

How are Irish Primary Teachers using Social Media to Influence their Visual Arts
Teaching Practice?

Amy Lawrence

Marino Institute of Education

Supervisor: Dr Alison Egan

Submitted in partial fulfilment of the requirements of the award of the degree of Master in
Education Studies (Visual arts)

Date: 02/06/2020

Declaration

I hereby declare that this dissertation is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly. This work has not been submitted previously at this or any other educational institution. The work was done under the guidance of Dr Alison Egan at the Marino Institute of Education, Dublin. I agree that the Library may lend or copy this dissertation upon request and may deposit it in Trinity College's open access institutional repository, subject to Irish Copyright Legislation and Trinity College Library conditions of use and acknowledgement.

Word Count: 22, 913

Amy Lawrence

Acknowledgements

At times, completing this master's degree has been a challenging experience, but it has also been rewarding for me on both a professional and personal level.

I would firstly like to express my sincere gratitude to my supervisor, Dr Alison Egan, for her incredible advice and support at all times. Her enthusiasm for my initial research idea was very encouraging and this whole process was made all the more enjoyable because of it. I would also like to thank Eileen Keane for her invaluable advice.

I would like to thank the lecturers at Marino Institute of Education. Thank you to Dr Michael Flannery, for creating such an enjoyable and inspiring master's programme in the Visual Arts. Thank you also to Dr Rory McDaid, for all your assistance this year.

I am so grateful to the eight teachers who volunteered to participate in this study. Thank you for giving me your time and for providing me with such fascinating insights.

I am also so appreciative of the support of my fellow MES Visual Arts classmates. Thank you for your support and advice, as well as the camaraderie you have all provided over the past two years. It has been such a pleasure getting to know you all and I have made new friends in the process.

I would like to give a special word of thanks to my parents: without your constant support and encouragement I would not be where I am today. And lastly, I want to thank Neal for always supporting and reassuring me.

Abstract

The first study of its kind in Ireland, this study explored what types of social media platforms were used by Irish primary school teachers when planning for and teaching visual arts. A mixed-methods research approach was used, with eight primary school teachers completing questionnaires and participating in semi-structured interviews. The participants all held a positive attitude towards teaching art but lacked confidence in creating their own art lesson ideas. Seven of the participants referred to their frequent use of social media platforms such as Pinterest or Instagram for art lesson ideas; these participants used the platforms to search for and store art lesson ideas for their future use. The nature of the curated content found on social media had several implications for teachers' art lesson planning. Participants reported teaching art lessons using images directly sourced from social media; participants felt that the content posted by teachers on social media was an unrealistic portrayal of the typical classroom, yet felt pressured to emulate the lessons and displays posted by other teachers on their social media pages. The issue of teacher criticality of online content was also explored. While the participants of this study were cognisant of the importance of the artistic process, art lessons found on social media were assessed to some extent by participants in terms of relevance to the curriculum, but there was no evidence of these lesson ideas being critiqued for accuracy or reliability. This small-scale study concluded that primary teachers' use of social media to plan and teach art lessons should be explored further. Though this study was carried out in Ireland, its findings are applicable to other jurisdictions. From a quality visual arts education perspective, it is necessary to further assess how art lessons originating on social media are being taught in classrooms and what the implications are for learners' visual arts experiences.

TABLE OF CONTENTS

ABSTRACT.....	4
LIST OF TABLES.....	9
LIST OF ABBREVIATIONS.....	10
CHAPTER 1: INTRODUCTION.....	11
CHAPTER 2: REVIEW OF LITERATURE	13
EXPLORING ART EDUCATION LITERATURE	13
<i>Defining art and its purpose.</i>	<i>13</i>
<i>Benefits of art education.</i>	<i>14</i>
<i>Delivering quality visual arts education.</i>	<i>14</i>
<i>Justification of art's place in education.....</i>	<i>15</i>
<i>Other challenges associated with delivering quality art education.....</i>	<i>16</i>
<i>Issues in Irish visual arts education.....</i>	<i>17</i>
TECHNOLOGY IN ART EDUCATION	18
<i>Perspectives on art and technology.</i>	<i>18</i>
<i>Digital technologies in artmaking.....</i>	<i>18</i>
<i>Benefits of technology and art education integration.....</i>	<i>19</i>
<i>Challenges of technology and art education.....</i>	<i>19</i>
<i>Technology integration in Irish visual arts curricula.....</i>	<i>19</i>
<i>Technology integration in international visual art curricula.</i>	<i>20</i>
THEORIES OF SOCIAL LEARNING, MOTIVATION AND ATTITUDE	20
<i>Social learning theory.....</i>	<i>20</i>
<i>Communities of practice.</i>	<i>22</i>
<i>Motivation as a psychological construct.....</i>	<i>22</i>
<i>Attitude and influence.</i>	<i>23</i>
THE USE OF SOCIAL MEDIA IN EDUCATION.....	24
<i>Defining social media.</i>	<i>24</i>
<i>Teachers' use of social media.....</i>	<i>24</i>

