it was artists-driven, but the field has changed.

> You can't apply anymore. Well you can, but there are usually curators that make the decision. Now it is run more by a kind of management.

She also states that if an artist has good knowledge in her field, she can use it anywhere. She then added that, 'it is beyond one's powers whether you get in [the field of arts] or where and how long it lasts'. As she described, it is not solely in the hands of the artist how and whether she can make use of her education. Although she might find ways to work with her skills, it is the field, or those who shape the rules, that hold the power of whether and how you participate within it. According to Fríða, this power has moved over the years from the artists themselves to the curators within the visual arts.

In other cases, the market or media can take over, not least in the music world. For example, as to the band Tómas (A) started in 2006, when they decided to open their first Myspace page, they had to define the music style of the band.

> Although we had decided the band didn't belong to any special style, you had to put it in some style group, so I marked it as surf, rock, reggae and retro, really randomly. These styles have followed us ever since, in every interview or wherever in the media – not because they are right but because they were the first I marked […] this is really a demand from the media or journalists, which is bad.

According to Tómas, there are pros and cons in being an Icelandic musician. The market is very small, so there is very little money in it even when you are successful. On the other hand, he states that there is always a part of the audience at their concerts abroad who come just because the band is Icelandic. But for him it has some twists as he is multiracial, and his musical background is partly formed by his mother's African roots. He describes the expectations that his group experiences as an Icelandic pop band performing abroad in the following manner:

> When we are playing abroad, there is always a part of the audience that comes to the concerts because it's an Icelandic band. There are fan-clubs on Icelandic music and so on. People from these clubs come to the concerts and expect to hear some 'elf rock', but we start playing something with a rumba beat or

something like that. That surprises people, and not everybody is happy about it.

In this case, it can be said that his habitus, based on his and his mother's backgrounds, and upbringing does not meet the listener's expectations, and thus his capital is of decreased value in some circles within this field [Icelandic music or rather 'elf rock', KV], although his success might rather indicate his increased value as a musician based on his multiracial roots.

5.4.2 Critique and lack of conversation

As mentioned above, some of the interviewees state that the arts world is run by fear and that to be able to participate fully, you need to hide who you really are. Visual artists, specifically, express their concern about art critique and, in some cases, the gap that emerges between artists and art critics. Inga says she has often wondered who decides which artists are accepted. For her, it is not necessarily a contest between the critique and the best art or who gets to be in the game. Someone gets a good critique but still is not allowed or accepted into the 'in' group of artists. Her statement is closely connected to my interviewees' feelings of not knowing who runs the game. Fríða (AEd) said she has had her share of criticism. She said that when beginning her career, around 20 years ago, people were experimenting and received harsh criticism. She explained:

> I got some harsh criticism, but I just shook it off and went ahead like a wet dog. But it is always a shock, it would be ridiculous to say it wasn't, but you just kept your face on. The critics were not always just or fair, I can see that now […] In my opinion, criticism should be objective. I really don't like 'fear' criticism – when the reviewer does not really look at the exhibition as it is. He or she looks at what isn't there and then rejects what is there and creates fear in the artists. It is done both to students and working artists. I think it is little bit Icelandic, but then suddenly artists kick and become popular and then everything they do is accepted.

This description aligns with what other participants mention – the lack of real conversation about art within the arts sector, especially in the visual arts. Fríða also mentioned isolation and the lack of conversation in art studies, in education and between artists and society. There is a lack of conversation

about art within society, and she experiences a gap between her art and the reaction from critics or others. She continued:

> You work like an ant for an exhibition and then there is total silence [...] Maybe you get difficult criticism on your exhibition, and there is no conversation on it or your work. It's like being on an island, and this island has no connection with society. It is incredibly uncomfortable, and really like violence, but not conscious violence. But it is very difficult to grow as an artist in an environment like that.

Most participants agree with her about this lack of conversation being an Icelandic problem that also extends to or is a product of the education system. Páll (AEd), who did his undergraduate studies in Iceland, says that it was in his post-graduate studies abroad that he first experienced criticism as a real conversation, not just judgment. It might be part of the Icelandic culture, which sometimes lacks tradition in objective discussions. Thus, the communication is not two sided but one sided, with only criticism but no conversation. This, however, is not necessarily conscious conduct as the respondents agree that most artists specify the quality and integrity of the work. However, in the interviewees' opinion communication is still on a rather primitive level. In contrast to the above, Irma said that after 11 years in school, it was at art college that she first received a critique of her work, and although it was a shock for her, it was necessary. Irma (AEd), describes the experience in the following manner:

> I always felt a certain mask; a certain sincerity was missing in the art world. Perhaps it was just my friends. It was this cool front, or something or maybe I am just so innocent in the raging sea of life […]. This innocence, to be a little sincere in the way you present yourself, to be able to say you care for someone or be open in your opinion on things, just be a bit sincere. Maybe I was missing something, but I felt I sometimes lacked the mask. But today I find it a strength not to have had it.

When she refers to her sincerity as a strength today, she is connecting it to her role as an art teacher where insight and sincerity are qualities of value and can be defined as emotional capital (Zembylas, 2007). The mask she refers to is a defence mechanism, a way to survive within the arts sector with the lack of conversation and in the face of sometimes harsh criticism.

5.4.3 The labour market and art

To some extent, there is just a nuanced difference between art disciplines. The musicians who work as self-employed talk about the rooted misconception that music springs out of instant inspiration or genius. Making a song or a piece of music is a lot of work. A musician does not simply sit and wait for inspiration. An incredible amount of time goes into email communication, booking gigs and negotiating copyrights, among other things. Davíð (AEd), who has been a professional musician for several years in Iceland and abroad, elaborated on this:

> If you want to work as an independent artist, you must work hard on it yourself. It's not just about the music. It is hard work writing emails and getting funding, and you must have the energy to do that, too. I had had enough of this job, to run such a band. I always felt it was boring. The work itself was always boring, but I felt it was worth it. But then I no longer felt like doing the 'real work'. That's just sitting at home and writing emails and sending invoices, doing the accounting etc. Yes, and this balance, holding on to being an independent artist, it's based on your willingness to do this job, keeping everything together, and that just started to shake. I wasn't there anymore.

There are exceptions within each art discipline that can afford a manager that is their representative and takes care of practical things. Although it is rewarding for musicians to play live, it is very tiring to tour for a long time abroad. In a way, it does not matter which art form. For Davíð it was not the touring and performing that got to him but the framework or structure of the music scene and the work around it – the large amount of time that goes into managing, applying for grants, entering competitions, trying to stay in the field and making a living. There is yet another angle to having someone else doing the management. Gréta (AEd) mentioned this when elaborating on being an artist and being part of the cultural industry. In her opinion the artist must always be alert and follow through on what he or she really stands for, even though he or she can afford a manager or helper.

> I can see it, for example, with a friend of mine, a great classical musician that now has his own manager abroad. Although you have a manager, not everything is taken care of. It is still always about you as a person, not just an operation around art or just some branding. The artist himself is the 'product on sale'. It is

not easy, and you can't pay someone to do that properly for you. Partly, you must take care of it yourself.

Two of the three that have not attended the DAEd are working fulltime as artists, and one is also a professor at the IUA Department of Architecture and Design. From the 12 that have graduated as arts educators, 10 have been active within their field for some time (some for over 20 years), while two have mainly focused on teaching and practised their art on the side. After graduating from the department, six focus mainly on teaching. Three in primary school and two at a University level and one runs her own school, while at the same time, all of them are trying to balance their careers as teachers and artists. This juggling is not only between being a teacher and an artist; it is also between doing what you want and having a steady income.

Páll (AEd), who is educated as both a visual artist and a graphic designer, worked for many years as a graphic designer. He said that sometimes he regretted not having treated the artist in himself better. Reflecting on this, he said:

> There is a fundamental difference between visual arts and graphic design. As a graphic designer, you are almost always working for others on their terms. You are making something that is decided by someone else. What you create is on someone else's terms. I had difficulties in identifying what troubled me in this line of work, and I think now I know what it is. It is part of being in this position, especially in advertising, you are in the position of selling something to others that you, yourself, often have limited belief in.

Here he touches on the fragile, thin line between 'art for art's sake' and for its benefit for other things. In connection to arts education many have argued that arts in education should not be justified as a subject that supports other disciplines but for its own sake (Winner, Goldstein, & Vincent-Lancrin, 2013). Dewey (1935/2005), among others, argued that art is always rooted in history and culture and therefore never isolated. Here the interviewees connect the dilemma of being an artist, producing your art and making a living, to the cultural industry. It is difficult to set the line between what is ´real´ art and what is made for the sake of earning money. One of the things every artist is aiming at, no matter what form she uses to present her art, is to live from that. Whether you are hired by someone or working alone, you are always trying to make a difference and sell your art. In a way, acting is always about producing something for somebody else. Still, it seems it is less connected with selling and buying than it is with designing. The main

difference for Páll between working on one hand as a graphic designer and on the other hand as a visual artist is the fact that he feels he is not in control.

The financial crises in Iceland and the crash in 2008 had a major influence on those working as architects and designers. According to Davíð (AEd), it had less influence on many other artists, or at least had impacted them in other ways. He described it in the following way:

> Well, it didn't affect me or those around me much, actually very little. But the influence was much more in a mental way. All this talking about how bad things were was worse than the actual loss of money or goods. It was more a mental crisis than financial, in my opinion.

Many of those who were working in graphic design and architecture at the time when the financial crisis hit Iceland were forced to close their businesses. For both Katla (AEd) and Gréta (AEd) the crisis had a great impact on their opportunities for work. Gréta rented a place downtown with other designers; but after the crash, they had to close it down 'as our costumers just stopped producing material'. Some got work with companies, but Gréta decided to take her work home and work from there. The negative thing about working alone is the isolation. Sometimes there is no work, while other times there is too much without being able to share the workload. After many years of working for others as a graphic designer, Gréta is now in the process of making her own work. For her it is of great importance to be able to do so.

Katla (AEd) came to Iceland in 2003, after she had graduated as an architect and worked for several years in Denmark. At the time, the economy in Iceland was expanding, and there was a need for more architects.

> I was just constantly drawing and producing. We were producing apartment blocks like working on a conveyor belt, and then this creative profession, architecture, became computer work. Afterwards, I realised that it went from being creative into just production. It became monotonous to me […] it is a bit of a struggle working within the creative industry; things are often not in your hands. You have to battle for things, and work is fluctuating, so I am battling with myself.

Here she describes views similar to those of Páll (AEd) when talking about the creative aspect of work getting lost in what is ordered by others. You get stuck on the computer, and the work tends to become monotonous and feels

less creative. Katla was running her company with her husband, and they had to close it down. After that, she worked from the kitchen table, as she describes it, taking on some projects to pay debts. She states that she was very happy to be having her third child in 2008 when the firm had to lay off people. The atmosphere was so depressing, and in a way, she felt freed from it. However, it came with a price:

> Two times in my career there have been crises in my field, and I have lost my job. That has affected me in the sense that I am more cautious, and I don't take anything for granted. I don't allow myself to sit back and relax.

Inga, who is divorced and a mother of four, mentions this struggle. Although she has been able to live from her art and now art teaching at the University of Iceland, she states:

> After living this kind of life, I am not sure I would encourage my children to study art. I am not kidding. It's just, with full respect, this life is a constant struggle. Yes, and if you have a family and, as I am now, the sole provider for the family, then it is really tough; you have to hold on very tight.

After working over 25 years as a graphic designer in various places, Páll says he would not have admitted it at the time, but during that period, the time pressure was constant. Although there was scope for some creative solutions, he says his job became increasingly more mass production and then: 'those were fine times, but in retrospect, I can see that I was roasted, just burned out from the constant pressure'. Katla was in a similar situation. Along with running a company, she and her husband bought an old farm in Iceland. During the summers, they stayed there, renovated it and offered it as a vacation rental for tourists. They also had three children during this time. She said:

> I had had enough. I think, at that time, I just worked way too much. If someone had asked me to design or draw just a little cupboard, it would probably have taken me a whole month because I was totally exhausted […], and, I must say, in all that I just lost the joy in it. It was just endless drudge.

For both of them, burnout in their work was the beginning of looking for something else, a search that landed them in the DAEd. It was also connected to them having children. Katla had been working a lot as a parent in her children's preschool. That gave her insight into pedagogy and working with children. For her, it was the ground for her application at the DAEd, where she states that she is doing something for [her]self again.

5.4.3.1 Luck or…?

An artist's success is dependent on many factors. According to the interviewees, it is dependent to a large extent on talent and skills, but it also has to do with social skills, connections and social capital, such as on the group you belong to and how influential it is. Social connections can also be attained through the right school, as Inga (AEd) puts it:

> If you graduate from the Art Academy [Copenhagen, KV], then you have the network, you get a label, a social label that says you are okay as an artist, as ridiculous as it sounds.

Interviewees from all art disciplines mentioned luck as part of being accepted within their field of art. Brynhildur (A), an actress, says:

> As an artist, you don't necessarily know why you are so successful. I mean, because the person next to you is just as much an artist as you are, so this also has to do with luck. When we graduated, I got a role in a film, and we were doing well with our theatre company, but my school sisters had little to do. I was somehow ashamed because I didn't see them as lesser artists. I was just lucky.

Inga (AEd) was working for several years as a visual artist in Denmark and did very well. She was able to live from her art, selling quite a lot and regularly holding exhibitions. She also connects it to luck.

> Bit by bit, I got very active in my art, and I was so lucky being in the right spot at the right time, and several other things led to being able to take part in exhibitions at the right time, at certain points in my career, and that opened a lot of doors for me.

Her description gives the idea that Iceland is not the only place where luck is an element in whether you get through with your art. Yet she mentions a difference between these two countries in that the market or the art world

is bigger in Denmark, which gives more opportunity, but also because it is more open than is Iceland.

The participants also stated that media coverage matters. Hearing a name often or discussions about an artist impacts people and influences their reactions, positive or negative. For musicians, it is also necessary to get airplay on the radio. In some cases, it might also be important to 'read' the market and social groups, to play the music in the right programmes, at a certain time, and sometimes in a certain order. Tómas (A) describes one incident regarding how one of his band's songs became a hit.

> Record number two didn't sell. We were known, but people did not necessarily know more. Then song X came out, and I said that the song Y should come next. I had to fight for it, but I knew that X was a bit streamy, and the next song needed to be a 'pop-click' like a summer hit, and when it came out it all just exploded here in Iceland.

Although it is clear he was reading the audience and was planning according to his beliefs, he still adds that, 'we were very lucky by choosing these songs to be played in this series and that's why we got that popular'. When he pointed out in the interview that he had planned it that way, so that maybe it wasn't pure luck, he added that another song might have come in between and taken the attention from his band's song. In that sense he claimed is was still luck.

5.4.4 Stamina and discipline

Most interviewees talked about the stress involved in working on their art, especially when working as independent artists. They are in agreement that being an artist demands stamina, that boundless work is required to keep afloat and stay active, not to mention to make a living from it. As professional artists, across disciplines, they also agree that they need to have great faith in themselves – that it is very important to be able to follow your own rules and stand by yourself as an artist. Gréta (AEd) lived in London after graduation from the IUA as her husband was finishing his degree there. She tried to look for work there with little result. She said:

> It was a good experience to go between these places and hiring offices, showing your folder and getting very different views on it. Through that, I realised that I must know it myself, and I must stand by myself. In that sense, it was good schooling in

> sharpening my own view on the work and not taking others' views for granted. But naturally it was hard.

Sometimes standing by yourself will cost you a gig or a role in a play, but it pays in the long run to be true to yourself rather than submit to the rules of the market. Linking that to Bourdieu's (1977) theory on the relationship between structure and agency, or determinism vs. freedom, the participants emphasise that they, as individual agents within a particular field, must be able to make choices based on their free will and to be compliant with the rules of the field(s). Fríða (AEd) approaches these issues in her interview and states that being a visual artist is never easy for her, even though she has had a reputation as an artist for quite some time.

> I don't know how I want to act on or how I want to participate within this field of art. I can see there are many possibilities, and I find it important to be alert and to be in control. I must find my own way, regardless of how this organised field of art, which is ruled by its own laws, acts. Which is not wrong; they are fine. It's just everybody must find his own way of doing things […] I really had to work for everything, but that is maybe reality in the arts, and often it is not necessarily the best artists that hold out, but those who have stamina. Stamina at work is crucial, and, I seem to have that [laughs]. I stuck to it.

No matter the art discipline, the participants shared the view that the most important thing to surviving is being true to yourself, regardless of the views of the people around you or the rules of the game within the art world.

