

Artist-Teacher Identity (Trans)formation: Understanding the identity of the Artist-Teacher with the use of an Artist-Teacher identity model

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Abstract

Written from an Adult Community Learning (ACL) perspective, this research is part of a wider study that interrogates Artist-Teacher identity (trans)formation. This article explores Artist-Teacher identity with reference to identity models and character traits.

The Department for Education outline ACL as including “community based and outreach learning opportunities, primarily managed and delivered by local authorities and general further education colleges designed to bring together adults” (DfE, 2019). Learners are typically aged 19+ (House of Commons, 2020). ACL falls under Further Education (FE).

The research employs a mixed methodology including a literature-based review, including key texts from Alan Thornton (2012, 2013), as well as participant research with the use of online surveys. The research helps to produce new knowledge around the identity and understanding of the Artist-Teacher from the viewpoint of artist-teachers, managers of artist-teachers and learners of artist-teachers, within an ACL context. The results of the research include the development of a new identity model and typologies of the artist, teacher and artist-teacher.

Key Words: Artist-teacher, Identity, Dual Role, Flux, Identity (trans)formation, Motivation, Adult Community Learning

Introduction

Identity (trans)formation takes places for all of us. It is when an individual moves from one identity to another. Identity (trans)formation takes place during several points in an individual's life, such as during and upon leaving education (Fejes and Köpsén, 2014) and when engaging with the world around us (Freire, 1996). For the artist-teacher, Thornton (2013) identifies teacher training as transformative on an individual's identity formation (2013), as this is the moment that the individual transforms from artist to artist-teacher.

This article brings together literature-based and participant research to interrogate the applicability of Thornton's (2012, 2013) Artist-Teacher model. Thornton writes around the role of the Artist-Teacher in the USA and UK, with a focus on secondary education. This research will explore if his findings are also applicable to artist-teachers in ACL. Thornton (2012) highlights that the use of the term Artist-Teacher is more prominent in the USA, than the UK, which in itself highlights the need for more UK-based research.

Thornton (2013) defines the Artist-Teacher as “an individual who practises making art and teaching art and is dedicated to both activities” (2013, p89). This is used by others (Graham and Rees, 2014., Daichendt, 2010) and has an equal weighting on both practices and the individuals “dedication...[to] both activities” (2013, p89). The linguistic choice of “artist” reflects the individual's strong identification with art practice (2012).

This research takes phenomenological approach and uses character traits, drawing upon Wittgenstein's family resemblances (2000).

Literature review

Defining the Artist-Teacher

This research will use the term “artist-teacher”, though it must be noted that other terms exist, including; “artist-educator” (Daichendt, 2010, p45), “artist-in-school” (Sharp and Dusts, 1997, p1) and, “teacher-practitioner” (Clews and Clews, 2010, p265).

However, there are nuances to the term “artist-teacher”, Graham and Rees' (2014) who also use the term define it differently to Thornton, as “a dual citizen...a teacher during the day, at night a struggling artist” (2014, p16). A limitation of this work, is its focus on schooling below degree level (2014). The work highlights that a key difference between this education context and HE, is that university students have “selected themselves” to be there (2014), or in the words of John Baldessari, “are there of their own free will” (Madoff, 2009, p42). It can be inferred that ACL would align more with HE, despite it sitting below degree level, as learners within ACL have also selected themselves to be there.

However, Daichendt (2010) uses the term in the same way as Thornton, who defines the “artist-teacher” as “an individual who practises making art and teaching art and is dedicated to both activities” (2013, p89). Throughout this work when referring to “artist-teachers” it will be Thornton's (2013) definition that is being referred to. This definition has been chosen due to its equal weighting on both practices (Daichendt, 2010) and the individuals “dedication...[to] both activities” (Thornton, 2013, p89).