<i>Teachers' use of social media for visual arts education</i>	25
<i>Reasons for teachers' use of social media</i>	26
<i>Professional learning communities</i>	27
TEACHERS' CRITICALITY OF CONTENT ON SOCIAL MEDIA	27
<i>Positive aspects of teachers' use of social media</i>	27
<i>Negative aspects of teachers' use of social media</i>	28
CONCLUSION	29
CHAPTER 3: METHODOLOGY	30
PURPOSE OF STUDY	30
STATEMENT OF THE RESEARCH QUESTION.....	30
EPISTEMOLOGICAL FRAMEWORK	31
ONTOLOGICAL FRAMEWORK	33
RESEARCH DESIGN AND METHODOLOGY	33
<i>Rationale for mixed methods research</i>	34
RATIONALE FOR THE USE OF QUESTIONNAIRES.....	35
RATIONALE FOR THE USE OF SEMI-STRUCTURED INTERVIEWS	36
<i>Preparation for data collection</i>	38
DATA COLLECTION.....	39
<i>Administration of the questionnaire</i>	40
<i>Administration of interviews</i>	40
ANALYSIS OF DATA.....	40
<i>Quantitative data analysis</i>	40
<i>Qualitative data analysis</i>	41
<i>Computer aided qualitative data analysis</i>	42
<i>Validity and reliability of the data</i>	42
LIMITATIONS OF STUDY.....	43
ETHICAL CONSIDERATIONS	43
CONCLUSION	44
CHAPTER 4: PRESENTATION OF THE DATA	45

TEACHERS' USE OF SOCIAL MEDIA	46
<i>Reasons for respondents' use of social media.</i>	46
<i>Behaviours around social media use for teaching purposes.</i>	47
<i>Behaviours around social media use for visual arts teaching purposes.</i>	47
<i>Differentiation between social media platforms and other web-based sites and search engines.</i> ..	48
<i>Teachers' processes of saving teaching content found on social media.</i>	49
<i>Implementing lesson ideas sourced on social media.</i>	51
TEACHERS' PERCEPTIONS OF VISUAL ARTS	51
<i>Teachers' frequent use of art lesson ideas on social media.</i>	52
<i>Teachers' value of the art display in their classroom.</i>	54
<i>Valuing the process of artmaking.</i>	55
TEACHERS' MOTIVATIONS TO USE SOCIAL MEDIA FOR VISUAL ARTS EDUCATION	56
<i>Searching for inspiration and motivation.</i>	56
<i>Perceived ease of use of online content.</i>	57
<i>Participants' value of other teachers' experiences.</i>	59
IMPLICATIONS FOR TEACHERS' USE OF SOCIAL MEDIA	60
<i>Curated content on social media.</i>	60
<i>Increased pressure and comparing oneself with other teachers.</i>	60
<i>The merging of personal and professional lives online and its effect on teacher wellbeing.</i>	61
<i>Separation of personal and professional lives on social media.</i>	62
TEACHERS' CRITICALITY OF ONLINE CURATED CONTENT	62
<i>Criteria for deciding to follow a teacher account on social media.</i>	64
CONCLUSION	66

CHAPTER 5: DISCUSSION OF RESULTS.....67

TEACHERS' USE OF SOCIAL MEDIA	67
<i>Social media platforms most used by participants.</i>	68
<i>Behaviours around social media use</i>	68
<i>Differentiation between social media platforms and other web-based sites and search engines.</i> ..	69
<i>Social media as a planning tool in art teaching.</i>	69
TEACHERS' MOTIVATIONS TO USE SOCIAL MEDIA FOR VISUAL ARTS EDUCATION.....	70