5.4.5 Higher education and hierarchy

Although Alheit (2009b) states there is no such thing as a university habitus as every discipline or field develops its own within higher education, it is clear that there is a form of hierarchy between disciplines. Occupational education, such as teaching, even though being on an academic level, usually does not score high within this hierarchy (Dillabough & Acker, 2002). This can also be seen in the hierarchy of disciplines within higher education between law, medicine and theology versus sociology, business, technology and for example education or the arts (Webb et al., 2002).

Anna (AEd) experienced a manifestation of this hierarchy within the education system when she attended a conference at the University of Iceland, School of Education, where students from the IUA are encouraged

to attend. This conference is held yearly and is a platform where new research and projects within education are introduced. Anna said that there was a certain attitude towards arts education students from the IUA, especially when it came to discussing research.

> This is something I felt strongly when I attended the conference last year. When I stood up to ask a question and introduced myself as a student in arts education at the IUA, I got this strange reaction that I was just their guest. That it was real fun to hear my 'strange' view and that I could really learn from them. I found that a very sad and odd perspective, especially in light of the fact that they talked about how important the conversation is, and then they were not at all ready for a real conversation. Fortunately, I went to another seminar where the atmosphere was more positive, but I still got the feeling of being patronised, that it was such fun to have an artist there, that it was so refreshing […] grrrr.

This is interesting in light of Becher's (1987) four-field scheme of faculty cultures' division. According to his scheme, education and arts, as mentioned above, would probably both fall into the 'soft' and 'applied' category – the inclusive habitus (Alheit, 2009b). The attitude Anna experienced might have roots in the capital belonging to the University of Iceland, the first and by far the largest university in Iceland, as opposed to the young and small IUA. But it also reveals the underlying assumption that the arts – although being 'refreshing' – are no science, which is also manifested in the low level of grants the IUA receives from research funds (MoESC, 2015; IUA, 2016).

The experience described above also shows the dilemma that students and graduates from Arts Education at the IUA face. Within the University of Iceland, they are regarded as less competent when it comes to 'real' research as their capital as artists is not valued. Within the field of arts, they may also encounter the attitude that they are devaluated as artists. Anna (AEd) reflected on this in the interview and said she got this a lot:

> So, you have started teaching? So, the acting didn't work out? I hear this really a lot, and I thought well, yes and no. I was taking part in several pieces. Although I had not been offered a contract with the national or the city theatre, I was acting. And I was not in this study programme because I couldn't act.

Her response, 'well, yes and no', indicates that she is forced to reflect on these questions and come to terms with what she is doing. This is not bad in itself, but the nature of the questions is debateable. It makes one wonder whether many professions encounter that kind of attitude. Páll (AEd) described similar reactions in his surroundings:

> When I started teaching, I noticed that both colleagues and friends thought I had hit a wall or something – that something had happened to me, asking 'What are you thinking to be teaching?' And someone said it was, well he didn't say only for losers, but only for those who didn't make it in their field.

Through what they write and say, it seems that they all are faced with a form of devaluation as artists by entering teacher education, both from society and former co-workers. But when confronted with this in such a blunt manner, it might encourage their own reflection on their choice and to some degree strengthen their personal vision towards their developing careers. They are in a way 'forced' by these questions and attitudes to find meaning in what they are doing – to make it meaningful.

This attitude towards teaching and teacher education is not only connected to studying to be a teacher and teach in primary and secondary school but also towards teacher education at the university level, as Inga (AEd) experienced. She is an associate professor at the University of Iceland:

> Then I meet people that asked me what I am doing. When I say that I am an associate professor at the university, they reply, 'Are you in art theory?' And I reply, 'No, I am employed within the School of Education'. Then I sense the difference when speaking to artists, like one well-known artist replied: 'So, you are in the old teacher education school. Isn't it just a bunch of old textile maids?'

Within her own field, neither teaching nor higher education are valued as many of her fellow artists think she has downgraded herself by taking a position within teacher education at the university. This is one of the manifestations of hierarchy between disciplines within the field of higher education and the field of arts (Alheit, 2009b).

5.4.6 The art world meets the world of higher education

Halldór (A), a graphic designer and professor at the IUA, expresses his view on some of the changes that were made when arts education became part of higher education. In his opinion creativity and art making are based on intuition, feelings, aesthetics and individual experience; some have it, others don't. He sees it as the opposite of regulations as it should be about the spirit, not the material, and we must keep the spirit in the material and content.

In his opinion, academic procedures demand that student work be processed without feelings and heart. In Halldór's view these working methods are without wisdom and rely only on references from others that make students stop seeing the world with their own eyes. He states that academic studies are only about what was, not about what will be, and are, therefore, not a creative force. He also says he fears that the increase of academically educated people in the art world, or arts education, poses a threat to the arts as they may be competent, but not creative. In his words:

> When we look back, what teachers were there that really had an influence on you? They were those who managed to open up, looked at you almost as a partner, became your friends and were somehow on a mission. That has a deep influence on those who are vulnerable or, you know, become filled with spirit and the heart starts to beat faster – and this is the total opposite with what we know today as academic work or the 'academic blanket'. It is just a blanket, totally without experience and input; it's just a way of checking out whether you can use quotations from the literature jungle properly. It just becomes dust, there is no wisdom anymore, there is not even knowledge; it is like in the poem from T.S. Elliott: 'Where is the wisdom we have lost in knowledge? Where is the knowledge we have lost in information?' In other words, it has just become information – it is just dust. You can't even write an essay from your own point of view; you're not allowed to express your own opinion. It has become heartless, without wisdom, and just an enumeration of so-called facts and quotations, where everyone chases the other or does not use visual perception anymore to write. All original writings come from direct experience. You put in words what you see. To see comes before the writing. You have to see something before you write about it and describe it. When you just use descriptions of other peoples' visions, then

>you are just copying text, and it becomes fundamentalism and starts to dominate everything and you stop experiencing the world as it is in front of your eyes.

What can be detected from Halldór's statement above is a form of thinking where binary pairs are set up in opposition to each other. In this case, the pair is arts versus academic procedures. This way of thinking is one of the obstacles that students in the DAEd are struggling with. Being either an artist or arts teacher or an artists or researcher etc. It is obvious from the interviews with the artist teacher students, that this way of thinking has shaped them through their former studies, and their work and is kept alive in society. It also partly shows itself through the low level of grants the IUA receives from research funds (MoESC, 2015; IUA, 2016). One of the main goals when structuring the DAEd was to work against this kind of binary, black and white vision, and educate artists that can combine their skills and knowledge in arts, education and research in all shade of grey.

In an interview (January, 2015) conducted by me with Hjálmar H. Ragnarsson (A), composer and first rector of the IUA, Ragnarsson emphasised that the foundation of the IUA was driven by artists, partly through the FIA. In 1995, a number of artists formed the group Society for the Icelandic University of the Arts (í. Félag um Listaháskóla Íslands) with the purpose of preparing and supporting the founding of an for all the arts in Iceland. From the outset, the Society emphasised that those formulating the policy in arts education should come from the ranks of artists in the respective fields. Ragnarsson stated that there has always been, and will always be, a debate among artists on how to run education within the arts and that it should be so. It can also be pointed out that some of the criticism heard might be connected to the development of higher education in general from the National Qualification Framework for Higher Education, regulations on curriculum and degree structure (see more in 2.2.2 The field of higher education in Iceland, p. 18) under the authority of the MoESC. For some, it might give the impression that the arts no longer follow the rules the game.

The IUA policy on the recruitment of academic staff has been to hire well recognised practising artists as professors. It is their knowledge and capital as artists that counts more than their knowledge of or experience in higher education.

5.5   Entering arts teacher education

As might be expected, the majority of students apply for the Master's in Arts Education programme for practical reasons. Nine out of the 12 interviewed who graduated from the DAEd had experience in teaching and felt they 'needed more tools under their belt', as Fríða put it. Three of them were already licensed as teachers but wanted to add to their education. Dóra had a license as a ballet teacher from the Royal Academy of Dance in London, but that did not give her a license to teach in Iceland nor to run her own ballet school. Dóra had been away from Iceland for almost 20 years, and she saw her studies as a way to connect to her field and Icelandic society. This way of connecting to the Icelandic field of arts and education was also an important part of Inga's and Emla's decisions to apply as they had been studying and working abroad for many years.

Fríða had been teaching for several years and earned her diploma as a teacher from the University of Iceland in 2005. Taking the diploma was a practical decision at the time, as she said:

> I took the teacher's license for upper secondary school from the university at the time. It was not because I was particularly keen on it but because there was a certain fear for your position within the field of art and you just – you are just better off if you have a license to teach.

From there, she said, she got the tools to teach, to organise and to evaluate her students and teaching, but she said it also got her thinking about what kind of teacher she wanted to be. When she applied for her master's in education, she was looking for a deeper conversation as an artist and a teacher. As she describes, 'I needed the conversation, and I felt I needed more training in academic working and thinking to be able to understand and link things'. She said that her studies at the university also helped her to realise what kind of teacher she did not want to be, which she said was very good. She positioned herself not as a teacher that is an artist but as an artist that teaches. Then she goes on to say:

> It strengthened me as a teacher, to realise that I teach because I am an artist. These two roles must grow together. When I started at the department, I dove into two things: what it is to be an artist and what it is to be a teacher. I totally felt that I lacked some dialogue. I felt a need to strengthen certain aspects of my knowledge, such as logical thinking, comprehension and

> linking all this, to be able to do this academic work. In my work on my master's thesis, I started reading philosophy and linking things. It was very difficult. It was far from easy. I was, really, awfully surprised at how hard it was. I was thinking: This is no problem, I have no difficulty with writing. But then it turns out I'm an absolute scatterbrain [laughs]. I have no idea, just uuuu…but it was very informative. I then decided to just take the opportunity to learn, learn Icelandic well, the spelling and writing, and I decided to be very humble towards this. I wanted to learn it all and make the most of it – and I did it. I was learning at all levels – very many – and just have a sense of humour for all my flaws. That's why I learned so much and so many things.

Friða's description of the difficulties she faced when entering the academic part of her studies is an experience most of the artists at the DAEd were faced with. Their habitus and embodied cultural capital based on their former experience and education are only partly relevant and helpful when entering a new and more academic world (compare Bourdieu, 1984; Reay, 2004b). Fríða said she would have liked to have had more philosophy in her education. In her opinion, that would be something many artists from her generation would appreciate in their studies. She would have liked to go deeper into all the things she read about in order to be able to have a conversation about theories. Fríða mentioned this in connection to feeling that students need more time for discussion. That, for her, was the asset of onsite learning programmes. Her attitude towards new ways of learning is interesting as she decided to be open and have a sense of humour in regard to her flaws.

Katla had not taught before she entered the department. She had, as was mentioned earlier in this chapter, been successful in her respective field and had run her own architectural businesses before the financial crisis of 2008. In the years before entering the DAEd, Katla had been working a great deal as an architect both in Denmark and Iceland. During that time, she also had three children and felt a little burned out from all the work. When asked why she had applied for the Master's Programme in Arts Education, she replied:

> It was not something that I had dreamed of doing, but maybe with more maturity and after I had my children, I just wanted to do something more creative. […] I can't deny that it is also something practical. I am a practical person […] I really started down this road through taking part in a parent group in my

children's preschool – taking part in organising something for the children, not only my own but for others. This was something more human than other things I had been working on.

Although architecture can be considered a more practical occupation than the visual arts, there are ups and downs in that area and a small market for architects in Iceland. Choosing architecture over business, which she had been thinking about when choosing a course of study at the university level, was riskier when it came to job security. She elaborated on that angle and her constant struggle at the end of our interview and connected this with her family and background.

In my upbringing, safety was emphasised when it came to work. My grandparents' and parents' phrase was always, 'but you have a job even though it is boring'. This is, naturally, connected to their own upbringing and experiences. My grandparents lived in the Westfjords, in a beautiful place, but there was the harshness of nature, and it was difficult to live from farming and fishing, which made everything unstable. They decided to move to a little village nearer to Reykjavík, and my grandfather started working at a cement factory in a horrible work environment. And this man, who loved nature and the sea, he just died very young, around fifty. But there was always the talk about how important it was to have a safe income. And this is what I am always struggling with myself over because I really focus on security in this sense [...] but it is also a constant struggle within the creative industry; you don't have things in your hands. You must work hard for everything, and there are ups and downs, so I'm constantly struggling with this need for security. The balance between that is exciting and then back to being practical.

In this narrative, Katla gives insight into her background and relates it to her being practical. The story about her grandparents also gives insight into why she chose not to go all the way in her practicality. Through this experience, the conclusion might be drawn that being practical should not overrule doing what you want and following your heart. In the teacher education programme, Katla found strength in her former study and experience. Working as an architect, she delved into a creative process, but there was always a request for a concrete and, in a way, practical solution. In

group work in arts education, she realised her strength in drawing things together. She said that '[i]t was great to realise and feel that there was something I knew and did very well'.

Gréta was in a similar position as Katla. She had plenty of work as a graphic designer, with two children and an office downtown. Then the financial crisis hit, and she decided to take her work home as renting office space was no longer affordable.

> And when I'm back home in my office, I start to think that it might be wise to have an opportunity for a second career, to not be so stuck in one thing, and then I met you at a concert and was smitten and applied.

It is clear that for both Katla and Gréta there was a turning point when the financial crisis hit Iceland and work became unstable. Neither of them had really thought about becoming teachers, but the change in the labour market and the fact that they both had children and were actively taking part in their children's education opened a new window.

Davíð is the only one who had no intention of getting an education as art teacher. He applied for the MA programme in composition, but no students were accepted that year as the programme was under review. He was directed to the Master's in Arts Education programme as it was the only option to enter an MA programme within the IUA open at that time.

> So, I basically landed here in the department at the last moment. I had an attitude towards teaching, but I thought that if I'm not able to do the things I want to do, a teaching license will give me an opportunity to get a job, a boring job somewhere […] I did not enter this study open-minded and optimistic; this was a decision just partly taken in panic – this was just something that happened to me.

It is obvious that this was not something he had been aiming for, and the decision to try was based on practical reasons. He had been staying at home for one year with his children and had decided to pursue further studies that fall. Instead of changing that plan, he decided to jump. For him, it was a way of challenging himself, as he had a lot of prejudice towards teaching and, as he mentioned often in the interview, was afraid of it.

Other interviewees mentioned practical reasons for studying, such as connecting to the Icelandic art and education fields after studying and living

abroad, but they also expressed a thirst for continuing their education. At the time they entered the study, the Master's Programme in Arts Education was one of very few options for artists for graduate studies. Some also made the interesting point that they chose this particular programme to have the opportunity to take on a little more academic study than they had had before.

5.6   Learning culture within the Department of Arts Education

One of the important elements in becoming a teacher is the learning culture within the teacher education programme. According to the definition used in this research, a learning culture is always social (see 3.4.2 Cultural theory of learning, p. 52). It is a phenomenon that is never static as it is the people, in this case students and staff, that shape it, are shaped by it and learn through their participation within it (James et al., 2008; Hodkinson et al., 2008). Being a part of that culture has a great impact on how the students develop as individuals and later as arts educators.

As might be expected in a department where the average age of the students is 38 and where the students come from various art disciplines, the students have developed different habitus based on their former experience. Their habitus and dispositions, which are mostly tacit, can have a great impact on their learning styles and attitudes towards learning (Biesta & James, 2007). What all the students have in common is that they are entering a new field and occupation, the field of education, as they enter the department, although some have teaching experience. The reflective journals of the 22 students in the first semester and the interviews gave good insight into how the students were tackling this new world. Through their reflections, a pattern of practices began to emerge.

When you are trained as an artist, you focus much on yourself and what you are capable of. According to the participants, artists must believe in themselves, have stamina and at times be egoistic to be able to hold on to their dreams and survive the competition in the field of arts. Teaching is different in certain ways. Teaching is often about someone else, about being able to sense how others feel and what they need. Although it is good for teachers to be confident, it does not help if his ego takes over in the classroom, whatever age or whatever kind the students are. Björk sometimes found it a bit difficult during her time in the department that some students were struggling with this.

> The discussions were sometimes a bit strange in a way in that it was like some student's ego was the main thing. It sometimes felt like they were not quite in line with the road they were taking because going to arts education means that your ego is not the main issue. I sometimes felt like some students were stuck there, that everything should be about them. Because of that we dwelt on issues that did not lead to anything, and it was a little like 'onanism'.