The Artist-Teacher Model

Thornton's definition is supplemented by his Artist-Teacher Model, which he outlines as “a helpful aid to understand the phenomenon rather than a precise representation [of the artist-teacher]” (2012, p41). Thornton's model is accompanied by a textual description, which provides “a list of characteristics, notions, practices, beliefs, observations and interpretations of who is, of what is means to be, an artist teacher in England today” (2012, p41). However, the textual description is hard to follow, due to its lengthy points. The model looks at the professional identity of artists, researchers and teachers within art and education and highlights possible tensions (2013). Thornton's work is aimed at “all art practitioners, professionals and students who[se]...identities [embrace]...aspects of the culture of art, research and education” (2013, p3), this allowed his work to inform a wide scope, however, this could have implications, as the research becomes unspecific. Thornton (2013) refers to education systems in England, including primary, secondary and HE (2013).

However, the inclusion of ACL is limited and only briefly identified as an additional provider for education (2013).

Thornton's (2013) Artist-Teacher Model illustrates the definition previously summarised, with a colour theory metaphor, to show how primary identities: artist, teacher, and researcher mix to create secondary identities, "in colour theory...the primary colours....can be combined in three different ways to form secondary colours" (2013, p3), the artist is represented as red, the teacher as blue and the researcher as yellow, "hence purple represents the artist-teacher" (2013, p3). Thornton's work focuses on three dual relationships set up by the model: artist-teacher, artist-researcher and teacher-researcher.

Thornton's *Overlapping Concepts Figure* (2013) further highlights his stance, showing how the Artist-Teacher is formed (Figure One). The figure, which Thornton does not refer to as a Venn Diagram, could be misconstrued as one. The key differences between a traditional Venn and Thornton's Figure, is Thornton's use of three circle, rather than two over lapping circles. Another issue comes from the lack of labelling within the figure, while it can be assumed that the two outer sectors represent the singular 'artist' and 'teacher', this is not explicit. However, a merit of the thinking behind this figure is the emphasis it puts on the equal weighting of each of the roles, a key point for Thornton. However, his figure does not accurately describe this, as the middle sector is not equally made up of the outer two. My stance is that the current figure leaves much of the Artist-Teacher as unrelated to either the 'artist' or the 'teacher'. The figure would have been more effective if two over lapping sectors, labelled as 'artist' and 'teacher' were shown, with the intersection of those two sectors named 'artist-teacher'.

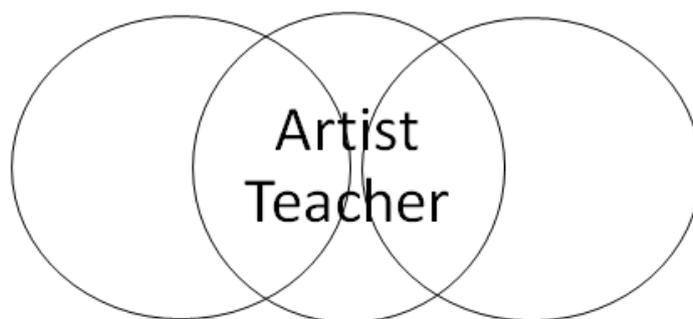


Figure 1: A reproduction of Thornton's *Overlapping Concepts Figure* (Thornton, 2013, p52)

Thornton's model and figure are limiting, and it is with this third possible identity that Thornton's *Overlapping Concepts Figure* starts to fail, as it neglects to include the 'researcher' identity, he previously outlined in the colour theory metaphor, and the title of his book. If the colour theory analogy is continued, adding more professional identities into the colour mix, such as "artist-teacher-researcher", would result in

brown. However, Thornton’s colour theory analogy, does not go on to explore composite colours.

However, individuals can take on three or more professional identities, including “artist-teacher-student”, Thornton (2013) references this in passing, stating teachers “[r]eflect upon their practice in order to improve it...[artist-teachers] simultaneously engage in teaching and learning” (2013, p7). This is something he also comments on in earlier work, outlining the teacher-student as an individual, “no longer merely the one-who-teaches, but one who is himself (or herself) [is] taught in dialogue with the students” (2011, p32). The term “teacher-student” does not go far enough to convey the professional identity, as the artist is absent. This highlights the need for a longer title, such as artist-teacher-student and a more complex model. The work neglects this possible fourth position, both in the colour theory metaphor and the *Overlapping Concepts Figure* (Figure One) and instead emphasises the importance of the equal weighting of the artist and teacher.