<i>Perceived ease of use of social media</i>	71
<i>Teacher ability and creativity</i>	71
CURATED CONTENT ON SOCIAL MEDIA	72
IMPLICATIONS FOR TEACHERS' USE OF SOCIAL MEDIA	73
TEACHER CRITICALITY OF ONLINE CONTENT	73
<i>Evidence of teacher criticality</i>	73
<i>A lack of evidence of teacher criticality</i>	74
<i>Value of other teachers' experiences</i>	75
<i>Issues of copyright issues and online platforms</i>	75
<i>Teacher influencers</i>	76
<i>Increased pressure and comparing oneself with other teachers</i>	77
POTENTIAL IMPACT OF SOCIAL MEDIA USE ON ART EDUCATION.....	77
BLURRING OF BOUNDARIES BETWEEN PERSONAL AND PROFESSIONAL LIFE	78
<i>Potential negative effects of social media on teacher wellbeing</i>	79
CONCLUSION	79
CHAPTER 6: CONCLUSION	81
TEACHERS' USE OF SOCIAL MEDIA	81
'TEACHER INFLUENCERS' ON SOCIAL MEDIA	81
PARTICIPANTS' CRITICALITY OF ONLINE LESSON IDEAS.....	82
IMPLEMENTING ART LESSONS SOURCED ON SOCIAL MEDIA.....	82
OPPORTUNITIES FOR FURTHER STUDY	83
REFERENCES.....	85
APPENDICES.....	108
APPENDIX A	108
APPENDIX B.....	110
APPENDIX C.....	112
APPENDIX D	115

List of Tables

Table 1.....	45
Table 2.....	46
Table 3.....	52

List of Abbreviations

DES	Department of Education and Skills
NCCA	National Council for Curriculum and Assessment
CoP	Communities of Practice
ACARA	Australia's Curriculum, Assessment & Reporting Authority
NCCAS	National Coalition for Core Art Standards

Chapter 1: Introduction

The Visual Arts Teacher Guidelines (Department of Education and Skills [DES], 1999) emphasised how visual arts education should emphasise the process of meaning-making through the exploration of materials. The guidelines stated that:

The task of the teacher is not to teach clever techniques or to demonstrate ways of producing images and forms he/she finds acceptable but to build on interests and strengths by drawing the children out and making suggestions as appropriate. [...] In an art lesson, the children should remain the designers: this role should not be taken from them. (DES, 1999, p. 12)

Similarly, Beal and Miller (2001) wrote of art's role in children's development and described how, "art, like play, helps children to understand their world. But art goes beyond play, enabling them to express their personal experiences and fantasies in ways that are concrete and compelling." (p. ix) Although the visual arts play a central role in children's learning and development, the importance of quality art education has to be constantly justified (Hoffman Davis, 2008; Feldman, 1998; Eisner, 1998; Siegesmund, 1998).

In recent years, primary teachers' use of technology has evolved. While technology is widely used as a tool for learning in the classroom, there has also been an increase in the number of teachers using social media to communicate with other professionals and search for lesson ideas and resources (Carpenter, Cassady & Monti, 2018; Huber & Bates, 2016; Schroeder, Curcio & Lundgren, 2019).

This study aims to investigate use of social media by Irish primary teachers and explore their visual arts teaching practices. This research study is relevant to the current climate as teachers are increasingly using social media in their lesson planning. Thus, it is then necessary to investigate how this activity is influencing or affecting their teaching

practice. This research study is concerned with how social media is impacting visual arts education; currently, there is no research originating from Ireland that addresses this issue.

This study aims to answer the research question, '*How are Irish primary teachers using social media to influence their visual arts education practice?*'. This will be done by firstly reviewing the existing relevant literature in Chapter 2. Theories of art education, influence and motivation are discussed and the literature pertaining to social media in education is examined. In Chapter 3, the methodological framework for the study is outlined. This chapter discusses the justifications for the use of a mixed methods research approach. Chapter 3 also acknowledges the advantages and disadvantages of the instruments used in the study and recognises the limitations and ethical considerations of the study. Chapter 4 presents the data. The participants' use of social media is presented and themes and subthemes that emerged from the data are explored. Chapter 5 discusses and analyses the themes and subthemes in detail, with reference to relevant literature. In Chapter 6 the study concludes and suggestions are made regarding opportunities for further studies. Throughout this study, the terms 'visual arts education' and 'art education' will be used interchangeably.