This description indicates something about students' adaption to a new environment and a new field. Björk (AEd) had been teaching for a while and had a degree as a Rudolf Steiner teacher. Her adaption was more advanced than many of the others, who may have been struggling with what they were doing. Davíð (AEd) describes precisely that and reflects on the development of his attitude through his studies. He had 'ended up' in the department having wanted to take other studies, so he was in no way prepared.

> When I started at the department, I was occupied with the thought of how we [the students] were dealing with the situation. Doing something that was not what we really wanted to do [working on our art]. How we were dealing with meeting people, like I did, who asked what you were doing, and when you answered you were studying to become an arts educator, you got a response like you had just told the person that your grandmother had died. And I identified with this attitude in the beginning, you know, this attitude; things haven't really turned out! It was an issue for me in the beginning, and there were more students that I sensed felt a similar way. But I was very quickly fascinated by everything in the studies, and these thoughts just disappeared. Everything I was doing here connected with what I was thinking outside of school, you know, how to think less about yourself, the image of oneself and your own ego. That fitted with what I was learning here. I felt strongly that I was in the right place. That I had just thrown myself into something instead of getting what I wanted on my own terms – not just to discover something I wanted to discover – but really learning something new and discovering something new.

This narrative intersects from several angles. Davíð is a well-known pop musician in Iceland and beyond. He is working as a performing musician

composing his own music. He is the only student in the group that entered the programme under these circumstances. In a way, it is remarkable how fast he adapted, which leads one to think that he is a very open and flexible person. When reading into his narrative of himself as a child, he says he decided early on he wanted to be a composer. He seems strong minded and talks about how he was often bored in school. He didn't have to work a lot in school to achieve, leaving him with energy to strain the system and get his way. Maybe this was a real challenge for him, to take on something totally different, something unexpectedly challenging and something that many around him made degrading comments on. His narrative also shows how Davíð is connecting what he is experiencing and learning to his life and thoughts outside of school. It is a form of biographical learning how he, in his new situation, add new knowledge and experiences and connects his thoughts and knowledge to the 'lifewide' context, forming a new pathway in live (Alheit & Dausien, 2002).

5.6.1 Academic procedures

During the first semester of the study, students take a course in research methods and academic training. Although the study is not defined as a research discipline, some students chose to do research. No matter what, the students need to have insight into the academic practices they must adopt in writing projects. They must also get to know the different research methods introduced through reading material related to the programme. Initially, students are encouraged to think carefully about their interests and form a research question related to their fields of interest and final projects. In this way, they can be more focused during the two years within the programme, with their research question serving as a kind of skeleton for their learning. Embla (AEd) talked about the difficulties that come with entering a new field with new or different working methods. Her description of the beginning of the study is an example of what many students express, both in their journals and in the interviews.

> I remember sitting in a café and writing my first essay in the programme. I can't remember what it was about or whether it was for the course The Teaching Profession or Research Methods and Academic Writing, but Jesus, it was so difficult. It was just supposed to be around one page. Writing for me hadn't been that hard in upper secondary school, but that was just so long ago. There was no writing reflection or theory connected to writing in my art study in The Netherlands, just some kinds of

> reports, sketches and then exhibitions. Nothing like this, and I found it very intimidating in the beginning. But I came to terms with it, and then I started to enjoy all these great courses and people, and it felt good to be back in school where you were stimulated by good conversations on art and philosophy. I just thrive on things like that. I mean it, that feeling took over very soon.

Most of the artists had done little writing in their former education, and very few had written something academic. For them, the scariest part of the study was the academic procedure and research methods. Most of them struggled. As Embla describes above, with time and practise, most of them got better and even started to enjoy it. Their struggle is understandable given their former education and work. As artists, they are trained and educated in other areas and skills dependent on their chosen art discipline. Their habitus and cultural capital are connected to their art and ways of working and mediating through their chosen art from.

Björk (AEd) said that the course in first semester on academic procedure and research methods had been scary. At the same time, she reported being very happy to go through it. One of the benefits she mentioned was that when her middle child went to upper secondary school, she felt better equipped to help him with his writing, which she finds invaluable. She also said:

> While studying at the department, I felt for the first time that I was in an environment that was a great mixture of academic and practical work. Not only that, but also looked at what you had done before and that respected. So now I have a totally new experience of what it means to be in school.

This comment sheds light on what most of the participants mentioned in their interviews or in their reflective journals, that is, that the study was more academic than they had expected. It was difficult in the beginning but became a positive challenge as their studies progressed. After graduating, they all mentioned that this combination of academic work, art and practical courses, along with personal guidance, is what stands out from their studies.

Björk's (AEd) comment also gives insight into the learning culture of the department where the learning is a process through which a person's dispositions are developed or changed (James et al., 2008, p. 35). The learning culture is organised in such a way that the learner's former

experience is included, and a joint effort is undertaken by the teachers and learners to explore new spaces for learning and empowering the learner (Mezirow, 2009; Antikainen, 2002). Being able to go through combined artistic and academic processes breaks the subjective barrier that views artistic work as something solely based on instinct and talent as opposed to academic writing and reading as only cognitive processes. These working methods are not in opposition but instead go together as both processes are creative and cognitive.

Anna (AEd), like Björk, connected her experience to her former schooling but made it clear that entering this level of education was kind of scary. She describes it in the following manner:

> It was a little scary at the beginning. I thought, oh my God, you are in a master's programme, and you have to be really clever. Then I realised that a part of it was just old fear from my days in upper secondary school – these thoughts, that I couldn't do it, that I didn't know anything. But it is just work, and I really learned a lot and got training in academic procedures.

When Anna refers to the academic part of the study as just work, it resembles what Halldór (A) said earlier about artists – that you either have it or you don't. If you believe that or have been told that many times, you might as well believe that some are made for academic work and others not.

5.6.1.1 Connecting theory and practice: Bridging two worlds

As mentioned previously, all students finish an individual final project or thesis. The objective is to give the students a chance to deepen their knowledge in a chosen field of interest and to demonstrate their skills and knowledge when engaging in larger tasks. The students' final projects can vary between 10, 20 and 30 credits . They can be in the form of a scholarly thesis or research, study materials or a collaborative artistic project. The project is meant to be critical and to apply a scholarly approach and approved methods of implementation and presentation. For many students, this a great challenge. Dóra (AEd) had been teaching a great deal before she entered the programme and had been running her own dance school. For her, it was a challenge to connect her practical skills and knowledge from her experience and former study in the UK, where she had studied dance teacher education at the Royal Academy of Dance. The studies, which she found excellent, were very practical. In the interview, she said:

> It was difficult to have to write an essay! Everything I have written and worked with before connected to preparing classes is teaching material, not doing some major academic research. Your research as a dance teacher is into the moves and the bone structure, etc. The most difficult thing in these two years was that I lacked experience in producing a 'proper' thesis. I would have needed a course in it. I took Research Methods and Academic Writing, but I would have needed more […] My mentor in the final thesis was so nice – too nice, never said anything when I was doing something that was not good enough. When I sent in my final project/thesis I found out it was not good enough!

Here Dóra touches upon another thing that is a challenge for those in a field that is going through rather comprehensive changes – the training and educating of supervisors. On the whole the participants were very happy with their supervisors, but two others mentioned experiences similar to that described above. In all cases, the disappointment and frustration derived from a lack of experience and knowledge in academic procedures can be found.

Despite some of the difficulties with their final projects, many of the students see it, in retrospect, as the task from which they learned the most. Páll (AEd) was among many that commented in his interview on the following topic: '… this whole procedure around the final project, you must give it time, everything it needs. It is something that follows you, right through your life. That is what I sense I'm taking with me from that process'. In some cases, they refer to their final project not only as the end of something but also a beginning. Anna (AEd) graduated in 2014 and undertook a small study on actors' views on and opportunities for lifelong learning. She has great ambitions to take it further and build on it to reshape the attitude towards lifelong learning among performers. She sees her final project as the beginning of a new journey towards her goal of building up discussions and programmes in lifelong learning for performing artists. There are several graduates whose final projects have developed into something new or opened into new areas connected to their former study. Irma (AEd) graduated in 2012, and she said:

> Although I graduated and finished my final thesis I have continued to work with it because it evoked within me a form of explosive energy to work on it further […] and now I have

applied for funding from Rannís (The Icelandic Centre for Research) to make a handbook on environmental literacy.

Things are also similar for Gréta (AEd):

> It gave me tremendous self-confidence to finish my MA project and do it well. To take on such a big project and follow it all the way through over a long period is not something you do every day. Afterwards, I am now really thinking of writing children books or something else. I want to write as through this project I got the affirmation that I am able to do so. I do not have to take a master's in literature for that.

The self-confidence and energy Irma and Gréta experienced can be the results of being able to take part in a learning culture that offers space for a combination of former formal and biographical learning (James et al., 2008; Alheit & Dausien, 2002) – being able to connect what they have learned and experienced to new and more academic learning. Among other things, they are taking part in a learning community where practical and embodied knowledge is combined with new knowledge, changing their beliefs and dispositions towards themselves as learners and creating new meanings (James et al., 2008; Wenger, 1998).

In a similar way Katla felt that new opportunities were opening as she came to the end of her studies at the DAEd. Her final thesis was on connections between sustainable school buildings and a sustainable focus in art education.

> I decided to examine whether there is a connection between school buildings, from an architectural point of view, and an emphasis on sustainable education in art. There, I was able to connect my former study and knowledge to what I learned here. It was a fantastic process, and, in retrospect, deciding to finish the master's degree has also brought me back to my field with a new perspective. But it was also an informative learning process as I had difficulties in writing minutes from meetings when I started in the programme.

Here she touches on several issues concerning her path. She was in the first group of students, who started in 2009, the year that the master's programme was first offered. Until 2011, it was enough to finish one year of

teacher education to become a licensed teacher. She did that but then decided to finish her Master of Arts Education degree. Through reflection she came to the conclusion that the first year might have brought her a license to teach, but the second year gave her the opportunity to go deeper and connect her two fields, architecture and education, along with the ability to write academically. For her, it was a way to get back into architecture focused on sustainability, and she discovered that she missed architecture, although she had needed the break at the time. Although she experienced some difficulties connected to being in the first group of students doing master's projects, she found writing the thesis to be a valuable learning process. Fríða (AEd) expressed similar views on adding to her former teacher's license and then compared the process of academic writing to the artistic process:

> If students want to adopt these [academic] procedures and the scale of doing a research task as a final project, then they go through a similar process as you do when working in visual arts. You go through a frightful period of chaos where you can't form a whole sentence because you have taken in so much new information and knowledge. It is so overwhelming that you can't bear to put it into words on paper. I experienced it as if driving through wet sand in a jeep – you can't just stop, you must keep on driving – just keep on going. Writing and painting are exactly that kind of work. It is endurance. Endurance is the most important element in this work.

5.6.2 Social and communication practices

According to James et al., 2008(2007), a learning culture is always shaped and reproduced by the people taking part in that particular learning culture. It is a social practice that is never static, constantly changing through the actions, interactions and communications of the people belonging to it (James et al., 2008; Hodkinsson et al., 2008). The fact that the DAEd is for all art disciplines makes it unique among other teacher education programmes. Within the department, students work together with people with similar, but still very different, backgrounds and, therefore, different habitus (Bourdieu, 1984). They are entering a new discipline which combines them. This characterises the habitus and the atmosphere within the department, as can be seen in an interview with the musician Davíð (AEd):

> A visual artist, teaching in the department of visual arts, asked me how I liked the DAEd. I replied that I found it great and that

I had been very surprised to discover that there was no nonsense going on there like in other departments where there is always some stress in the air. Some egoistic stress going on – someone trampling on somebody, who does not dare say anything about it. I told him that there was nothing like that going on within the DAEd. One of the results of this is that the standard within the department is not set by the lowest common denominator just to fix things. Instead, you can look forward and be open and creative when you don't have to deal with that kind of shit. And he just said: 'That's the way it should be!' And I accepted that. I accepted the thought that when you are learning to become an artist and artists from the field are teaching you, it can create a massive professional tension that has some kind of function in the studies – well at least that was his opinion.

This description of the different atmospheres within departments can be seen as a manifestation of the different roles the students take on after graduation. The students in the BA programmes are being prepared for what is viewed as the harsh and competitive world of the arts, but the arts educator is being trained for the role of being a professional art teacher and a caretaker, with more emphasis on emotional capital (see also Zembylas, 2007).

Every interviewee mentioned being with artists from other art disciplines as a positive experience. Working with people with different backgrounds opens something new for them connected to their own work, but it also shakes their dispositions and ideas about others (see also James et al., 2008). Páll (AEd) mentioned this special situation and associated it with distance versus onsite learning.

It really matters that people come from different disciplines. It matters in discussion in the common courses […] because everything that happens on the floor in conversation with both students and teachers is something I cannot see happening elsewhere, regardless of what one can say good about distance learning. When I visited here before I applied, I immediately fell for what was going on. And I am very thankful that I decided to come here, where you have to physically attend, because I was thinking of applying at the university [offering distance learning].

The connection to conversations and the relevance of these for the students is something all graduates brought up, both in their journals and the interviews. The importance of conversation is what both Mezirow (2000) and Renshaw (2005) emphasise as fundamental to transformation and communicative learning. It deepens our understanding of our experience. This is paradoxical to the increasing demand for the IUA and the department to offer more online and distance learning. That is, of course, of great importance for those not living in the capital area and is being thoroughly looked into. Although many talked about how good it was to have time to exchange views, some wanted to have more time for that. Often, students introduced their writings, on both practical and artistic work. Fríða (AEd) had an opinion on this and the use of time:

> I feel that instead of just introducing your work, we should use the time to discuss it. This is lacking in the school system, but it is also lacking within the DAEd. Because of time, or the lack of it, everything is so product-based.

Organised education is, in this sense, in a constant struggle about how to make the best use of time. Although it is important for students to introduce their work, it is also important to talk about it, to give feedback and have a discussion. Anna reflected on this part of the programme and the importance of conversation and contact with other students.

> I loved being in the programme, and maybe the best thing was the people I got to know there […] It is invaluable, these conversations with fellow students and teachers in the field, and lessons where the conversations were given space, although controlled, were great. Some students are not familiar with the form and digress, but that is fine also because sometimes that brings in something new. It's good to allow space for that in the department. I experienced in the department what I had longed for when I was in the department of performing arts, to get to know people from other departments.

It is interesting in this narrative that she points out that digressions sometimes bring new things to the table. The time factor is also relevant as it is a constant struggle for teachers to organise class in such a way that students are given time for real engagement in conversations with each other.

One of the aims set for the department is that it should be a common learning place for all, a community of learners with a group of people sharing similar interests or knowledge (Wenger, 1998). The teachers are specialised in certain fields, but so are the students who hold at least a bachelor's degree in their art and often have substantial experience from previous work. Some touched upon this in the interviews and how they experienced their teachers' trust. Davíð (AEd) was one of them and said:

> You felt it strongly in the department that you were on track to learn how to share with others what you know. That principle is a part of the whole department and also the attitude when some problems come up, how it gets responded to immediately. It is not swept under the carpet but tackled at once. Then there is space to create something new, like the course where I and a fellow student were allowed to create a course offering for handicapped adults as part of our study. I find it great when you, as a student, can say: 'I think the learning and the study should be like this', and if it is possible there is no problem. It is accepted. That is not obvious by default.

There are several interesting points in this narrative. The feeling of sharing, which is of great importance to all teachers, is likewise important in teacher education. In a way, sharing can be connected to all these different disciplines coming together in one place, emphasising further the need to share.

Then there is the issue of trust. The department emphasises trust in the students. Following up on student complaints is one form of showing trust. Another is to trust the students' professional knowledge and encourage them to take initiative in their studies by, among other things, offering them individual courses where they decide what is done and how, through discussion with a teacher. This can be referred to as a form of community of practices, where teachers and students share knowledge and experience in making new opportunities and new knowledge (Wenger, 1998). It is also an embodiment of a learning culture of shared knowledge where students and teachers work and learn together, shaping the curriculum and learning opportunities (James et al., 2008; Hodkinsson et al., 2008). The course Davíð refers to above is one form of that. He and another student wanted to offer a music course for disabled adults because they found that it was missing in society. They organised the course and taught it as part of their study. The content and structure was developed in cooperation with a professor in

music education and with the office that organises education for disabled adults in Reykjavík. This form of working and learning also connects to what Rosiek (2017) and Robison (2017) purport: that teachers and teacher education should have more autonomy and freedom to perform teaching according to needs and unique situations.