Table 1 outlines typologies of the artist, teacher and artist-teacher, to fill the gap in knowledge left by Thornton’s model, which does not expand on what it means to embody these identities. Identifying these character traits has used a ground-up approach, by treating the literature as a source of extant data and using coding to identify character traits of the artist, teacher and Artist-Teacher (Strauss and Corbin, 1998; Charmaz, 2014).

Thornton (2013)	Reardon (2008)	Daichendt (2010)
Artists		
Autonomous, devoted [to art], experimental, highly competitive, imaginative, innovative, independent, introspective, radical, nonconform[ist] and non-conventional, risk takers, self-defining, self-motivated, self-sufficient	Autonomous, controlling, curious, flexible, persistent, ruthlessly, self-critical	Autonomous, competitive, experimental
Teachers		
Knowledgeable, reflective	Generous, insightful, very average	N/A
Artist-Teachers		
Able to “[maintain] their dual practice”, dedicated, motivated	Anti-authoritarian, dedicated, encouraging, honest, patient, risk	N/A

	averse “career teachers” and role models	
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Table 1: Character Traits

Uncovering character traits of the artist, teacher and Artist-Teacher is imperative to gaining understanding of these professional identities and to filling a void left by Thornton. It will allow for a better understanding about who they are as professionals. Character traits are shaped by individuals core values and beliefs and through possessing these character traits individuals can gain membership of the community for their profession, as members share in character traits (Lave and Wenger, 1991). Findings from Thornton, Reardon and Daichendt highlight shared character traits amongst artists, teachers and artist-teachers. Wittgenstein (2000, Wittgenstein and Anscombe, 2009) refers to these as family resemblances (2000), where individuals are bound together by features which “overlap and criss-cross”, but stresses individuals do not need to possess all factors to be part of the community (Wittgenstein and Anscombe, 2009), they simply need “something in common” to share the same name.

Therefore, the current study is needed as there is currently ambiguity in understanding of what it means to be an artist-teacher, and a distinct lack of research into the role within an ACL context. This study will seek to address this gap in knowledge.

Methodology

This research is concerned with the phenomenon of Artist-Teacher identity (trans)formation, the research takes a second-generation grounded theory approach (Morse et al, 2021). As such, key texts have been used as sources of extant data.

Identifying the character traits from the extant data for the ‘artist’, the ‘teacher’ and the ‘artist-teacher’ has used a ground-up approach, by coding key texts, which were then compared to data from online surveys.

Online surveys

Participants from an ACL context were split into three groups: artist-teachers, learners of Artist-Teacher and managers of artist-teachers. This is important as while there has been much research into artist-teachers and their thoughts on what it is to be artist-teachers, such as in the work of Thornton (2013) and Reardon (2008). They both, along with wider research, neglect other stakeholders, including students and managers.

The research employed the use of online surveys, within the surveys, participants were asked an open-ended question, to provide three-character traits they believe an artist and a teacher should have. Findings within this research are based on the responses of 46 artist-teachers, 13 managers of artist-teachers and 13 learners of artist-teachers.

Traits were coded and subsequently themed into categories, with the use of diagramming (Figure One) to expand and contract the categories (Morse et al, 2021).

By bringing these three groups together, the intention is to contribute to knowledge around the role and understanding of the Artist-Teacher in ACL. Participants are asked

variations of the same questions, as outlined in the results, to allow answers from the three groups to be compared.

The use of grounded theory is being employed, which is not overtly linked to the use of quantitative methods such as surveys however, both Strauss (1987) and Glaser (1978) state that when using grounded theory, a variety of data collection methods can be used, including surveys (Denscombe, 2014). The use of surveys employed both open and closed questions, allowing for some qualitative data to also be collected. The question pertaining to the character traits of the artist and teacher were open ended, while the question related to artist-teachers used a Likert scale, allowing participants to judge the importance of character traits identified as relating to artist-teachers, from the published literature.

This research has been approved through Norwich University of the Arts/University of the Arts London University Research Ethics procedures.