Chapter 2: Review of Literature

The proliferation of social media use in recent years has permeated all aspects of modern life, including the professional lives of teachers (Schroeder, Curcio & Lundgren, 2019). There has been a surge in teachers using social media sites to communicate with other professionals, find inspiration, share knowledge and search for resources (Carpenter, Cassady & Monti, 2018; Huber & Bates, 2016). To understand social media's role in art education, firstly, this chapter will explore an overview of art education, including its benefits and challenges. This chapter will also examine some issues in technology and education, specifically art education. A brief outline of some of the psychological constructs, such as motivation and social learning theory will be explored in order to investigate teachers' behaviour regarding the use of online platforms. Lastly, social media's role in education and how teachers are using social media platforms will be examined in order to gain a deeper understanding of what research has been conducted in this area.

Exploring Art Education Literature

To explore primary teachers' visual arts education practice, it is necessary to explore what has been written about the nature of art, the benefits a quality visual arts education provides and the challenges educators face when implementing a visual arts curriculum.

Defining art and its purpose. There has been extensive discussion about the nature of the visual arts and its role within education (Barnes, 2015; Hetland, Winner, Veenema & Sheridan, 2013; Marshall, 2016; O'Toole, 2012; Siegesmund, 1998). Some proposed that art is primarily a form of expression, to visually communicate that which cannot be articulated through words alone and others asserted that the process of meaning-making in art is closely connected to its cultural or social context (Desmond, 2011; Dewey, 1934; Efland, 2002; Polster, 2010). Finlay wrote that 'art is itself a language with an infinite number of dialects' (2012, p. 129). Likewise, Gardner (1990) maintained that art itself is a language of

communication and one must be taught how to “write” by manipulating cultural symbols. Other writers emphasised the importance of being able to “read” works of art by understanding such symbols (Goldberg, 2017; Harker Martin, 2017; NCCA, 1999; Parsons, 1998). For children, the process of looking at and making art helps them understand and experience the world around them by developing a visual sensitivity to it (Barnes, 2015; Beal & Miller, 2001).

Benefits of art education. Art teaches valuable skills and promotes ‘habits of mind’ that are essential in a world that will demand learners to be more creative, innovative, observant and persistent with problem-solving than ever before (Barnes, 2015; Hetland et al., 2013; Winner, Goldstein & Vincent-Lancrin, 2013). Despite the importance placed on standardised tests for literacy and numeracy, some authors argued that skills acquired through art education are in fact, more valuable to the workforce than standardised test results (Hetland et al., 2013; Swift & Steers, 1999). Quality art education has been linked with creating a more positive learning environment for learners, fostering the development of imagination and self-expression, with learners showing increased levels of confidence in transferring their knowledge to other areas (Douglas & Jaquith, 2009; Goldberg, 2017).

Delivering quality visual arts education. Many authors agreed that quality art education should be centred around the child and his or her own experiences (Bain, Newton, Küster & Milbrandt, 2010; Beal & Miller, 2001; Darling-McQuistan, 2017; Hickman, 2004; NCCA, 1999; Southworth, 2009). Students in the modern world are exposed to and influenced by a wide array of visuals, sounds and graphics on a daily basis via social media and technology; quality art education can influence how students comprehend the visual world around them, developing visual literacy skills (Duncum, 1997; Eisner, 2002; Polster, 2010; Sandell, 2012; Zimmerman 2009). Sandell (2012, 2009, 2006) wrote that despite living in a highly visual world, students still need to be taught specific skills to interpret and critique

art. Sandell (2012, 2009, 2006) advocated using an approach that explores form, theme and context.

From a pedagogic viewpoint, authors posited that students need sufficient time for their own creativity to develop (Desailly, 2015; Jarvis & Lewis, 2002; Jesson, 2012; Cremin, 2015). Similarly, Douglas and Jaquith (2009) highlighted the need for more time provided to students for reflection on their work, further developing 'habits of mind' as outlined by Hetland et al. (2013). Emphasis on individuality was considered a key element of successful art education; Eisner (2002) pointed to the need for a diversity of outcome and Hickman (2004a) warned that the process of making art should not be undermined by a society that tends to place greater value on the end product. The 1999 Visual Arts Curriculum also reiterated the points made by the aforementioned authors, by stating: "A purposeful arts education [...] emphasises the creative process and so ensures that the child's work is personal and has quality [...] self-esteem is enhanced, spontaneity and risk-taking are encouraged and difference is celebrated" (NCCA, 1999, p. 2). Furthermore, the '*Creative Ireland*' initiative recognised the importance of quality arts education, with the introduction of the '*Creative Schools*' programme (Government of Ireland, 2017).