Fríða (AEd) also mentioned the importance of trust in her studies:

> For me, one of the best parts of this department is the trust, the feeling of being trusted, which I especially felt when working on my MA thesis […] also the size of it. Don't make it much larger. It is a good quality how small it is and the work that the staff put into it. That's capital.

Being able to listen to students and make space for their initiatives within the programme is made easier partly by the small size of the department. The small size can also have an effect on how trust develops between students and staff.

5.6.3 Multi-disciplinary practices

The multi-disciplinary structure of the programme has roots in the practical point of view. In a small population such as in Iceland, it made sense to develop the programme in such a way that artists from all disciplines could come together at this level in teacher education. According to the students, as can be seen above and in their journals, it has become clear that this structure is one of their most positive experiences from the programme. This interaction has opened new windows, where students are able to reflect on their strengths and weaknesses through communication and work with fellow students with different backgrounds. They learn from each other and about each other but also about themselves through this interaction. This is very clear from the interview with Katla (AEd) when she talks about the interaction with students from other disciplines.

> The company with the other students was awesome. All these creative people from different disciplines. I felt I was growing through the study, and bit by bit, I came to realise that I had various things to offer in the creative process. The big discovery for me in this context was to discover what I know. I know a lot of things the others don't, and I learned what I can bring from my discipline as compared to others. Because I had always thought: I am just an architect. I can only draw, but can I do

something else? I hadn't really thought about it before. When you can't get a job as an architect or in a studio, I felt everything was closed and you have nowhere to go. I didn't really know what to do with this education. Maybe it is the case that when you know something very well, then you don't realise that it is something that others don't know […] Endless new experiences with these creative people were great, teachers and students, and actually, not least the students.

She especially draws out what she learned about herself and the learning moments that stem from the sheer fact that the department is multi-disciplinary. It creates a platform for cross-disciplinary conversations – a space where learners participate in a community, share experience and through engaging in conversation create new meanings – not only new knowledge but new meanings for themselves as persons and continuing learners. This is a form of communities of practice (Wenger, 1998). Through these communities, participants learn new things together regardless or because of their former knowledge or other practices. Participation in such a community opens new perspectives on what is being studied but also transforms our presuppositions of self, things and people. This can be detected clearly when Anna (AEd) describes her experience in a working group of people from different art disciplines:

I found it hilarious when one of my schoolmates, a visual artist, said he'd never believed that it would be so easy to work with an actor. He assumed that actors were very undisciplined, never delivered their work, just were there to chat and be funny. That I actually delivered, that I was disciplined and always on time, he found remarkable. His image of an actor was very different from mine. I explained to him that we were really trained through our study and later work to do group work, and that if we didn't turn up on time, nobody in the group could work. If I am not there to do my lines in a play, nobody else will do that. We really did learn a lot from each other in this sense, although there are always individual differences. You could be working with two visual artists that were like black and white.

What Anna is describing so well is how communication between groups and individuals from different groups can change your view of them. Most of us have some presuppositions towards different groups or practitioners of

different art forms. Through working and learning together, they are forced to reconsider their own prejudices towards other art groups. That is one of the key aspects of the cultural theory of learning (James et al., 2008, p. 35)

There is, however, a negative side of the multi-disciplinary structure that stems from an imbalance among art disciplines. This has changed, but during the department's first years, the majority of students were visual artists, and there were very few dancers. Dóra (AEd) was the only dancer in a group of 23 students in her class. She writes:

> I really liked the study programme, but I found it difficult how we went very fast from one thing to another. There was a lot about being a visual arts teacher but not about being a dance teacher.

Although the musicians come with different backgrounds, they seemed to mix well. Some aim to teach in compulsory schools and others in music schools. They play different instruments and are composers or pop or classical musicians. But when focusing on teaching and learning, they seem to find common ground. The biggest group, from the visual arts, is also divided – into graphic designers, textile designers, architects and students from the visual arts. Sometimes that has become an issue, and different groups would have liked more courses in their specific field. Gréta (AEd) is one of them and mentioned that in the interview:

> In the studies, I felt that graphic design was peripheral. Graphic design differs in some ways from visual art. When I was at the DAEd, there were mostly people from visual arts there, and I felt it dominated a little bit. I sometimes felt that the courses were not completely for me. Maybe it was because I was part of a minority group within the department as a graphic designer. There weren't any courses where I really could learn to be a master in teaching design.

Though there are many positive things stemming from the small size of the department, one negative aspect is not being able to offer more specific courses for teachers of different arts. As mentioned above, this seems to come up more often within the group of visual artists than in the group of musicians, but it is difficult to pinpoint the reasons behind that difference. One explanation might lie in the fact that musicians often have more training in working with other musicians with different backgrounds (Smilde, 2009),

whereas visual artists most often work alone. On the other side, this closeness to other artists sometimes brought forth projects between disciplines, both within the department and outside it after they completed their studies. Fríða (AEd) mentioned one incident in which two visual artists and a musician developed a cooperation connected to their studies:

> In connection to the course Project Management, two of us [visual artists] decided to work together. A co-student was opening an exhibition in a gallery, and my project became a part of that. Then we asked Davíð [musician] to join in with music. That cooperation was very interesting.

Katla (AEd) describes a bigger project that originated from her and a fellow student's interest in sustainability and was realised after they graduated.

> There I am with my Master of Arts Education and very happy with that, but I also gained good contact with fellow students. I and a fellow student both had emphasised sustainability in our MA theses, her as a visual artist connecting it to the use of materials and me as an architect. We worked a lot together in the programme and decided to apply for a grant to the Icelandic research centre to make a summer project for children. We wanted to try out our ideas and what we had written about. We got the grant and great support from the department, so we were able to realise our ideas using the department's buildings. It was a great start, informative and a great opportunity to exert oneself as teacher. This cooperation, coming from two different disciplines, has been a great combination.

These stories reflect on the possibilities that open in a learning community where people from different disciplines come together. These multi-disciplinary practices might have the downside that some students feel their discipline is pushed to the side (see Gréta's comment above), but they do offer new and unforeseen possibilities of merging or co-working between disciplines.

5.6.4 Reflective practice

Reflections on one's own ideas and values are crucial elements of the DAEd programme. In the first semester students have to hand in reflective journals

on their ideas and values in life and connect them to their study. They are encouraged to continue to reflect and write journals throughout their studies. In the course, The Teaching Profession, in the first semester of their studies students are introduced to the concept of personal practical knowledge and told that they are expected to develop their personal practical knowledge throughout their studies (see more: Connelly & Clandinin, 1988; Handal & Lauvås, 1987; Ingvadóttir, 2004; Clandinin, 2013 and in Chapter 3.3. One of the first things discussed with students who enter their studies in arts education is that the only thing that they can be sure to bring with them when they enter a classroom is themselves, their values and their attitudes. We all carry with us our history, views and values – our habitus (Bourdieu, 1984) – which we are not aware of transmitting to our students.

Many of the quotes above are examples of the interviewees' reflections on their work as artists and teachers, their backgrounds and their learning trajectories along with crucial moments in their lives that had an influence on them. All this becomes a part of their personal, practical knowledge as teachers and influences their identity as artists and teachers. Davíð's (AEd) final thesis was an auto-ethnographic study into creativity as the core of music education and what it demands from a teacher. Part of the project was connecting the working methods of his band to the working methods in teaching. He said:

> The discovery was it would be me who would be in the classroom but not me acting as someone else. And I think that's why my final project is a bit extreme on different levels. It's because I feel very strongly that what I want to do in teaching serves a purpose somehow. I see no reason why I should try to squeeze it into another form because there's no reason to.

In his final project, he draws on his work as a musician and the working methods in the band that can be described as communities of practice where each member of the band brings to the work his knowledge and expertise. The work is co-work, where everyone in the group has a voice (Wenger, 1998).

There are many more reflections on identity and the different roles students have. Anna (AEd) reflected on what she called 'aha moments' in the interview. These can be described as transition moments in her life and were connected to what was important for her.

I often think about what my 'aha' moments are, a phrase I once heard Oprah Winfrey talk about. It's very out of character for me to quote that woman, but this one got to me. One of those moments is when I finally felt in upper secondary school that I was not stupid and that I really could learn. That was an aha moment. The second was during my treatment, or therapy, after I was attacked at work and was traumatised by that for a long time. It was then that I realised I am only human. I can't always do everything. I came to terms with having limits. That was a huge aha moment. And then the third was when studying arts education, to be a student again and listen carefully. How much it matters to really listen. Not just hear, but listen and really take everything in. It is so precious, especially for ME, the teacher. In fact, all those things are very important for ME, the teacher. It is about being able to be in the moment, being there and not faking it, which I used to be so good at. [...] and I think that real listening takes place when you are all there. That is important for ME, the teacher. It is also very important for ME, the actress, and not least for ME, the mom, to listen carefully what she [ME the mom] has to say.

In this narrative, Anna draws an outline of her personal practical theory based on her learning from her aha moments. To be able to be in the moment, listen with all your being and be honest. This is impossible without realising your own limits but still believing in yourself. Then she makes it clear that all her roles are connected in the sense that they are based on the same basic principles.

5.7 Teaching

There are a great deal of references to the Icelandic school system, both in the interviews and the reflective journals. The artists have all experienced it through their own education and many also from teaching or through their children's schooling. Through the programme, a new or different vision of the school system and their own experiences emerges. This new angle arises through reading material on learning and teaching methods, philosophy of education, psychology, etc. and through conversation with others on school and education in general.

Tómas (A), although not in teacher education, talked about the teaching and learning within music schools. At the time, he left because he felt there

was nothing for him there. He compared learning music to learning one's mother tongue.

> When you learn a language as a child, you learn it through speaking and listening, and when I look back at when I was taking classes in music theory at the music school, it was like introducing heavy grammar to a child who is learning their mother tongue, instead of talking. The samples used were totally alien, nothing that you heard on the radio or related to in any way. It was not until years later that I was able to appreciate the things taught there. It was great to be able to go to the internet.

For him, the classical way of teaching music and music theory was insurmountable, so he quit. He found the material he could use online. In a way, he was structuring his own learning trajectory and biography, later becoming a musician.

After graduation, Embla (AEd) had been working freelance as a music teacher at a primary school in Reykjavík. She found it rather difficult, especially being there on a short-term basis and teaching only a little. She had been working for an organisation that sends musicians into schools in which there was no music taught. According to her that was not working well. She found the musicians were great artists, but there was little time and opportunity to get to know the children. In her opinion, the timetable was too confining. The children had math for 40 minutes and music for 40 minutes, etc. She wanted to mix things more, work in a more multidisciplinary manner and give the children more time for their work. In her opinion, time is always lacking. She stated that if she were to be hired, she would want to be an arts educator, not only a music or visual arts teacher, and she would like the teaching space to be different.

> The ideal would be to have space for visual arts and music in one. A big space with a piano and school instruments, paint, an easel, and all kinds of everything. This would be a space where you could create something and mix arts and other subjects if you want. Not this kind of fancy music room and fancy art room. In my opinion, the teachers should work more together and the space should have paint on the floor or something – a work space.

For her as an educated musician and visual artist, a space where you mix music and visual arts would be ideal. But she would also like to mix other disciplines, such as math and Icelandic. The study plan makes it difficult because the subjects are too divided, and the time for each subject is short. Although it is changing in many schools, her opinion is that it must happen faster and not just in some schools but all.

One of the ideas of the primary school system is that arts are good for those children who do not mix well with others (Ragnarsdóttir & Þorkelsdóttir, 2010) – children that have behaviour issues, learning difficulties or other. Often this is true, but it is probably also true for all children. When Anna (AEd) was teaching drama in a primary school as an elective course, she was faced with this attitude. She was going between schools offering these courses and said:

> I was very often sent to or asked for in schools that had put together a group of children that had some kind of 'troubles'. I say that with quotation marks because they were called problem children, which I had trouble with. Then I found it very strange that they were all put together, with all kinds of, should we say, 'troubles' – children with behaviour troubles, learning difficulties, communication difficulties and so on. Then it was supposed to be a solution to send them all to a drama class.

This issue often came up in discussions after practicum in schools. The teacher trainees often felt that both the children and the arts were belittled by this structure while being presented as a solution for those that needed it the most. For them, it was clear that every child benefits from taking part in any form of artistic creativity, not least those who were peripheral to the group for different reasons, but it had to be better organised.

All interviewees express the need to change the school system in terms of the structure and what we think of as education. The above examples show some of the challenges new teachers face when they enter the field. These are, among other things, connected to structure, ideas about learning and disposition towards arts and arts education along with a lack of resources to work with students that don't fit in the system and, in some cases, a lack of willingness to change. For those having a clear vision of how they want to teach and develop as a teacher within the school, it may become a difficult task. Gréta (AEd) is not teaching but has three children in primary school. She has strong opinion on how her children' school days are structured. She says:

> Why don't they make better use of the time in schools and join together in some projects that can become bigger than school from day to day? Working in arts together is a great preparation for life – much greater than people think. To create big projects and really dive into something with others and make it multi-layered – that´s something that the arts can offer.

Like many of the students in the DAEd, Gréta that have children in primary school, she, as with other parents in the group, is experiencing the education system through her children. Gréta is highly occupied within the school system, and her vision is clear: she wants arts and crafts work more intertwined in primary school.

5.7.1 Growing as arts educators

Although graduate arts educators have encountered negative attitudes from individuals in their respective fields, friends, co-workers and others towards their choice of studying, there is a consensus among them that teaching is exciting, creative and rewarding but also demanding.

Many of the participants mentioned classification within society and their experiences with and views of it. They have all, in some form, experienced people wanting to put them in a category either as artists or as teachers, or even something else. It is, nevertheless, their common view that teaching and working as an artist are just different sides of the same coin. Inga said that she no longer bothered to explain to people that she is an artist and worked as such for many years in Denmark when people are trying to place her somewhere as an artist. Björk (AEd) had worked as a director before she entered teaching and really enjoyed that. She connects the joy she finds in teaching with directing and states very clearly that:

> The better I become as a teacher, the clearer it is to me that teaching is an art form. It has everything to do with listening, experiencing and responding in the right way at the right time.

Others like to separate these two roles by themselves, as Olga that decided that:

> While I have two little children and a husband who is on the road a lot as a musician, I want to teach. So, I took a deliberate decision to put the artist aside and be first and foremost a teacher. But I compose sometimes.

Most of the interviewees mention the importance of being an artist even though they are arts educators. It is something they have thought about both in the programme and in their former teaching. It is connected to their identity and the way they think about teaching and how they want to approach it. The way they work as teachers is very much rooted in the way they work as artists (see also Carter, 2014; Daichendt, 2016). All interviewees who were teaching talk about the flow between teaching and working as artists. They are inspired through their work as teachers and by students, and sometimes ideas pop up in conversation and work in the classroom that enters their artwork. Simultaneously, ideas from their work enter the classroom. Páll (AEd) described this in the following manner:

> I see tremendous creative opportunity in the environment when working with children. To mould the circumstances, let things float a little and allow oneself to have fun, not taking things constantly so seriously. In my mind, it is first and foremost this feedback you get from the students that makes teaching work both ways. It stimulates in both directions.

When reflecting on his role as a teacher, he added:

> I do not see my role as a teacher to be constantly steering students towards one direction but to create an environment where they can feel safe, circumstances where they can enjoy themselves as they are, being who they are and being creative on their own terms and qualifications. That is something I strive for. Fortunately, that happens sometimes but sometimes not. I believe that when a teacher tries to force things on their students, then it will definitely not happen.

From this statement, it is obvious that he has developed a clear personal, practical knowledge on his teaching and attitude towards students (Clandinin, 2013). Creating a learning environment and learning culture where students can thrive emotionally and feel safe in their daily work is a crucial thing in his view.

In her last semester in teacher education, Katla (AEd) took a course in museum education. Through the connections from this course, she was offered a job after graduation at the Reykjavík Art Museum, guiding groups there. It was something very new to her as she had mostly worked as an architect, and it took a lot of work and preparation. The groups that come in

to the museum vary widely. They range from primary and secondary schools to preschools to adult groups, some on their way to wine and dine. It was a real challenge for her. When asked how it developed, she responded:

> To tell the truth, it went well. Maybe because I decided to speak in plain language, not in riddles, because art is a riddle to me, and I wanted to make it accessible. Then I had to practice my speech and how I talk, which I also took a course in here in the DAEd. I forgot to mention, I was and am very shy. I remember when I was asked to read something in secondary school, I got all green and red from shyness. So, you see, this has been a major challenge. […] Then I developed and offered art workshops for children at the museum, and they became quite popular. Sometimes we got 30 to 40 children with parents. I was very well prepared for this work here at the DAEd.