Results

The results from the literature-based research and online survey include the development of a new Artist-Teacher model (Figure Two) and a better understanding of the character traits of the artist, teacher and artist-teacher.

Figure Two builds on Thornton's work, by including the two identities that he neglects in his colour theory metaphor, the researcher and the student. The absence of these in his model is perplexing given that his research clearly comments on these intersections, in the case of the researcher, even as explicitly as in the title of his work, 'Artist, Researcher, Teacher' (2013).

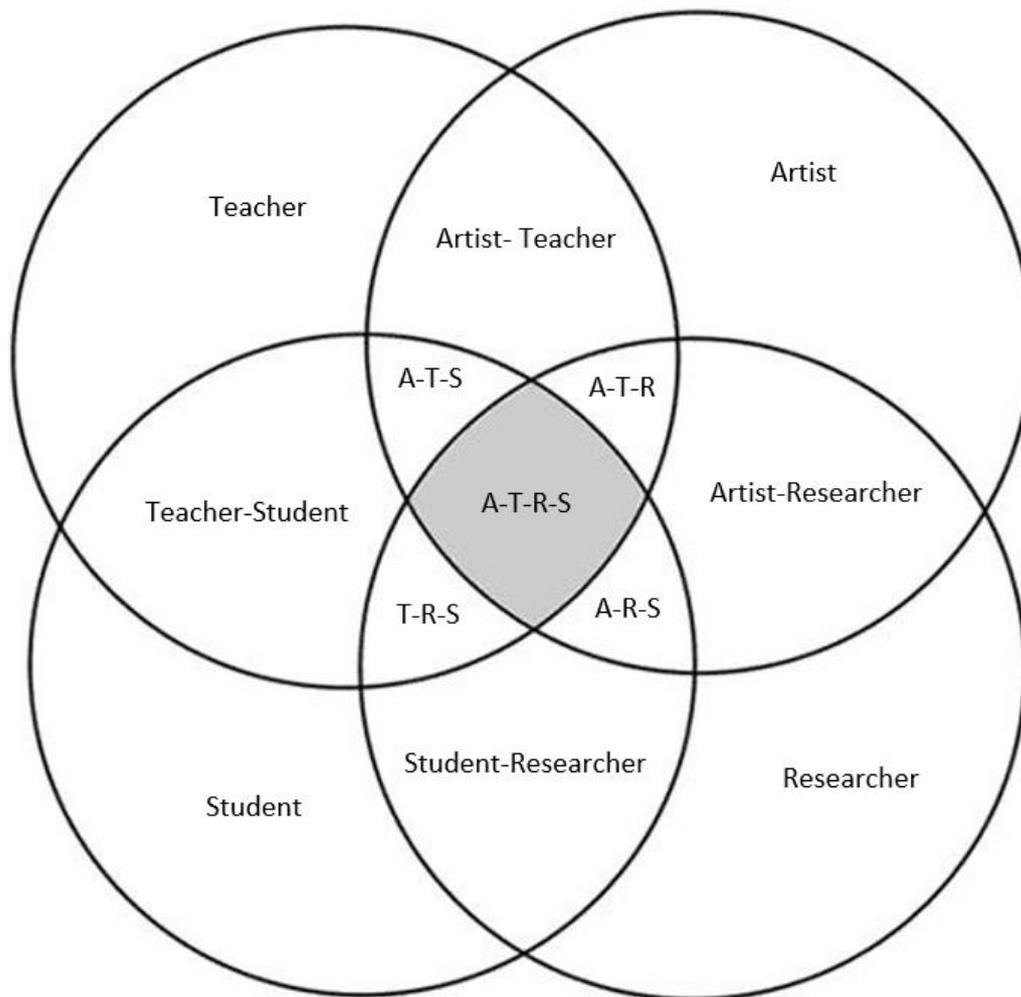


Figure 2: *Tetrad Identity Overlapping Model*

The figure shows the relationships between the four identities outlined by Thornton, however, this research focuses in on the artist-teacher. In order help develop understanding of this identity beyond the model, participant research was undertaken.