Justification of art's place in education. The justification of art within various curricula was a common theme in literature; despite the visual arts' many benefits to learners, its place in education often must be justified (Barnes, 2015; Irwin, 2018). Art is often sidelined as an 'extra' subject that is seen as inferior to literacy and numeracy, in a time when economic objectives influence educational policies (Barnes, 2015; Biesta, 2016; Carpenter & Gandara, 2018; Eisner, 2002; Hallam, Gupta & Lee, 2008; Hickman, 2004; Marshall, 2016; Mishook & Kornhaber, 2006; O'Toole, 2012). It has been argued that quality visual arts education has suffered as a result of such policies (Elliot & Clancy, 2017; Hetland et al., 2013; Southworth, 2009). Despite many policies justifying art education in terms of how it

can improve academic performance, other authors highlighted that this is not necessarily the case (Hetland et al., 2013; Winner & Cooper, 2000; Winner, Goldstein & Vincent-Lancrin, 2013). While there may be links between the arts and academic achievement, Hickman believed focusing only on these links “detracts from the intrinsic value of art education, reducing it to a prop to service other areas of the curriculum” (2004, p.6). Other authors also agreed that integrating the arts into other subjects can deepen learning experiences (Barnes, 2015; Brouillette, 2012; Donovan & Pascale, 2004; Douglas & Jaquith, 2009; Parsons, 1998). Some warned that integration should be carried out judiciously so that art does not take a subservient role amongst other subjects (Aucuff, 1978; Barnes, 2015; Bresler, 1995; Eisner, 2002; Smith, 1995).

From an Irish perspective, Granville (2012) mirrored the viewpoints of other researchers and contended that the Irish education system has failed to recognise the value of art in education. Indeed, recent curricular developments in Irish education focused significantly on literacy and numeracy alone (DES, 2017; Ó Breacháin & O'Toole, 2013).

Other challenges associated with delivering quality art education. Increased emphasis on standardised testing for literacy and numeracy can challenge educators to provide quality art education (Barnes, 2015; Donovan & Pascale, 2004; Hetland et al., 2013; Irwin, 2018; Hunter-Doniger, 2018; Mannathoko & Mamvuto, 2018). However, there are many other factors to consider, including curriculum overload, a lack of teacher self-confidence, insufficient pre-service and in-service training, time constraints and depleted resources (Aucuff, 1978; Bresler, 1995; Carpenter & Gandara, 2018; Harker Martin, 2017; Irwin, 2018; Mishook & Kornhaber, 2006; Cremin, 2015; Smilan & Marzilli Miraglia, 2009; Thomas & Arnold, 2011). As a result, teachers sometimes viewed art as a break from other subjects by providing a therapeutic role or ‘reward subject’ (Barnes, 2015; Hickman, 2004b; Mannathoko & Mamvuto, 2018; Wilson, MacDonald, Byrne, Ewing, & Sheridan, 2008).

Similarly, Manifold and Zimmerman (2011) reported how some pre-service teachers expressed little regard for teaching specific art skills by being more interested in quick and 'fun' art lessons.

Furthermore, generalist teachers often reported that they lack confidence in their artistic capabilities (Duncum, 1999; Irwin, 2018). Barnes (2015) described how teachers, challenged by a myriad of issues, tended to teach art lessons that they hoped would produce an attractive display. He argued that this leads to teaching art that is overly product-orientated; when teachers show the child an example of what it should look like, the child's opportunities for creativity and problem solving are greatly reduced (2015, p.12).