Katla became experienced in that line of work but did not get a steady job when it was advertised. She then decided to quit as she was offered to teach a course in space design at a secondary school's art department. She found teaching difficult at the beginning. The course Katla started teaching was an elective course, and she found the group difficult because many of the students had a lot of problems. She said she doubted her competence to teach at the beginning. When Katla was interviewed, she was in the third semester of her teaching and had developed the course according to her ideas, and more enthusiastic students were coming.

> I'm interested in connecting design with crafts [mostly carpentry], and there was a teacher before me who had started it. He received a grant to develop the idea and had written a great report on it. I took that up, applied and got a generous grant from the ministry to take it further […] my idea was that the students should learn something about the material they are working on through computers and learn to use the lab/workplace – that they learn the names of the tools and how wood behaves so that they are not so disconnected from reality.

By receiving the grant, Katla was able to make a deal with a woodworking company that takes on students so that they can follow through on their ideas. There, she not only showed initiative in developing the course, but she also built from what had been done to develop it further. Her experience as

an architect, working with people from various disciplines, and her experience from the teacher education programme, again, working with people from other disciplines, influenced her approach to teaching and to develop new ways within the learning settings.

Dóra (AEd), who had been teaching dance for many years and had her license from the UK as a ballet teacher, reflected on what she had learned through her studies at the DAEd. She said:

> I learned, for example, that in class when the students have reached a certain level and are more independent, I can start to ask more questions, like what do you think? instead of always telling them what to do or not to do and just saying what is wrong […] You try more as a teacher to let the students become their own teachers – to become their own artists. You are more guiding them than just teaching what is right and what wrong. The students must experience for themselves that something is difficult, and they have to work on it themselves and find ways. That is what I find the most exciting about being a teacher. You know the saying about teaching a man to fish and they know it for lifetime, that is my aim as teacher.

It seems that the programme changed her as a teacher, making her more aware of making students responsible for their own learning by asking questions instead of giving orders. This is a clear change in her teaching methods, moving away from subject- or teacher-centred teaching to become a learning- and student-centred teacher (Guðjónsson, 2012). In a similar sense Fríða (AEd) compares teaching and art critique in that she says both teaching and critique have to be more about what is there than about what is not there. Only looking at what is not there and telling students what is wrong is just a way to make people [students and artists] feel insecure.

5.7.2 Intuition and emotions at work

'[E]motional intelligence is the ability to sense, understand, and effectively apply the power and acumen of emotions as a source of energy, information, creativity, trust and connection' (Goleman, 1995 in Gendron & Haenjohn, 2010). According to Bourdieu (1986), embodied cultural capital, that is, dispositions and ways of thinking (habitus), is first and foremost transmitted through family. One form of this moulding is the way people treat each other and how they respond to each other emotionally. It can, therefore, be assumed that emotional capital is a part of the cultural capital of a person

moulded by her family and upbringing (Reay, 2004c). Gendron and Haenjohn (2010) state that the emotional capital of a person may have a strong influence on the individual's life trajectory and choice of career.

It is clear from the interviews that many of the interviewees who have graduated from the DAEd have a strong sense of justice and want to make a difference in the world. Some of them connect this longing to make a difference with their family and upbringing but also to experience in life. This is particularly mentioned in connection to teaching both before and after they graduated.

Inga (AEd) was raised by a very political family that was active in protesting against various kinds of political injustice. She remembers all the demonstrations against Israel, nuclear bomb testing, the US military's presence in Iceland and more, but in retrospect, she saw herself more as a quiet girl that liked handball and drawing. Then she met an old teacher of hers who had taught her in her teens:

> He said, 'Yes, I remember you. You were very political and always so occupied with injustice'. I don't remember myself like that, but then I ran into an old article, an interview with me and some four other girls who were working in Reykjavík cemetery as summer work. And the headline was: 'This Will All Change When Inga Is in Parliament!' Then I remembered that I was very occupied with the fact that the boys got to drive the tractor but not the girls, and we girls received less pay than they did, and I was going to change that. Maybe I felt less political because my parents were activists, it always felt like they were the drive […] But I do have a very strong sense of justice.

The interesting thing in her narrative above is how she connects a strong sense of justice to her parents and not to herself. Is it clear that her parents' attitudes and active demonstration of their views on justice and political actions shaped her as a person and shaped her own attitude, becoming part of her unconscious habitus (Bourdieu, 1986; Reay, 2004b). She wants to make a difference and contribute positively to people's lives.

Irma (AEd) says it is just part of her personality but also something that she learned from her grandmother: to embrace people and love them as they are – also, those who are very different from yourself. She clearly sees her emotional approach to people as a form of embodied cultural capital from her upbringing (Bourdieu, 1986) as she states that it is very important to

show affection to young people. Irma said that, for her, it is very important to hold on to the child in herself and to communicate sincerely. Then she added: 'It is invaluable when teaching that you can share it with someone if you care for him or being able to express your opinion without stress'. Irma also states that, in her teaching, she tries to mix structure with chaos and creativity – play with discipline and firmness, with being warm. The struggle with nature when living on a farm also gave her an opportunity to connect knowledge from books with living and embodied knowledge, which became a guiding force in her teaching. She said:

> Teaching for me comes naturally. I have never looked at it as a talent or something valuable, it just is. I sense how I can be without a mask when I'm teaching and have experienced that, on a good day in teaching, I can be quite magical […] I try to be honest even when it is uncomfortable but still show affection, a little play mixed with discipline.

In a way, her description of herself as a teacher in the classroom ties together a lot of what she has absorbed through her formal and informal learning. Her formal studies in primary and secondary school, where she was the good, structural student – her studies at the art college, where she said she let the wind and chaos in – her more informal learning through the struggle with nature, divorce, summer work and bringing up children – all affect her communication within the classroom as she has learned to be direct but with warmth. She also mentioned that through her work in Alcoholics Anonymous, she learned how to activate her affection even more as an example of lifewide learning (Alheit & Dausien, 2002). An individual's sense of justice evolves in that way, through experience, and has also roots in her background. Some of the students connect their emphasis on being caring and responding to their students' emotions to their former education and other experiences in life. Björk (AEd) had training as a Rudolf Steiner teacher before she entered the department. That training placed a lot of emphasis on caring for others and showing affection in communication with other people. Often she sees that as the only option when a student cannot be reached.

> Sometimes when I have not succeeded in getting to a student, I don't have any tools other than to be caring […] I have seen how it works. It can change everything, and that's why I believe in it, letting the student know you care.

Later she adds:

> I always enjoyed directing, and that relates very much to the
> enjoyment I get out of teaching today, because directing is so
> much about being able to approach people and to make people
> feel comfortable and help them to find their strengths and
> flourish.

There Björk connects this approach to her work as a director, which she
says is a lot about getting the best out of people through encouragement and
creating an atmosphere where people can be relaxed. That is the way to help
them find their strengths and flourish. She also connects this way of working
to her former work as a part-time assistant at a maternity ward. The main
aim there is to be able to help people cope with new and sometimes difficult
circumstances, to try to be of help in making them feel good. In her opinion,
teaching, acting and working with people in general all open doors to the
opportunity to make a difference. As she says, '[i]t is all part of a wider
context, to contribute to making the world a better place. To have purpose
and leave something behind'.

There is another angle to Björk's insight about people in difficult
situations. She worked as an actress both with companies and freelancing for
about 20 years. When Björk had her second child, she began to feel nervous
on stage and was constantly monitoring herself. According to Polanyi (1958),
the subsidiary awareness had taken over from the focal awareness needed
to be able to be part of the whole. Björk felt that to be good, an actress who
enjoys being on stage and experiences catharsis when in the flow in one's
art, requires that person to be in quite a good shape. At that time she felt she
was not. This was a real struggle and a breaking point in her life and career,
and she took some drastic steps towards a new life.

> It was just every time I blinked an eye on stage, I pondered it.
> Then this kick you get out of the art goes somehow away if a
> person starts to become nervous. At that point, there was a
> watershed moment in my life. I decided that I no longer had 'It';
> I did not really want to act anymore. I had been offered various
> things in the field, but deep down inside, I always had some
> inferiority complex. You know. I was not good enough, and I
> could not do this and that [...] I was also abused when I was little,
> so at this point in my life, I decided to challenge my life's work,

and thus I threw everything up in the air a bit, went to see a psychologist and went through all my abuse.

As Alheit & Dausien (2002) point out, learning through biography not only takes place inside the individual but is always connected to a person's social situation and environment. The changes in Björk's life at this point, becoming a mother and experiencing insecurity on stage, forced her to take steps and reconsider her life. She faced the trauma that had been a silent part of her for over 20 years. Through therapy and self-reflection, she managed to change this negative experience into a learning event. It was through biographicity that Björk had the competence to take charge in her life and transform her experience in something to learn from (Alheit, 1994; Alheit & Dausien, 2002). Another manifestation of her biographical learning is her description of how she has developed a deeper understanding of people, specifically children, through her being bullied in childhood and abused. Later in the interview, she connects this negative experience from childhood and her learning from it to her work:

> Abuse in childhood overshadows your vision of yourself, and, maybe, it is part of what I later experienced in elementary school of not being a part of a whole, because I had a secret. I knew who I was, although nobody else knew. This opens on to a kind of inner dialogue [...] but like most things that don't kill you, it strengthens you, and it gives you that inner dialogue, if you are able to work through your feelings. And that provides you with a deeper insight into and understanding of others, which is invaluable when you are teaching. Although when you are on the floor you don't always remember or realise it, if you linger, you realise you have the insight, and you can detect the complex manifestations in a child that has been deprived of its innocence.

Björk was able to connect her feelings and insights to her experience in childhood and became aware of her tacit knowledge, which gave her the ability to sense the situations and feelings of others, based on her own experience. This insight comes from her personal knowledge (Polanyi, 1958), what Eraut (2000) would typify as a tacit understanding of people and situations. But her ability to draw out her knowledge and act on them can be seen as a form of reflection-in-action (reflexivity), as she is aware of her

feelings and knowledge in a teaching situation and, at the same time, can reflect on it and react accordingly (Schön, 1987).

For others, it is not only about sensing what goes on in the classroom or when working alone in your art but also about changing things in society or the world. Anna (AEd) puts it this way:

> I have always said I wanted to save the world […] I don't just want to sit on the side-line and watch. You must believe that you can really make a difference. One person can do a lot […] you must try because if you don't do that, nothing happens. I am there now, always trying and that is good to think like that when I am teaching or acting. If I don't try, nothing happens.

For Anna, and the others, it is clear, that they see their position as teachers as a place where they can influence people, independent of age group, and she does not make a division between teaching and acting. For her, both are equally important, and she gives them the same position regarding making a difference. The main thing is to be conscious about it and try.

Páll (AEd) and Björk (AEd) both taught before they entered the teacher education programme. They reflect on their first experiences as teachers. Páll had quit this job as a graphic designer. When he moved with his family to a place a little outside Reykjavík, he was offered a job teaching art in the primary school. This is his description of that first experience as a teacher:

> Long story short, I just totally fell for it. I found it enormously rewarding and felt that it was, in some ways, so healthy and good to change my working environment. Yes, it felt a little like being re-potted, to be put into fresh soil, being able to connect your roots in a new way in new soil [...] I felt I wanted to continue teaching, and that's why I made the decision to come to the department. I needed the tools to evaluate students, how to evaluate art, and more knowledge on teaching methods, not to mention how to keep everything under control, but that is probably a Sisyphean task.

Björk's experience from her first weeks in teaching was more difficult than for Páll. She described it in the following manner:

> When I started teaching I was mainly teaching drama, which was sometimes terribly difficult. When I started here in teacher education and looked back and reflected on how I was then and how I am as a teacher today, it is mainly that I, coming from the theatre, took the passion for the theatre with me. I love tackling things that I burn for. Tackling things that are your mission, the mission to make the world, or our time here, a better place. So, when I started teaching, I was always so agitated. In theatre and in art, you have so much to say, and I had such strong visions that I was nearly suffocating the students. But with more experience, I became more proficient, and now I see how teaching is really like an art form.

In his narrative Páll draws out this beautiful analogy of being re-potted in fresh soil when starting to teach. He was coming from a totally different world of graphic design and publishing. For him, it was a new coupling to art and to feelings. Meanwhile, Björk dove full force into the classroom, as she says, with all this passion she has. She was on a mission. Although Björk's reflections say she has changed, she is still on a mission, but her strategy has changed. These changes have taken place through experience in the field and through teacher education. Both Páll and Björk emphasise the importance of listening to and reading into situations, as Björk does when describing how teaching is like art, and Páll shares the following story:

> When I had just started, I was teaching a teenager that just sat with his arms crossed in front of his chest and announced that he would not do anything because art sucked and that only idiots practised art. I let him let his steam out, just listened and nodded. Slowly it dawned on me that he didn't feel well himself, and I decided that I would not make an issue out of it. I let him be for a moment, and then I gave him a paper and asked him to do just one line. When he had done that I told him how great and correct the line was, then he did a little bit more, and I continued to encourage him with compliments. After some time, he was just totally lost in his creation.

From this rich description, it is clear, that Páll is really reading the situation and the student's feelings. He is using his tacit knowledge and emotional intelligence to solve this situation without hurting the student or increasing the tension (Polanyi, 1958; Zembylas, 2003). He is faced with a situation

teachers encounter every day and is able to reflect in action, respecting the student's feelings and taking actions according to his assessment of the situation. Such reflection in action is based on the teacher's ability to locate his own feelings within the situation and to be able to reflect on his own emotions (Eraut, 2000; Zembylas, 2003). It is a story that fits well with Björk's theory on using affection in the classroom.

> As soon as you get the students, something organic starts. This means that the whole atmosphere becomes more caring. That makes it easier to bring the best out of students. That increases the student's interest, and he becomes more positive. It is like a chain reaction. What I find sad is that so many teachers are afraid of this, so they will never experience it. For me it is like catharsis on stage.

The ability of reflection in action is something artists are often trained in when they are working: to read into situations, reflect on their work in process and act according to feelings and intuition. In teaching, this is a matter of being able to convert the knowledge and training used when working as artists and transform them to be used in new situations in the classroom.

6 Discussion and conclusion

The present research aims to examine how artists become arts educators. It became clear in the process that, to be able to answer this open question, it would not be enough to focus only on the learning environment in teacher training. To get the fullest picture of the artists' journeys to become arts educators, I felt that first, as the Dean of Department of Arts Education developing a new teacher education programme for artists, I wanted to know what challenges the students were facing both within the programme and from the outside (family, friends, the field). Second, I wanted to know the background of my students to be able to develop a programme that met their needs and fulfilled the requirements demanded of teachers and higher education in Iceland. Third, I found it necessary to gain insight into their experience as teachers and what they took with them from teacher education. To be able to do this, it would neither suffice to look only at individual learning and life trajectories nor only at the learning process within the DAEd. At least two perspectives would be needed: 1) the individual's view and disposition (subjective) and their environment and 2) the social positions available within their social space (objective) (Bourdieu, 1989). The research, therefore, included the interviewees' personal backgrounds and their learning environments before and within the teacher training programme. It also included the respective fields in which the artists participate as artists, learners or teachers. In that sense, this research is multi-layered. From these thoughts, the following research questions developed.

Main question:
- How do artists become arts educators, entering a new field without losing another?

Subsidiary questions:
- How does the change of field affect the profile of cultural capital of the artist entering the department of arts education at the IUA?
- How do different learners with different backgrounds affect and shape the learning culture at the department of arts education?
- What are the dominant (collective) practices within the department of arts education?

6.1   Core categories

As explained at the beginning of Chapter 3, Bourdieu's (1977, 1984) concepts of field, capital and habitus were the primary tools used in analysing the participants' past experiences. From the data, it became evident that the majority of the students felt devalued when entering the new field of higher education, in particular teacher training. Bourdieu's thinking tools were crucial analytical tools to understanding the forces that set the rules in the respective fields the students were part of, but also to gaining insight into their former experience and habitus connected to their biography. The key concepts from learning cultures were then used to lay the groundwork for the analysis of the participants' experiences and participation in the DAEd, and how that was shaped.