The Teacher

A total of 70 unique traits were provided, with 187 provided in total, of which the majority (132) were provided by artist-teacher, 28 by managers of artist-teachers and, 27 by learners of artist-teachers. These were then sorted into 36 categories, where traits provided had the same meaning.

Salient traits of the teacher were revealed as: being patient (13%), a good communicator (9%), being flexible (7%), empathetic (6%), knowledgeable (5%), inspirational (5%), dedicated (5%), having teaching skills (4%), being supportive (4%) and organised (4%) (Figure Three).

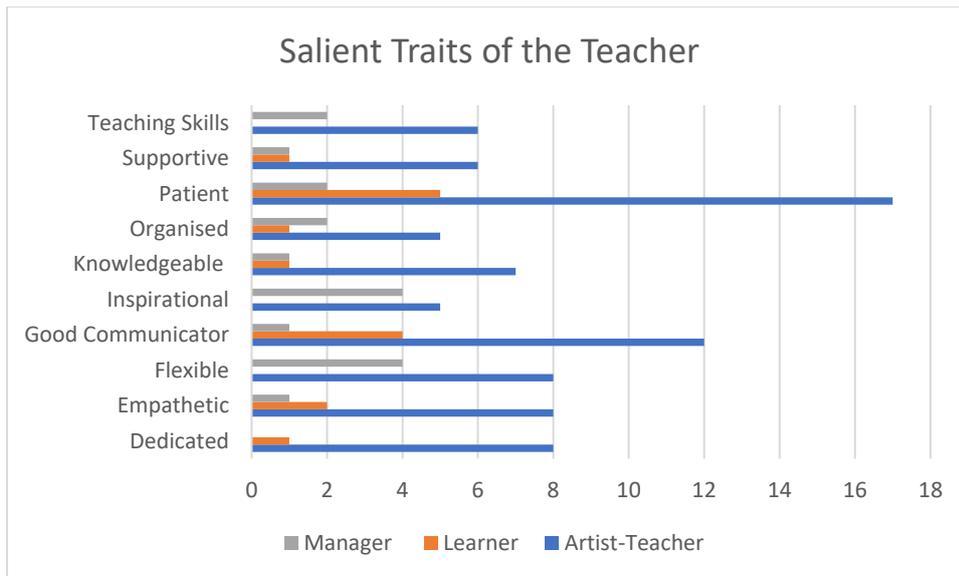


Figure Three: Salient Traits of the Teacher

The Artist

A total of 78 unique traits were provided, with 190 provided in total, which were sorted into 34 categories. Of which the majority (127) were provided by artist-teacher, 33 by managers of artist-teachers and, 30 by learners of artist-teachers.

Salient traits of the artist were revealed as having art skills (12%), being passionate (9%), creative (11%), dedicated (7%), flexible (5%), open minded (5%) and community orientated (5%) (Figure Four).