Issues in Irish visual arts education. In 2005, the Department of Education and Science (DES) reported on the implementation of the 1999 curriculum. Their report focused solely on English, Mathematics and Visual arts. It was reported that that class sizes, inadequate classroom space and time limitations were the greatest challenges for Irish primary teachers in implementing the Visual arts curriculum. It was noted that teachers spent more time teaching particular strands, such as drawing and paint and colour than other strands. Assessment of art was another area Irish teachers reported to find challenging, while inspectors noted in the report that there was some evidence of teachers over-relying on teacher-directed activities based on templates. Ní Bhroin (2012) also highlighted that many of those entering teacher training courses had little prior art experience, resulting in a low level of confidence teaching the subject. Flannery (2012) described how many teachers reported integrating artwork for mostly for potential learning outcomes in other subjects rather than learning outcomes in art itself, leading to ineffective visual arts teaching. O'Donoghue (2012) questioned the primary Visual arts curriculum in terms of its ability to prepare students for visual culture in a contemporary artworld and proposed that a wider range of media, including technological and digital media, should be taught.

Technology in Art Education

Perspectives on art and technology. Pavlou wrote that, “using technology is not a matter of being trendy; it is a matter of enabling students to participate fully in daily life,” (2019, p.3). The integration of technology with art education is a necessary move forward in order to keep art education relevant in a rapidly changing world (Patton & Buffington, 2016). If art is viewed first and foremost as a form of communication and expression within a social and cultural context (Barnes, 2015; Elfand, 2002; Eisner, 2002; Desmond, 2011; Gardner, 1990), then it seems necessary to position technology, with its many methods and platforms of communication, as a key component within art education. Patton and Buffington (2016) discussed new art curriculum standards in the United States that linked art with ‘21st Century skills,’ a term often more synonymous with economic objectives (Allina, 2008). Patton and Buffington (2016) highlighted, however, that while art educators should be advocates for technology integration, they should also be critical of it and ensure that it provides valid benefits to art education.

Digital technologies in artmaking. Shin (2010) encouraged art educators to harness the fact that students spend their free time online creating and sharing content, and argued that ‘digital creativity’ should be encouraged. Carpenter and Cifuentes (2011) also wrote that pastimes now often involve some form of visual media in the form of video games, television, film and viewing content online. As society spends increasing amounts of time on devices, art educators should teach students how to develop visual literacy skills as well as considering technological devices as another tool for artistic creativity (Carpenter & Cifuentes, 2011; Chung, 2007, Bryant, 2010). While many do not advocate for digital technologies to totally replace traditional mediums such as pencil and paint, combining digital media with traditional media can be an effective approach to encourage further creativity and enthusiasm for the subject (Matthews & Seow, 2007; Mayo, 2007). However,

Lu (2015) found that pre-service teachers held a negative view of digital art, placing more value on traditional media.

Benefits of technology and art education integration. Many studies examined the use of information technologies and the Internet in classrooms and highlighted the benefits and difficulties of teachers' effective inclusion of technology (Carpenter & Cifuentes, 2011; Gregory, 2009; Peppler, 2013; Tillander, 2011; Liao, Motter and Patton, 2016). Becker and Ravitz (1999) found that participating teachers' pedagogies changed to a more constructivist approach as a result of using devices and the Internet more frequently in teaching, allowing students to lead their own learning. Pavlou (2019) demonstrated that children who integrated stop-motion animation technology as a means of digital storytelling experienced a range of positive learning opportunities. These included the development of their communicative and collaborative skills, deeper engagement in the learning content and a development of critical thinking skills.

Challenges of technology and art education. Uluyol & Sahin (2016) conducted a study of generalist primary teachers' use of ICT in classrooms and Gregory (2009) specifically examined art teachers' use of technology in their teaching. It was apparent in these studies that many teachers reported using technology to simply present and project their information, with students acting as the audience, not creators, in a more traditional educational approach of imparting knowledge. Uluyol & Sahin (2016) and Gregory (2009) asserted that more in-service training is needed for teachers to use technology in a more meaningful, student-centred approach.

Technology integration in Irish visual arts curricula. There has been some research regarding technology and its use in classrooms (Dunn & Sweeny, 2018; Flannery, 2012; Ní Bhroin, 2012). The Visual arts curriculum (NCCA, 1999) briefly cited 'information and communication technologies', but the curriculum is now somewhat outdated; the language

around the use of online resources and platforms is minimal, with little, if any mention of how content can be created and shared through platforms readily available online today.