The findings, drawn from the analysis (see Chapter 5), show that there are three core categories essential to artists in their education to become arts educators, as shown in Figure 12. They are hidden power structures, practices of the learning site and evolving identities.
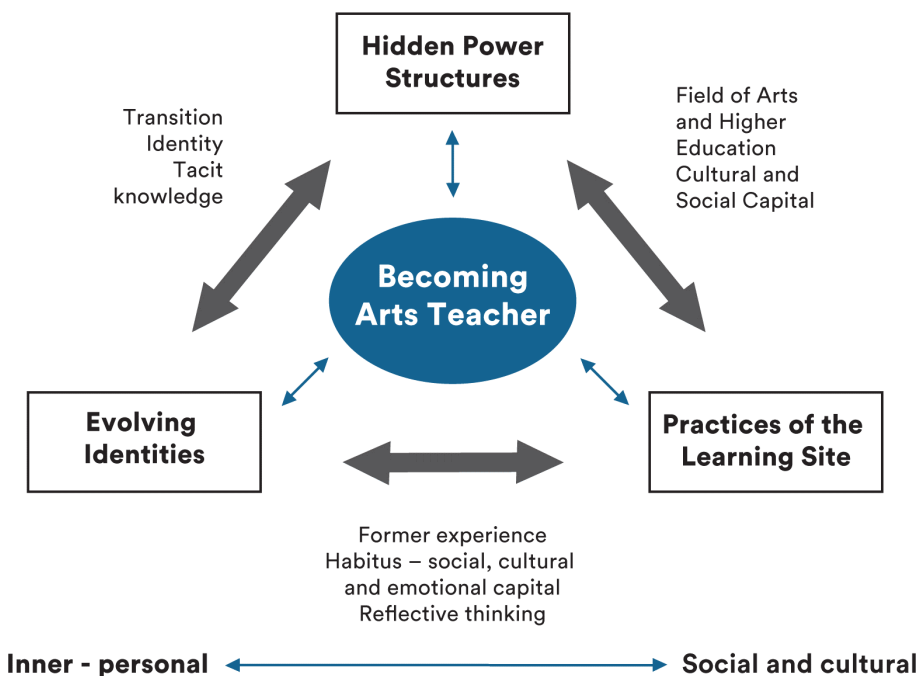

Figure 12. Core categories.

I will begin by answering the subsidiary questions as they lay the groundwork for answering the main question. The first subsidiary question: How does the

change of field affect the profile of cultural capital of the artist entering the department of arts education at the IUA, dealing with change of field and cultural capital, relates mostly to hidden power structures and what is called experiences of conflicts in the analysis (see 5.4, p. 116) and Bourdieu's (1977, 1986, 1989, 1990c) theory of practice laid out in the third chapter. The second and the third subsidiary questions are interconnected. They deal with the practices that shape the learning culture within the department of arts education and the artists' participation in it (see Chapter 5.6) relating to the cultural theory of learning and adult education (see Chapter 3.2.2 and 3.4.2,). Finally, to answer the main question, I intend to draw the findings together from the whole based on the research participants' learning journeys throughout life, their backgrounds, their lifewide learning, their conflicts and the development of their identities as arts educators.

6.1.1 Hidden power structures

The data collected from students' reflections when entering their studies in arts education and reflections through interviews after graduation provide fertile ground for seeking answers to the first subsidiary question: How does the change of field affect the profile of cultural and social capital of the artist entering the department of arts education at the IUA?

According to Bourdieu (1990c), habitus can develop and change throughout one's life, for example, when entering a new field. He also points out how one's habitus and accumulated cultural capital affects how one evaluates one's performance within a particular field. Individuals' cultural capital changes through participation in various groups, through experience and through new education. This means that capital does not count as capital unless the group or the field one belongs to at the given time accepts it as capital (Bourdieu, 1990b; Reay, 2004b). Therefore, entering an unfamiliar field can create internal conflict based on the fact that the individual is not familiar with the rules or unspoken truths within the new field (doxa) (Bourdieu, 1977; Walther, 2014).

As every student brings her history, habitus and cultural and social capital with her to the department of arts education, they shape the learning culture (James et al., 2008). The learner is always a part of other fields and brings her values and dispositions developed within a former field with her. These influence her profile and attitude when entering the new field (Bourdieu, 1986). Artists entering the DAEd have accumulated cultural and social capital in an institutionalised form, such as educational qualifications, but also as practising artists who may even be well known in society. They also bring with them the embodied cultural capital from their early years that has

formed their habitus (Bourdieu, 1984, 1986; Moore, 2012). Although coming from different art disciplines, the participants' backgrounds are, in many ways, very similar. There is some difference in background but they all grew up without any financial struggles; they were able to take part in the extracurricular activities offered if interested. Those study participants who worked for many years as artists and are well known in Icelandic society had a high volume of accumulated cultural capital when they entered the DAEd. They have influence as such within the department but also in the community and in their respective fields.

It is a standard view of the interviewees that the field of the arts in Iceland is small and competitive. Being part of it demands a great deal of energy and a heavy workload. This is regardless of whether or not the artists are highly valued and known in Iceland. The interviewees emphasise that Iceland is a small country, and drawing on Einarsson (2008), a small population is one of the reasons the Icelandic government spends proportionately more on arts and cultural affairs than many other Western countries. The fact that the funding from the governmental institutions is the primary source of funding for artists, is debatable, as it will always depend on political will. This is debatable despite the arm's length principle allowing the field to appoint members to the board of grants distribution (Guðmundsson, 2003). Although artists have a strong shared field and stand together within the Federation of Icelandic Artists (FIA, n.d.-b) and in a way with the new Icelandic University of the Arts (IUA), the interviewees state that there is always some competition for money and status between art forms (MoESC, 2010).

According to the interviewees, one must have confidence in oneself, work a great deal and have stamina if one wants to 'play the game' within the field of the arts. To work as an artist, one must believe in oneself and be self-reliant, as real conversation and feedback are rare, not out of a lack of interest, but perhaps more out of a lack of tradition within Icelandic society. The participants state that a certain hierarchy exists, but often, who sets the rules is not traceable, and the rules are somewhat hidden. This evokes insecurity, which can be hidden behind a type of a 'mask'. This mask can mean that one expresses no clear opinion in conversation so as not to displease someone on whom one might depend later. This, in and of itself, can hinder real conversation. The interviewees agree that there is constant competition for money and places to perform or exhibit. To survive, they say that one must be a little self-centred. In some cases, curators have become more dominant in organising exhibits and, therefore, have gained power within the respective fields. Taking part in the constant competition is, according to the interviewees, exciting and tiresome at the same time.

Although they struggle when entering a new field, the artists gain new cultural capital through their education in the form of new knowledge and a higher-education degree (also see Bourdieu, 1986). One form of change of capital is connected to the more emotional part of expressing oneself. Even if they have expressed emotions through their artistic work, many of them claim that the nature of the field of the arts calls more for competition and masked communication than does education. Through their teacher education and later teaching, they call forward their feelings and allow themselves to show emotions and express feelings (see Gendron & Haenjohn, 2010; Zembylas, 2003, 2007). This was seen in the interviews as emotional capital (see also Zembylas, 2003, 2007).

According to many interviewees who have worked for several years within the field of the arts, they became tired of the struggle and competition. This might indicate that they had started to doubt whether the game being played was worth playing (see Grenfell, 2012). Davíð described it well when he said the following:

> I managed a band for several years, and I liked it – I wanted to do that, but now I have stopped because I started to find it annoying. It's tiring and constant work. The best version of my future is to perform a few times a year and be very selective about what and where, and then make music with children in an educational setting.

Some simply wanted to change their working environment. It can be argued that, by entering arts education, the artist takes control over his or her work and learning trajectory through agency and, through that, changes the course of his or her life (see Alheit, 1994).

Through their education within the new field of higher and teacher education, the artists develop new contacts and networks that reinforce their social capital (according to Bourdieu, 1986; Moore, 2012), even though they experienced devaluation from some of their colleagues within their art field. The conversations and collaborations with other students and teachers form new connections but also a new vision of themselves, their art practices and their fields (see James et al., 2008). Through this participation within the learning culture, as well as through their agency, they are able and competent to take control of their lives in this transforming situation (see Alheit & Dausien, 2002). By reflecting on their learning, their dispositions and their personal and cognitive development, they become able to change their

habitus and develop a new identity as artists and arts educators (see James et al., 2008; Lim, 2006; Thornton, 2013).

The field of power, that is, the politicians, banks and others that are in the position to rule the game based on their economic capital and power, influences the artists' job possibilities (Guðmundsson, 2008; Prior, 2014). Never since have so many applied for teacher training as did in the first two years it was offered, between 2009 and 2011. This was partly due to the new law demanding that all teachers must hold a master's degree to become licensed (Act No. 87, 2008). Some artists took the opportunity to complete the teacher's license in one year instead of two before the law took full effect in July 2011. Another reason, according to the interviewees, was the financial crisis that hit Iceland late in 2008. Many artists lost their jobs and their support from the grant system. Although the higher education system was also under extreme financial strain, it took on more students than before to meet the situation in society, that is, fewer employment opportunities due to the crisis. With the exception of teacher training as there were fewer applicants in general due to the new laws on teacher training. One of the options for artists was to apply for a new academic master's programme that gave both a degree (cultural capital) and a license to teach. That situation was unique, and the full results of it have yet to be seen.

The findings reveal, on one hand, that when entering arts education, the artists experience a form of devaluation in their respective fields. Comments from colleagues that the students' artistic projects are no longer in the works indicate that those who teach no longer 'have it as artists'. Others directly belittle teachers and teaching. These comments and attitudes from colleagues from the field of arts may indicate a negative influence on the cultural capital of the artists entering arts education.

On the other hand, the findings show that the artists' journeys through arts education empowers them. Although difficult for many, they gain new insight and strength to address and work through the devaluation they are confronted with from their fields and develop new identity as arts educators. The empowerment takes place in part through their individual and collective reflection on their values and feelings. The artists say they are also empowered through mastering new ways of learning and working. Earning a master's degree in arts education also strengthens their cultural capital in the form of both symbolic capital (the degree) and social capital through their new connections and positions (see Bourdieu, 1990b). Drawing on the data they at same time, lose some their symbolic capital as artists, at least within their respective fields.

6.1.2 Educational practices

> I think it's amazing to experience that when you have crossed
> the line to arts education, to see how petrified you have been,
> and to realise that it's simply all about sharing with others what
> you know. (Davíð)

As stated above, the second and third subsidiary questions are interconnected. To be able to answer the second one – how different learners with different backgrounds affect and shape the learning culture at the department of arts education – we start by analysing what the dominant (collective) practices within the department of arts education are (the third subsidiary question). The reflective journals gave immense insight into the challenges students face when entering the department, and through an analysis of the interviews, a sharper picture of the learning practices emerged. According to Bourdieu (1984), practices are based on the habitus and the various forms of capital of the participants within a specific field. The key aspects of the cultural theory of learning (Hodkinson et al., 2008; James et al., 2008, see 3.4.2, p. 52) are a means by which to understand collective practices and how individuals learn through participation in learning cultures. One of the key elements is that the relationship between individuals and learning cultures is reciprocal. A learning culture shapes the learners participating in it while it is shaped by the learners and other participants at the same time. This also implies that learning is something that has to be done and done with others and that 'the impact of an individual on a learning culture depends upon a combination of their position within that culture, their dispositions towards that culture and the various types of capital (social, cultural and economic) that they possess' (James et al.,2008, pp. 34–35).

The practices of the department of arts education are shaped by the field of higher education and the field of arts. Arts education students bring with them their capital and habitus from their respective art fields when entering the programme. The programme is formed by a structure based on laws and regulations on higher education and shaped by individuals and their family backgrounds, emotions, dispositions and knowledge (see Bourdieu, 1986; Hodkinson et al., 2008; James et al., 2008). Through the analysis of the reflective journals and the interviews, four main features of the learning culture were detected as educational practices within the department. They are academic practices, multi-disciplinary practices, social and communication practices and reflective practices.

6.1.2.1   Academic practices

For the majority of the participants in this research, the academic element of the teacher training was the most significant challenge throughout their studies in the programme. Although they were entering a new field, few of them had anticipated academic studies on such a high level. Through the horizontal analysis of the reflective journals, it can be seen how frustrated many of them were. The students' attitudes slowly changed during the semester from being utterly frustrated to being very surprised by their progress and having accepted the academic emphasis in the programme (see more in 5.6.1, p. 141). This is in line with the graduates' observations in the interviews. The theoretical approach in the programme is different from the student's former experience, education and habitus, and in some cases, it disturbed their dispositions towards learning (see Bourdieu, 1984; James et al., 2008). The students all agree that, through their studies, they found their strengths in dealing with the more academic environment. Working with and succeeding in challenging projects and assignments was empowering for them. It gave them new tools, new criteria and a new discourse with which to approach their art, writings and teaching. These new tools were developed through courses and collaborations where new concepts were introduced through media other than just reading, such as games, drawings, paintings and various materials in three-dimensional forms, connected to reflective writing and teaching exercises.

6.1.2.2   Multi-disciplinary practices

Many interviewees emphasised what they learned about themselves in their studies. The interviewees especially mentioned learning moments that stemmed from the fact that there was a platform within the department for cross-disciplinary conversation. Not only did they learn something new about themselves but also about others. This included learning about their fellow students as individuals and their fellow students' values and also insight into the working methods of other disciplines (see James et al., 2008). This form of learning can be defined as a form of a community of practice, as Wenger (1998) described in his theory on learning.

Through communication and co-work during their studies, the artists experienced different views on their former work and their dispositions towards other disciplines. The participation in such a community opens up new perspectives and transforms presuppositions and dispositions about situations, things and people (see Bourdieu, 1984; Webb et al., 2002). Through this communication, the artists evaluated and reviewed their strengths and weaknesses and became aware of some of their forms of tacit

knowledge. Among other things, this realisation was made possible with courses where artists from all disciplines and all ages attend together and through group assignments. In that sense, the arts education students' dispositions were challenged and changed by their participation in the learning culture (compare James et al., 2008). Through the multi-disciplinary practices of the learning culture, they became aware of things about themselves and others that were partly tacit. The multi-disciplinary practices drew out the tacit knowledge and formed new knowledge (see also Polanyi, 1966; Eraut, 2000; Evans, 2013).

6.1.2.3 Social and communication practices

There are at least two primary findings that can be drawn from the data on social and communication practices. One is the importance of physically being there as opposed to distance learning. The artist teachers and students found that being able to meet each other and having time to delve into conversations was a particularly gratifying part of their studies. That is one of the most positive things regardless of all the good that comes with distance learning. The other main point is the atmosphere in the DAEd. Being trusted, being listened to and having a say in their learning process and structure stood out in the communication with staff and fellow students. Trust is often mentioned in the interviews connected with individual projects, among them the final thesis. Fríða says that:

> For me, one of the best parts of this department is the trust. The feeling of being trusted is what I felt especially when working on my MA thesis.

This trust felt by students is in accordance with adult learning theories, that is, that the learning situation should be more of a joint effort between teacher and learner and, among other things, based on the learner's biographical knowledge (see Alheit, 1994; Antikainen, 2002). The atmosphere was also often mentioned in the context of contrasting previous education to what they experienced in their undergraduate studies. For example, Anna stated that:

> In my BA studies, sharp debates took place, and everybody was always on edge. But here in the department of arts education, people think more before they speak, are more academic […] here everybody is grown up, and each person takes responsibility for herself. In my BA studies, it was a lot about

competition as opposed to sharing in the department of arts education.

The difference between prior studies and the graduate studies at the DAEd is connected to at least two things. First, there is the age difference. With age often comes maturity, and the artists studying at the DAEd have a great deal of different experiences in working with different kinds of people in various jobs. Through more and diverse experiences, they may have developed a more relaxed way of expressing themselves.

Second, the social and communication practice can be connected to the different values and cultures within the various fields coming together. The field of arts was described by participants as competitive and harsh as opposed to the field of teaching, where one's work revolves more around someone else than oneself. Several interviewees articulated this emphasis on sharing instead of competition that they experienced throughout their undergraduate studies and participation within their respective field of arts.

6.1.2.4   Reflective practices

A person's identity is defined and shaped by interactions with others. Every individual has multiple identities constructed and moulded through interactions, always in a social context. Each identity is, therefore, connected to one's various roles in life and how a person defines herself in social and personal contexts (Mead, 1934; Ruud, 1996; Shaffer, 2001).