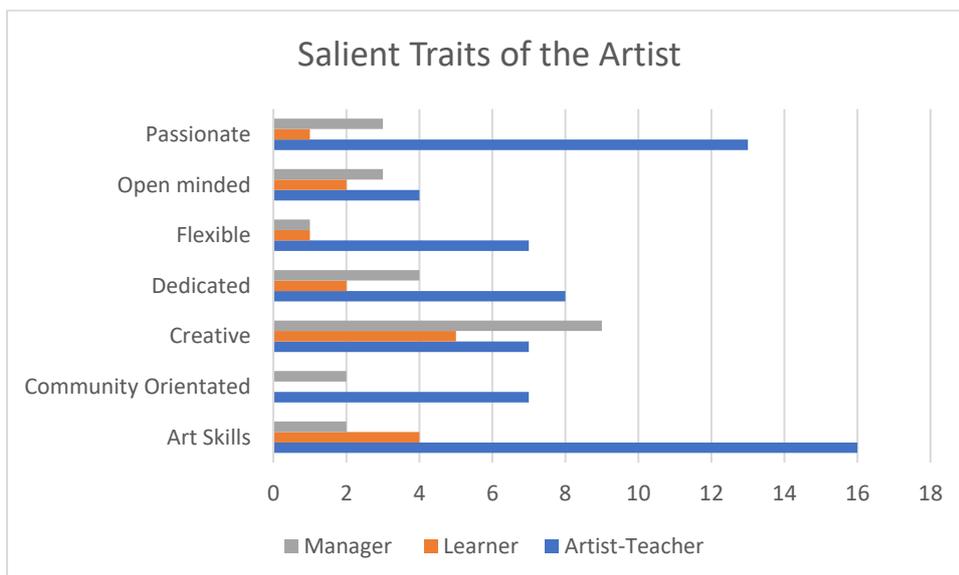


Figure Four: Salient Traits of the Artist

The Artist-Teacher

Artist-Teacher participants were asked, 'which of these do you possess?' in relation to provided character traits. The 37 provided character traits were made up of traits

pertaining to artists, teachers and artist-teachers in wider published literature (Thornton, 2013, Daichendt, 2010, Reardon, 2008).

Participants used a five point Likert scale ranging from ‘very much like me’ to ‘not at all like me’. The managers and learners were asked a variation of the same question, ‘which of these characteristics do you think an Artist-Teacher should have?’ and also responded on a five point Likert scale, ranging from ‘very much so’ to ‘not at all’. This allowed for the responses from the artist-teachers lived experiences to be compared with the viewpoints of the other stakeholders.

These results reflected some congruence between how artist-teachers see themselves and how they are seen by managers and learners, the following traits were rated as ‘very much like me’ and ‘very much so’ on the Likert Scale by over 90% of each participant group: adaptable, interested in students, knowledgeable, reflective, responsible, self-motivated, dedicated, empathic, encouraging, honest, open and patient (Table 2).

	Adaptable	Interested in Students	Knowledgeable	Reflective	Responsible	Self-Motivated	Dedicated	Empathic	Encouraging	Honest	Open	Patient
Artist-Teachers	90.5%	100%	92.8%	92.9%	92.9%	90.5%	90.4%	100%	100%	92.9%	90.4%	95.2%
Managers	100%	100%	100%	90.9%	90.9%	100%	100%	100%	100%	100%	100%	100%
Learners	100%	100%	100%	100%	90.9%	100%	100%	90.9%	100%	90.9%	90.9%	100%

Table 2: Salience Character Traits of the Artist-Teacher

However, other results showed some conflict between the participant groups. With managers and learners overwhelmingly suggesting that artist-teachers should ‘not really’ or ‘not at all’ be *Against Assessment* (managers 91%, learners 73%) or *Anti-Authoritarian* (managers 73%, learners 55%).

In contrast only 21% of artist-teachers reported that being *Against Assessment* was ‘somewhat unlike me’ or ‘not at all like me’ and on the same scale only 12% responded to not being *Anti-Authoritarian* (Table 3). The view from the Artist-Teacher is however in line with wider published literature (Reardon, 2008, Allen, 2011, Hodge, 2010).

	Against Assessment	Anti-Authoritarian
Artist-Teachers	21%	12%
Managers	91%	73%
Learners	73%	55%

Table 3: Divergent Character Traits of the Artist-Teacher

The Findings

The findings show a lack of congruence between the three surveyed groups, highlighting that the identities of the artist and the teacher are not fully understood.

The exception being *art skills*, with all three groups frequently citing this (Figure Five) as a character trait that artists should possess (artist-teachers 10%, manager 13%, learners 11%).