Since the visual arts curriculum was published, the Department of Education and Skills (DES, 2017) developed a '*Digital Strategy Action Plan 2015-2020*', which outlines some of the key educational objectives set out by the government. It emphasised the importance of embedding technology into all aspects of teaching and learning, including: the use of digital portfolios, ICT integration and the development of teachers' communities of practice (DES, 2017). Communities of practice have been previously explored in terms of teachers' use of social media; this will be discussed further at a later stage in this chapter.

Technology integration in international visual art curricula. While the Irish primary curriculum has not introduced any significant changes to the curriculum regarding technology's role in art education, the Australian primary curriculum mentioned the inclusion of media arts as a separate strand within a broader arts curriculum. It was specified in a report that, "in media arts, students will develop knowledge, understanding and skills in the creative use of communications technologies and digital materials to tell stories and explore concepts" (ACARA, 2011, p.12). In the United States, a revised set of National Core Standards emphasised the transfer of '21st Century Skills' from the arts to other areas of learning, and identified technology's role in that process (NCCAS, 2014). In comparison to these examples, Ireland is relatively slow to introduce technology as an aspect of the art curriculum, despite how embedded technology has become in the classroom and in learners' lives.

Theories of Social Learning, Motivation and Attitude

Social learning theory. Much of the research that examines teachers' use of social media, either to look for ideas or to join a wider community of teachers, mentioned research rooted in social psychology involving social learning theory and models of communities of

practice. (Goodyear, Parker & Casey, 2019; Hur and Hara, 2007). These theories are significant to this study, which will examine teachers' activities on social media sites, in terms of communicating and sharing ideas with others.

Vygotsky (1978) proposed that cognitive development and language acquisition were very closely linked to social environments and cultural factors. Bandura's social learning theory (1977) is another theory that emphasised the social aspect of learning. Bandura proposed that most human behaviours are learnt through the observation of others. Bandura (2000) also wrote about social cognitive theory, meaning people are both the products and producers of their environments. In order for someone to have a direct influence on how they experience the world around them, their self-efficacy- a person's belief in his or her capabilities- is critical to that process. Bandura (1993) emphasised how social comparison can affect levels of self-efficacy; in terms of studying people's behaviour within professional groups or networks on social media, this comparison could potentially have an effect on how group members participate or contribute.

Social cognitive theory. Bandura (2000) highlighted the fact that people do not experience the world around them individually, but rather as a group. He asserted that within social cognitive theory, collective efficacy plays a key role. To apply that theory to this study, teachers participating in a professional network may feel the group is achieving worthwhile outcomes if the group shared a belief in the efficacy of the collective. Others wrote about similar theories. Putnam and Borko (2000) summarised some key theories of socially situated cognition, where both the context and the participant play a role in learning, as opposed to previous theories of learning that placed an emphasis mostly on the individual. Hur and Hara (2007) also suggested that situated learning theorists emphasised the collaborative nature of learning. Schroeder, Curcio and Lundgren (2019) carried out research on teachers' use of Pinterest and specifically mentioned this theory as the framework for their study.

Communities of practice. Wegner (2005) defined communities of practice as, “groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (p.1). In much of the literature around teachers’ participation in professional groups on social media, the term ‘communities of practice’ frequently occurred (Goodyear, Parker & Casey, 2019; Hur & Hara, 2007; Lieberman, 2000, Trust, Krukta & Carpenter 2016). Goodyear, Parker and Casey (2019) carried out a comparison of terms and differentiated them from a community of practice, or CoP. Goodyear, Parker and Casey asserted that in a CoP, members’ participation is more integrated, resulting in richer learning experiences; they propose that a CoP should be used as “aspirational criteria” for the formation of teacher groups (2019, p. 423). Hew and Hara (2007) pointed to previous research that suggested people were reluctant to share their knowledge, yet without doing so, a CoP would not be possible. They asserted that teachers’ motivations for contributing to CoPs included collectivism, self-interest, and reciprocity. The potential anonymity within online groups also made teachers willing to share, once they were sure that their school or themselves were unidentifiable. However, not all online communities are positive, productive spaces. The online disinhibition effect, whereby users behave differently online than they would in real life (Clark-Gordon, Bowman, Goodboy & Wright, 2019), has emerged in recent research as an issue in cyberbullying (Lai & Tsai, 2016).