The emphasis in the teacher training programme on developing personal, practical knowledge calls for individual reflection as it is based on becoming aware of one's values, strengths and weaknesses. Being conscious of these and in what domains one wants to improve and becoming aware of the core principles in one's life enables positive development (see Clandinin, 2013; Connelly & Clandinin, 1988; Handal & Lauvås, 1987). Reflective journals, as were used in this research, are an assignment in which students are obligated to perform throughout their first semester in the programme. The purpose of keeping the reflective journals is complex. One part is that the act of reflecting on thoughts, materials and concepts helps students to evaluate and sort what they know from what they don't know. The process of examining one's knowledge and thoughts and making new connections is particularly helpful for students who are learning new concepts or are beginning to grapple with complex issues that go beyond right or wrong answers. The other aspect of keeping a reflective journal is the importance of reflecting on one's feelings, values and emotions connected to a new and demanding situation. They are a means by which to transform tacit

knowledge and put it in context with a new kind of knowledge (see Alheit & Dausien, 2002; Eraut, 2000; Polanyi, 1966). This reflection is what has, for many of the students, become one of the 'most important part of the study', as Páll puts it. A good example can be seen in the journal of one of the designers. He wrote:

> This is the first time I have written a journal. I have often written here what's on my mind and in my heart but have not been able to say out loud to the other students and teachers. That has helped me to think deeper into things than I would have done and, in that sense, helped me to reach better conclusions. I also think more about what we do in school than I otherwise would have done.

Both aspects mentioned above are reflected in the journals. Not only the journals but also the open communication in the learning culture serve well as a platform for reflection. Through both of these, students reflect on their identity, frustrations and struggles when confronted with an adverse reaction to their choice of studies from friends, colleagues and others in society, as mentioned above. It is also clear that, through their writings, the students are analysing their feelings towards the learning materials, concepts and values connected to teaching and communication in general.

Beginning the teacher training with an emphasis on reflection is a way of trying to make it a matter of course for the students to reflect on their attitudes and work, both as students and as teachers (Hall, 2010; Lim, 2006; MacDonald & Moss, 2014; Payne & Zeichner, 2017). In this study, the aim of developing personal, practical knowledge as an arts educator through systematic reflection and discussion has, for the most part, succeeded.

6.1.3 Community of learners

Addressing the questions of collective practices in the learning culture, four main practices become apparent. As stated above, these include academic practices, multi-disciplinary practices, social and communication practices and reflective practices. Interwoven in the learning, teaching and collaborative processes in the programme these form what can be called a learning community. It is a community where the culture aims at sharing knowledge and incorporates existing knowledge into the new form of knowledge. A learning culture where individuals are valued on their own terms and their former experience is essential to how they proceed and plan their further learning path.

The question of 'how do different learners with different backgrounds affect and shape the learning culture at the department of arts education' is partly answered by analysing these practices. One of the findings is that the multi-disciplinary and onsite structure of the programme shapes the communication and culture within the department in a positive way. Different learners with various types of education bring with them different knowledge and working methods. If that is accepted, and furthermore valued as an asset, it increases the quality of the education. It also deepens the students' understanding of the differences in communications and working methods as well as their approaches. It makes the learning a social process which takes place in the interaction between students and teachers and forms a learning culture that embraces the diversity (Hodkinson et al., 2008; James et al., 2008).

The reflective part of the study also opens up a conversation, with the students themselves in the journals, both between the learners themselves and between the learners and teachers. The reflection helps students, when taking on new ways of working, to deal with the academic procedure by writing and talking about it and sharing their frustrations and achievements. Due to the emphasis on reflection, emotions and values, these conversations often go deeper into personal experience than the students have experienced in other learning groups. The stress on the social and emotional aspects of learning is viewed as critical for all students and their education and future work (see Bridgeland et al., 2013). The open communication connected to individual reflection helps the students within the programme to deal with the negative attitudes they can be confronted with from their field of arts and from some teachers from other universities within the field of higher education.

The small size and structure of the department of arts education calls for a collaborative way of working, internally and externally (Kezar & Lester, 2009). By internal collaboration, I am referring to collaboration within the institution between students, academic staff, other departments at the IUA and interdisciplinary collaboration. By external collaboration, I am speaking of cooperation between the institution and outside agencies, such as between the department and regional art institutions; other teacher education programmes; primary, secondary and art schools; the Reykjavík Children's Art Festival and other such agencies (see also in 2.1.1.2, p. 11). The challenge is to overcome or diminish isolation. Kezar and Lester (2009) stress that:

> Learning communities and student and academic affairs partnerships struggle to become institutionalized because higher education institutions are generally organized in departmental silos and bureaucratic or hierarchical administrative structures. (p. 5)

Peter Renshaw, learning consultant and former Director of Research and Development at the Guildhall School of Music & Drama in London, believes in the power of art, especially when it is engaged 'with social change and broader cultural context' (Renshaw, 2005, p. 81). He stresses the importance of art institutions in higher education breaking from their isolation and, in so doing, emphasising cross-sector, cross-art and cross-cultural work. He also states that cultural changes within institutions cannot be forced upon people but can, at best, be influenced by creating conditions that enable new ideas and structures to form (Renshaw, 2005). The connection to the community in teacher education is also stressed by Payne and Zeichner (2017) as otherwise these programmes will merely replicate the hierarchies that exist within higher education and society at large.

6.1.4 Interaction between fields and the Department of Arts Education

It is clear that the artists entering the DAEd are shaped by their former education and the field of arts to which they belong. It is, however, not a one-way influence. Having elucidated above how the fields of arts, teacher education and higher education affect the artists, it is interesting to ponder the counter influence, that is, how the artists influence the respective fields in which they participate. As a reminder, Table 1 gives an overview of the interviewees' current positions. Of the twelve interviewees graduating from the DAEd, ten are teaching full- or part-time. Three are working full-time as teachers in primary schools (actor, musician and visual artist/graphic designer) and one is a part-time municipal director of arts and teaching (musician). Three are working at universities, two as assistant professors (visual artists) and one as project manager (actor). Three are teaching in private art schools (dancer/actor, visual artist, musician/visual artist), one of them full-time and the other two part-time. Two of the participants are working full-time in their respective fields, one as an architect and the other as a graphic designer. According to their current positions, there seems to be no correlation between their separate art disciplines and their current status. Those who are teaching come from all subjects, no matter the level of schooling in which they work. Most of them are working on their art part

time, but Fríða stands out because she is dedicated to her career as an artist although while teaching part-time.

The figure below shows the fields involved in arts teacher training and shows the interactive influences between the artist within arts education and the respective fields.
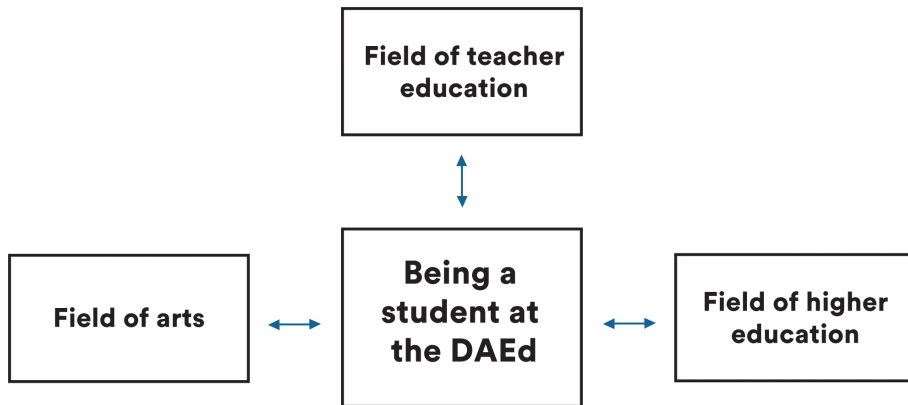
Figure 13. Interactive influences between artists within arts education and the respective fields.

According to Bourdieu (1980, 1984, 1986), those who have a high volume of cultural and social capital within a particular field shape that field and the rules within it. The fact that several well-known and respected artists have extended their careers and added arts education to their profiles influences the fields to which they belong. As stated above, the effect that this has on the respective fields of arts is not yet clear. However, there is a hint of a change in attitude towards arts education. This can be seen in the relatively stable number of applicants to the DAEd each year as opposed to other teacher training programmes in Iceland (Icelandic National Audit Office, 2017).

Being students within a new educational programme for arts educators and, through that, being part of a learning culture that values students´ ideas and acts on them if possible shapes arts teacher training directly. A clear example of this can be seen in how students have developed new courses. For example, Davíð created and offered a music course for disabled people. It can also be seen in their work as teachers; for example, Katla's work in upper secondary school has developed a collaboration with a woodworking company and Dóra has transformed her teaching methods in dance. All this has had effects on the discourse within arts education in general and course advancement within teacher training in the long run.

Last, but not least, the development and working methods of the artist within the DAEd have shaped the approaches and course improvements. Upon requests from students and in collaboration with various teachers, new courses have been developed. These demands from the learners are often rooted in the need to connect their artistic working methods to teaching and academics. These include courses such as From Studio to Classroom (initiated in spring 2014) and The Teacher – The Artist (initiated in spring 2016). Both of these courses are rooted in the students' need to promote their personal artwork and link it to teaching and research.

6.1.5 Evolving identities

> Good teaching cannot be reduced to techniques; good teaching comes from the identity and integrity of the teacher. (Palmer, 2007, p. 10)

Addressing the main research question, I start by looking at the students' evolving identities. Every student entering the DAEd has developed identities connected to her practice, prior learning and prior work as an artist and to other groups to which she belongs (see Beauchamp & Thomas, 2009; Lim, 2006; MacDonald & Moss, 2013). Entering teacher education and later working as a teacher may force her to reshape or add new identities and combine them with existing ones.

The formation of identities happens through individual encounters with new experiences and practices. Reflecting on their positions, inner worlds, feelings and knowledge enables individuals to transform their identity and form new ones (see Hargreaves, MacDonald, & Miell, 2002; Mead, 1934; Ruud, 1996; Shaffer, 2001). Many of the interviewees mentioned the importance of being an artist even though they are arts teachers. Being a teaching artist is something they have thought about both in arts education and in their former teaching. It has a connection to their identity and the way they think about and approach education. The way they work as teachers is very much rooted in the way they work as artists (Carter, 2014; Daichendt, 2016; Lim, 2006; MacDonald & Moss, 2014).

The fact that one or two semesters in arts education is not enough to develop a new identity as a teacher can be seen in the interviews with those who already had teaching licenses before entering the DEAd. One of the conclusions from this research is that the change in the governmental act (no. 63, 2006) that requires all teachers to finish a master's degree has made it possible, due to the lengthening of the teacher education, for the students
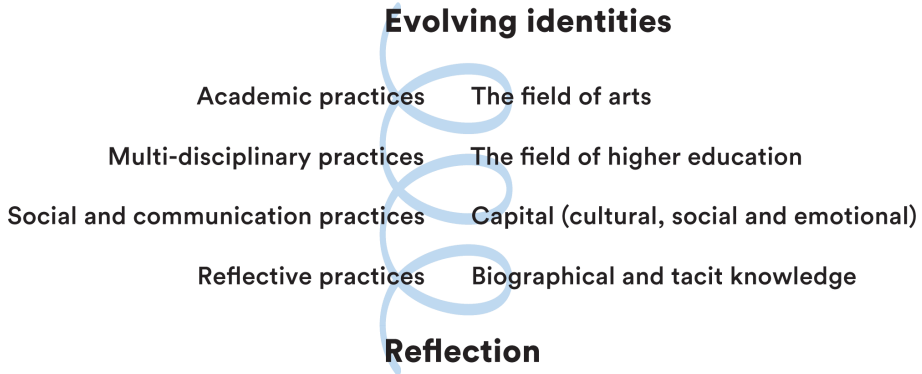
to better develop their identities as teachers. The teacher–students not only gain the practical tools and skills needed as teachers but also have time to reflect on their skills and values and build their identities. This depends, of course, on having space within the study programme to reflect on and discuss ideas and values.

One of the essential practices within the department is the emphasis on reflection described above. The students' self-reflections connect to new knowledge in learning and teaching by reflecting on their strengths and weaknesses and developing practical, professional knowledge based on their values, education and experiences in and through life. Through these practices, the artists form a new identity, and other identities evolve. This is the basis of becoming an arts educator (see Daichendt, 2009, 2016; Hall, 2010; Irwin, 2004; Lim, 2006; MacDonald & Moss, 2014; Thornton, 2013).

In his reflective journal, a filmmaker describes the role of the individual as an artist and teacher and the connection between these occupations well. His writings also reflect on his attitude that being an artist is not about the person, but the work.

> Teaching should not revolve around the teacher, no more than art should be about the artist. The artist and the teacher are the same. I believe that artists, as well as teachers, should always put the tasks in the front seat. A teacher should never put his students in the back seat. It is not the alleged art I have created that helps my students but my knowledge of the material covered and how I deliver it to the students so that they discern their creative abilities. A good teacher is both a professional in his field and an educator.

It is not enough to read and write about learning and teaching; it needs to be lived and embodied (James et al., 2008). This takes time and energy, and the lengthening of teacher education has become one of the dominant forces for students to be able to evolve as arts educators. Holding on to the artist and adding a new identity – the teacher identity – develop through practices from the fields in various forms connected to communication with fellow students and later fellow teachers. The process of forming a new identity as an arts educator within the DAEd is shown in the following figure.

Evolving identities

Academic practices   The field of arts

Multi-disciplinary practices   The field of higher education

Social and communication practices   Capital (cultural, social and emotional)

Reflective practices   Biographical and tacit knowledge

Reflection

Figure 14. Evolving identities.

Through constant reflection, writing, talking and sharing, individually and among themselves, arts education students are able to evolve and develop their identities as arts educators. They are arts educators who are capable of using their artistic backgrounds, methods, experiences and values combined with new academic and practical knowledge as teachers. It is a spiral that goes up and down, between and through the primary practices of the learning culture, where arts education students can reflect on and mirror the frustrations that go with entering new and demanding studies and, at the same, encountering devaluation in their former field. As can be seen in the figure above, it is not only a spiral that spins in and between the practices of the programme and the fields, but it also entails reflecting on their feelings, incidents in their lives and their biographies.

6.1.6 Biography and personal, practical knowledge

> Face to face with my students, only one resource is at my immediate command: my identity, my selfhood, my sense of this 'I' who teaches – without which I have no sense of the 'Thou' who learns. (Palmer, 2007, p. 10)

As individuals, we are constant learners, from cradle to grave. Though learning takes place within formal education systems, we also learn through life. We learn through communication with others: conversations, experiences, reading, watching, etc. Through this informal learning, we gain understanding of our feelings and get to know our strengths and weaknesses (Alheit & Dausien, 2002; Field, 2000).

It is evident from the findings that the participants in this research have become agents in their learning pathways and life planning (see Alheit, 1994; Alheit & Dausien, 2002). Throughout their lives, the participants have encountered various obstacles. As Alheit (1994) has pointed out, individuals cannot plan their whole life journey. Some social structures and events interrupt plans and shape one's life. How individuals move on is, however, in the hands of each person that has the reflexivity and competence to act on such interruptions and obstacles in life and recreate her life through biographicity (Alheit & Dausien, 2002).

Entering teacher education was, for some of the interviewees, a new path taken due to interruptions in their careers. For Gréta and Katla, the financial crisis in Iceland interrupted their work as a graphic designer and architect, respectively. For others, such as Dóra, Inga and Embla, it was a way to reconnect to Icelandic society and the field of arts after living and studying many years abroad. For all of them, however, there seemed to be a sense of social commitment and a desire to influence the future that turned them in the direction of becoming arts educators.

In many cases, this need or willingness to give something to society has its roots in the participant's background or biography. Many, such as Embla, Anna, Páll, Halldór and Dóra, reflected on their experiences with, in their opinion, both good and bad teachers. The communication and incidents they mentioned are still vivid in their minds and have moulded their lives. In the interviews, they connected their experiences to what they were learning in arts education and how past experience shaped their attitudes towards communication in a learning situation and, therefore, their personal, practical knowledge as arts educators (see Clandinin, 2013; Connelly & Clandinin, 1988; Handal & Lauvås, 1987; Ingvadóttir, 2004).

Furthermore, the findings show that the arts education students connected to their emotions in a new way (see Zembylas, 2003, 2007). Through connecting theories in education and psychology to their own experiences from school, art training or incidents in their lives that have had an emotional impact on them, they gained new insight into and understanding of their experiences. Through new understanding, a former experience that had partly been tacit becomes meaningful in a new context and can develop into emotional capital – a capital which is a set of emotional competencies that gives better insight into one's own emotions and, at the same time, equips the arts educator with tools to understand and interact with others (Gendron & Haenjohn, 2010; Reay, 2004c).