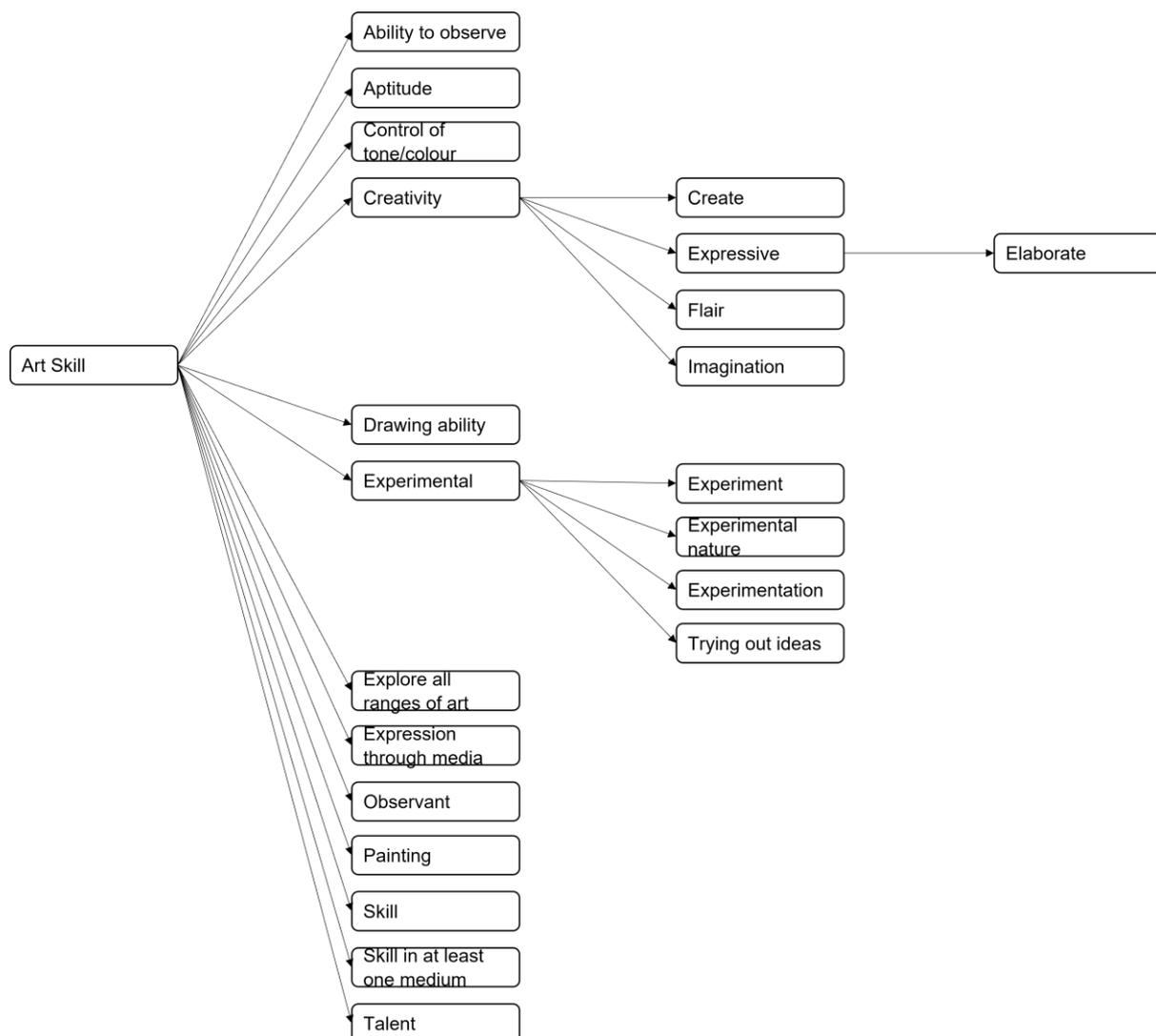


Figure 5 Art Skills Diagram

The results show some alignment between the salient character traits of the artist and the teacher, with the artist-teacher. This could suggest that the Artist-Teacher is a hybrid of the artist and the teacher. The Artist-Teacher and the artist are both

dedicated. All three hold traits relating to adaptability and flexibility. Additionally, like the teacher, the Artist-Teacher is knowledgeable and patient.

The published literature suggests that the following character traits are aligned with teachers; being interested in students (Clow, 2001), responsible (Robson, 2006) and reflective (Schon, 1983). While being self-motivated (Thornton, 2013, Davis and Tilley, 2016) is attributed to artists and the Artist-Teacher as having their own character traits, of being empathic, open (Ulvund, 2008), honest (Reardon, 2008) and patient (InSEA, 2020; Reardon, 2008).

Discussion

The findings reflect that artists were considered to be community orientated by artist-teachers (6%) and managers (6%), these findings contradict against the published literature, which suggests that artists are “self-absorbing” (Graham and Zwirn, 2010, p226-7). In contrast it is suggested that teachers are more likely to be altruistic and at a Westminster Hall debate in April 2021 Rachael Maskell, Labour MP for York Central, outlined that altruistic service is even more so important in adult education as tutors are “charged with the greatest of responsibilities to nurture adults in a learning environment” (*A Plan for an Adult Skills and Lifelong Learning Revolution, HC 278, 2021*).

However, this research did not reflect this and there is further limited congruence in findings about the teacher, with only the character trait of knowledge (Thornton, 2013) referred to by both key texts and participants (artist-teachers 7%, managers, 8% and learners 4%). Highlight that published literature about teachers does not align with teachers in ACL. The impact is that more research is needed in this sector, the ACL teacher identity needs to be understood before the dual identity of the ACL Artist-Teacher can be fully understood.

The findings show that artist-teachers see themselves differently to how they are perceived, due to the discrepancy in responses from the three groups. It also shows that managers and learners groups also perceive them differently from each other, showing little congruence between the three participant groups (Figures One and Two). However, the findings do show some congruence between the character traits identified in the extant data and the participant research. With both referring to artists as having character traits related to being dedicated, experimental, risk takers, having self-motivation (Thornton, 2013) and being flexible (Reardon, 2008).

There are limitations to the use of the online survey, including that not all participants provided three answers for both and/or either questions regarding the artist an teacher, the open-ended nature of the questions could lead to participants overlooking character traits. For example, 0% of managers of artist-teachers provided an answer pertaining to teachers having *clear communication* skills. However, 8% of artist-teachers and 15% of learners of artist-teachers did. This character traits is also not outlined in the key texts, showing further discrepancy. Further research with participant groups will help to clarify these answers.

Part of the contribution to knowledge is the development of the *Tetrad Identity Overlapping Model* (Figure Two). This highlights the possible relationships between the four identities outlined by Thornton (2011, 2012, 2013), demonstrating the complexities of identity and emphasising the simplistic nature of Thornton’s work. As a reader of Thornton, it could be considered if he only included the researcher as a

third possible identity so that he could include the colour theory metaphor, or similarly left the student identity out, which in turn sets him up to fail. Despite the multitude of careers highlighted, this research is only concerned with the dual role of the artist-teaches, as outlined in my chosen typologies. However, this new model felt like an important contribution as it expanded on Thornton's work. It is also important as I find myself located in the central intersection of my model, as the 'Artist-Teacher-Researcher-Student'.

The recommendations are twofold; firstly, for findings from the literature review and Table 1 to be triangulated with participant interviews, which are part of the authors future research plans. The intention being that the typologies created, will help to form a better understanding of each. Secondly, for the unexplored relationships included in the *Tetrad Identity Overlapping Model* (Cairns, 2020) to form the basis of future research. In order to understand of the complexities of roles and what it means to embody them.

Conclusion

In conclusion a more comprehensive model of the Artist-Teacher is required, as this identity encompasses more than Thornton's (2013) model reflects. While it echoes his call for the role of the Artist-Teacher to be equally weighted, it is overly simplistic. The model does not go far enough in defining these roles or the traits needed to inhabit them.

A more comprehensive model would enable a greater understanding of the identity (trans)formation on the artist-teacher, including how and why artist-teachers (trans)form their identity, acknowledging the processes and activities that they undertake to do so successfully. Such as the role of continued professional development and communities of practice play within the process, as well as an understanding of the type of individual who embodies the role.

Understanding this will help the Artist-Teacher to identify the family resemblance (Wittgenstein, 2000) that they hold and share with others like them, making access into communities of practice of Artist-Teacher in ACL possible.

More research is needed into this area, further participant research is required to uncover the effects of how artist-teachers see themselves versus how others see them to outline the effect of this on their identity (trans)formation.

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