6.2   Conclusion

> Like poetry, teaching involves a unity of thinking and feeling.
> Like poetry, teaching involves composing, making, creating.
> Like poetry, certain kinds of teaching involve a complete experience.
> Like poetry, teaching deals with basic meanings.
> (Berman, 1999, p. 18)

The field of arts and the field of higher education in Iceland have both undergone some great changes over the last decade or more, and they are still evolving (Act No. 63, 2006; Act No. 87, 2008; MoESC, 2006, 2011, 2012, 2013). On one hand, part of this change process entails challenges for artists to adapt to the working methods of academia to the degree that suits their disciplines. On the other hand, it also requires that institutions of higher education change their attitude towards arts and education within arts in some ways. Learning and working in arts is not situated on a hierarchical scale and is simply different from many disciplines within universities (Alheit, 2009b). Each discipline needs to have the opportunity to develop the learning environment that suits it best. Teacher education has, in the last decade, become more standardised and more academic following the move in Iceland from the college to the university level. This might, in many ways, have had both positive and negative influences on education (compare Hargreaves, 2002). Some are concerned about this, and others are not (see also Daichendt, 2016; Thornton, 2013).

As was outlined at the beginning of this chapter the findings reveal three main categories influencing the learning journeys of those becoming arts educators (see Figure 12. Core categories., p. 170). The core categories are as follows:

- Hidden power structures within the fields the participants belong to as artists and students in arts teacher training within higher education (macro).

- The practices of the learning culture the artists participate in and belong to (meso).

- Evolving identities from the participant's prior personal experience. Their ability to become active agents in their lives can develop and enable them to form new identities (micro).

The hidden power structures are mostly connected to structures that stand outside the participants but shape them and affect their dispositions

and actions (objective). They form what the artists encounter as conflict when studying arts education. These conflicts are based on the different values and doxa within the fields of arts, teaching and higher education (Bourdieu, 1977; Walther, 2014). When entering a new and unfamiliar field, the changes in habitus through experience, connections and new education changes the artists' cultural and social capital (see Bourdieu, 1990c). This creates internal conflicts for the artists and also seems to evoke rather negative reactions from their former field. Such reactions might be related to the individuals belonging to that particular field feeling threatened as their rules or doxa are no longer taken for granted (see Bourdieu, 1977; Walther, 2014).

The practices of the learning site are shaped by the field of higher education and the artist's capital. They are formed by structure but shaped and developed by individuals – their capital, emotions, dispositions and knowledge (see Hodkinson et al., 2008; James et al., 2008). Having experienced belonging to a community of learners, taking part in multi-disciplinary work and collaboration might have influenced the arts educators' approaches and attitudes towards cross-disciplinary work within the school system. This can have a great impact on the development of learning and teaching and in creating professionalism in schools. Hargreaves and O'Connor (2017) argue that no profession can be of support to the people it serves if the professionals within it do not share their expertise and experience. Collaboration, community and teamwork in learning settings are, according to them, beneficial to all.

Evolving identities are shaped by the artists' encounters with new practices, making them reflect on their positions, inner worlds, feelings and knowledge. This enables them to transform their identities and form new identities (see Carter, 2014; Daichendt, 2016; Lim, 2006; MacDonald & Moss, 2014). Becoming aware of one's values, strengths and weaknesses lays the groundwork for arts educators to become educationally wise teachers (according to Biesta, 2012). They are better equipped to make judgments and take actions for the benefit of their students based on their knowledge and intuition, even if they are in opposition to prevailing norms (see Biesta, 2012).

6.2.1 Becoming an arts educator

Arts teacher education is fundamentally a process of negotiation where balance is sought between the artist and the educational agenda – a balance between who you are as an artist and person and what is expected of you as

an arts educator. Changes in laws to lengthen teacher training are fundamental elements in giving space for this negotiation so that the artist can develop her identity as an arts educator. The strength to deal with the hidden power structures and new identities is based on the student's competence to act on these structures. Becoming an arts educator that is able to position himself within the field of teaching (Colley & Tedder, 2002), is a journey in which the students have to 'engage with their own personal and social aspects of knowing' (Leggo & Irwin, 2013, p. 4) through participating in a learning community that enables them to transform and to develop new identities as constantly becoming 'more man' (Wenger, 1998; Skúlason, 1987, p. 305). A crucial milestone on the journey of becoming an arts educator, is the participation in a learning culture that enables this transformation, and offers a platform where individuals can support each other sharing their knowledge, skills and emotions. Based on that one of the main conclusions drawn from this research is that learning cultures that;

- value reciprocal communication between teachers and students;
- embrace reflection in thoughts and actions;
- promote and connect theory, academic procedures and practice-based learning;
- embrace the learners' prior education and experience;
- seek connections to the community and other institutions connected to the studies;
- try to meet the learner at the point where she is instead of forcing structure on her and
- offer a platform and time for conversation and develop systematically as a learning community

are learning cultures where you can as an active agent, in this case, become an arts educator.

Drawing on the core elements of the learning culture, in Figure 15 below, we are back to the relationship between individual agency and the social and institutional structure they belong to.
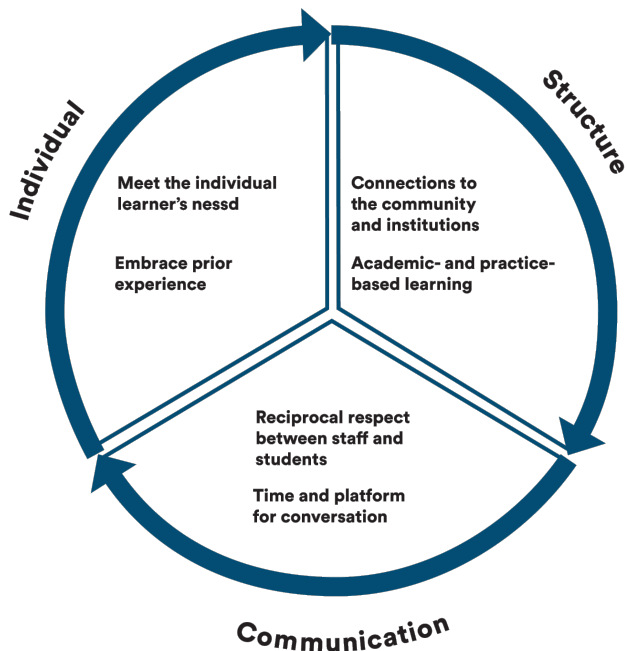
Figure 15. Core elements of the learning culture of the DAEd.

By entering the DAEd, the artists step into a new field which, through their individual and collective agency, they get the opportunity to shape the practices of that field. Through negotiation, they develop a new illusio based on their capital and experience. The form of communication and multi-disciplinary practices within the department are tools to reshape their dispositions and identity through reflection, reflexivity and sharing. These forms of practices are not only means for the artists to reshape themselves, but are also shaped by them. In that sense, they are reinventing themselves and as active agents in their lives, adding a new identity and becoming arts educators.

6.3   Limitations of the research

This study reflects the voices of artists, students and arts educators in Iceland. A small group participated in the study, and, therefore, the findings cannot be generalised. These findings only bear witness to the working environment and culture that exists in the arts world and the DAEd at the IUA in Iceland.

In all research, we, as researchers, are travellers led by our prior knowledge (Kvale, 1996; Witzel & Reiter, 2012). What we see is dependent on what we know. It is a mixture of everyday, contextual, sensitising and research knowledge. This knowledge constitutes the ground on which our research framework is built. In this research, I am a well-informed traveller (see more Chapter 4.7 and 4.8). The research process and data collection and analysis are based on my prior knowledge. I chose theories to underpin my research through core concepts that came up in the data along with ideas and tools from the theories that constructed the sensitising framework. This framework functioned as a roadmap and travel guide. It led the way and gave information and hints about what I, as a researcher (traveller), might want to look at closer; although I, along with the empirical data, was always the force leading along the main road (Kvale, 1996; Witzel & Reiter, 2012). Finally, it should be kept in mind that research always reflects the investigator's validity as she raises the questions, interprets the data and presents the results.

6.4 Contribution to new knowledge and practical implications

I would like to emphasise what is stated above, that this research reflects the voices of artists in Iceland – and more specifically, most of them artists studying at the department of arts education at the IUA. However, in my findings, there are clear and interesting indicators of how artists become arts educators that give grounds for further discussion and research. Their implications are manifold, bringing into view hidden power structures and practices within teacher training for artists that have hitherto not been the subject of research.

To the best of my knowledge, this is the first Icelandic research on artist education at master's level at the IUA. The changes to universities in Iceland, mentioned in Chapter 2, have affected art teachers' education. First, they have consolidated art education at the IUA and elevated it to the university level. Second, Act Nr. 87/2008 demanded that all teachers in Iceland graduate with a master's degree to be licensed. This study gives an overview of these changes and insight into the experiences of people directly affected by them. Although several studies exist on teachers' education in Iceland in general, this is the first one aimed directly at artists' education for teaching and their moulding during their two-year education for a master's degree. Furthermore, the education programme studied is unusual – in Iceland as

well as abroad – as it gathers artists of various fields. The research findings show several implications of this merger on individual's learning process and on the learning culture.

Elevating the arts to the university level and teachers' education to the master's level made the demands on students (according to the National Qualification Framework for Higher Education in Iceland) more academic. The findings of this research challenge the oft perceived dualism between academic procedure and the arts. Conversely, it finds that academic work enhances and broadens the students' knowledge of their respective fields of art, given that theory is interwoven with practical work and connected to the students' artistic backgrounds.

This research is the first attempt to define the learning culture within a department at the IUA. It presents key concepts around what forms the learning culture at a particular place at a certain time. The factors contributing to a positive and constructive learning culture are identified.

6.4.1 Practical implications

As practice-led research by the dean of the DAEd, the study and the work on it has significantly shaped the structure and development of the programme. The findings can also contribute to other departments at the IUA as well as other institutions, especially around:

- Cross-disciplinary learning and flow between programmes at the IUA, principally at the master level.
- The importance of reflection when artists undertake academic challenges and as their respective identities evolve.
- Identifying factors that positively impact the learning culture.
- The impacts – positive and negative – of the various fields of art on the learning culture within the respective programme.

6.5   Suggestions for further research

This research provides answers to the research questions set forth. At the same time, it opens up a whole set of new ones. There are several areas that could be worth delving into via further research.

First, there is a lack of teachers in Iceland at the moment, and based on the decreasing number of students entering teacher training, the shortage of teachers in all disciplines will become greater over the next few years. The following suggestions for research topics might give some insight into reasons why the situation is this way and what might possibly be done. It

would be interesting for other teacher training departments (other universities) to look at the following;

- their dominant practices and whether there is something that might explain the lack of attendance and/or dropout rate,
- what shapes the dominant learning culture and
- the effect of the constantly growing distance-learning population in teacher training in Iceland.

It would also be of interest to follow up on a group of graduates from the DAEd that are teaching, particularly for those that continue to develop the DAEd. This form of research could also be carried out so that the participating teachers could be divided into groups dependent on from which university they graduated. This might shed light on the following:

- How do graduates develop their identities as teachers?
- Do arts educators apply cross-disciplinary work in their teaching?
- Do they reflect on their work formally or informally?
- Do they work both as artists and teachers? How does that affect their teaching and artistic work?

There are many similarities between the teachers and learning cultures in other departments at the IUA and those of this research, especially at master's level. For the further development of learning and teaching at the IUA, it might be valuable to carry out similar research on how teachers at the IUA;

- became teachers,
- experience their identities and
- experience the interplay between their teaching and working as artists

and to ask questions such as:

- Is there a difference between departments and, if so, in what way?
- Can we find best practices within the IUA to further develop?

As mentioned above, this research has had great influence on how the DAEd has developed, and it is my hope that it will encourage further research into teacher education and further education for artists.

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Appendix A:
Letter to students regarding their reflective journals used as data

[Sent 20 August 2012]

Writing a reflective journal

This autumn marks the beginning of the fourth year of the Department of Arts Education. The curriculum of the department is partly based on the teacher training programme, which was the forerunner of this master's programme. Considerable changes were made because a good study programme needs steady review and reflection. We (the organisers of this department) are always looking for ways to improve the programme to make it better and more accessible for artists. Simultaneously, we want to launch new lines of studies and lifelong learning programmes for artists.

In my doctoral research, I am looking at biographical learning, both formal and non-formal, learning styles and how students develop as arts educators. Data will be gathered through biographical interviews and observation, but gaining insight into the attitudes and ideas of those who are now students in this programme would be of great value for the research.

The request

You will be writing a weekly diary in this course with the aim of studying and reflecting on your learning habits and the learning environment. I want to ask you to give me permission to use the journal entries as data in my doctoral research.

Procedure

You will turn in your writings of approximately one-half to one page with your thoughts on your study – what and how you have learned, or not learned, that week, every week. What you write is totally up to you. It does not have to be connected to theory. This is your own writing, your view on your studies, your feelings, what has influenced you, what you have learned both inside and outside the school, what you wanted to learn, what could have

been different or what was difficult, fun or easy. It is important that you write even when you don't feel like writing or you don't have the time; just put down one or two sentences.

You do not have to think about wording or grammar or censor yourself too much. The aim of this writing exercise is to collect your thoughts on the study and your feelings, not to practice 'academic' writing.

Evaluation – grade

I will not evaluate these writings nor connect them to you personally. They will be used in interplay with the interviews I will have with graduated students. I will look at whether and how some places, incidents, methods, ideologies, etc. that come up in the journals have influenced the learning and learning environment with an aim at improvement.

As this is a part of a course assignment (40%), I will give a grade for turning in your entries. It will be based on activity but not content. Those who turn in 15/15 entries get 9 points, those who turn in 12 or more get 8 and those who turn in 10 get 7, but less than 10 results in 0 points.

By the end of this semester, I will invite everyone to have a personal conversation about his or her wellbeing and progress in the studies.

Advantage

In my opinion, there are several advantages to participating. Through these entries, you will get an overview of your thoughts and progress in your studies. You will develop a method (the journals) that can be of great value in your continuing studies and in your future work as teachers. It can be the first step in forming your personal beliefs as a professional arts teacher. It can also lead the way to you finding where your interests lie within arts education and on what you want to focus in your final thesis.

For my research and the Department of Arts Education, the advantage comes from hearing your voices and your thoughts when starting your new studies. It is my hope that I can use the journals to have a positive influence on your studies and the studies of other artists in higher education.

Kristín Valsdóttir

Appendix B:
Overview of the students providing reflective journals

Here an overview is given of the students turning in reflective journals. I made the decision to show their birthdate, gender and discipline to make age, gender and discipline distribution visible. As their personal stories are not under study, their names are omitted.

	Birth year	Gender	Art discipline	How many journals
1.	1953	M	Fine Artist	15
2.	1958	F	Fine Artist	14
3.	1960	F	Actress	15
4.	1962	F	Graphic Designer	14
5.	1965	F	Actress	15
6.	1966	M	Fine Artist	14
7.	1971	F	Musician/ Singer	12
8.	1975	F	Fine Artist	11
9.	1975	F	Textile Designer	14
10.	1976	F	Musician /Singer	12
11.	1976	M	Cinematographer	7
12.	1978	F	Actress	11
13.	1978	M	Actor	13
14.	1978	F	Fine Artist	14
15.	1979	F	Fine Artist	13
16.	1980	M	Musician /Composer	15
17.	1982	F	Product Designer	14
18.	1983	F	Fine Artist	13
19.	1983	F	Textile Designer	11
20.	1985	F	Architect	13
21.	1988	F	Musician/Piano	13
22.	1988	F	Musician /Singer	13

Appendix C:
Introduction to each interview

This study focuses on the education of artists, especially their learning paths and how they deal with studying at a university and becoming arts educators. I'm also interested in what has shaped you. I am interested in your background, your upbringing and what led you down this path. Are there any characters and events that have potentially influenced where you are today? I want to ask you to tell me about yourself – just start where ever you want. (You could start with where you were born and your family, and then we will continue).

Appendix D:
Framework for interviews

Interview	Focal points – question(s)	Follow-up on topics that come up
Part 1: Life story	Childhood Family background Schools and education as a child/as an adult	Incidents, persons or situations in life that have had influence (anything else that comes up) Learning trajectory, learning stories
Part: 2 Work and career	Reflection on career Connection to family and work Work in the arts Changing paths in career/reflection Social, cultural, environmental influences Future aims	What stands out – gains and/or difficulties? What is important for the artist: persons, institutions, etc.? Who belongs where? Who or what influences decisions?
Part: 3 Teacher education and work Being arts educators	Why teacher education? Where does it belong? The study environment, the culture The work of being arts educators	What stands out – difficulties, gains, etc.? Future aims Challenges, aims, working methods, etc.