Motivation as a psychological construct. There are several theories that examine the nature of human motivation. Maslow’s (1954) ‘hierarchy of needs’ (as cited in Buck, 1988) suggested that human motivation is partly based on both physiological and emotional needs. Bandura (1977) asserted that we are motivated by the anticipated benefits of future actions. Bandura also wrote about the nature of motivation in terms of achievement of goals and suggested that broader, undefined goals that are difficult to achieve lead to weakened self-efficacy and motivation. Specific goals that are achievable in a short time frame, however,

lead to increased levels of self-efficacy and intrinsic motivation (Bandura 1977, Bandura & Schunk, 1981). Buck (1988) defined motivation as “the process by which behaviour is activated and directed towards some definable goals” (p.5). Buck (1988) also maintained that motivation is both a biological and a cognitive process; the constant adaptation to surrounding environments for survival develops into more complex emotional behaviours. Motivation is classified as either being intrinsic or extrinsic (Ryan & Deci, 2000), with intrinsic motivation usually being associated with being willing to act purely for an ‘inherent satisfaction’ (Ryan & Deci, 2000, p. 56). On the other hand, it is often assumed that extrinsic leads to actions that are reluctantly completed. However, Ryan and Deci (2000) posited that extrinsic motivation can lead to positive actions, despite there being an external influence. Gilhooly and Fioratou (2013) connected motivation directly with problem-solving; therefore, in the context of this research, it could be argued that if teachers have an issue or need to find a particular resource, they are motivated to find a solution to their problem, which at times may involve looking to online resources on social media or participating in teacher groups online.

Attitude and influence. According to Eagly and Chaiken (1993), “attitude is a psychological tendency that is expressed by evaluating a particular entity with some degree of favour or disfavour” (p.1) Eagly and Chaiken also asserted that an attitude is formed from a combination of cognitive, behavioural and affective processes, but not necessarily all at once, meaning someone could hold an opinion about something but not behave in a way that necessarily demonstrates that view. Attitude has a direct effect on behaviour and motivation levels. Measuring attitudes and how they affect behaviour remains a key aspect of social psychological research, with recent research pointing to the media’s effect on attitude formation (Brewer, Graf & Willnat, 2003; Ryffel, Wirz, Kühne & Wirth, 2014). These theories of attitude and influence will be applied to this research; by exploring teachers’

attitudes towards social media, as well as examining whether social media influences their visual arts education practice.

The Use of Social Media in Education

Defining social media. The term 'social media' is now very much a part of everyday language but can be difficult to define (Treem, Dailey, Pierce and Biffel, 2016). Broadly speaking, social media can be organised into types of 'activities' and types of 'platforms.' Social media activities typically involve creating content either on blogs, websites, or by sharing on social networking sites through which users share content and communicate with other users. These activities are then carried out on platforms such as Facebook, LinkedIn, Tumblr, Twitter, Instagram, or Pinterest (Treem, Dailey, Pierce and Biffel, 2016). Boyd and Ellison provided another detailed definition of social networking sites and stated that:

We define social network sites as web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site. (Boyd & Ellison, 2007, p. 211)

Teachers' use of social media. The rapid rise and development of social media in recent years has subsequently led to increased professional participation by teachers on social media platforms for their own teaching, planning and informal professional development purposes (Carpenter & Morrison, 2018; Ranieri, Manca & Fini, 2012).

Owen, Fox & Bird (2015) highlighted how some literature regarding teacher participation on social media has focused on the misuse of it professionally. Despite the Teaching Council recognising social media's value both as a classroom tool and as a

professional network in draft guidelines published for teachers' use of social media (2019), these guidelines were met with some criticism amongst the professional teaching community (O'Brien, 2019).

In terms of analysing what types of teachers use these sites, much of the research does not specify what subjects the teachers teach; generally, the demographic information of participants is differentiated by grade level at either primary, secondary or third-level education (Becker & Ravnitz, 1999; Carpenter & Krutka, 2015; Hur & Brush 2009; Owen, Fox & Bird, 2015).

How teachers use social media. Much of the research around teachers' use of social media often refers to it a pedagogical tool (Castro, 2012; Pearce & Learmonth, 2013; Stewart, 2016). Similarly to Uluyol & Sahin (2016) and Gregory (2009), Carpenter and Krutka (2015) proposed that social media use can promote a more constructivist approach, disseminating the teacher and learner roles, as opposed to more traditional learning settings. Many writers have conducted research that explored the use of social media sites within classrooms to encourage student participation, often in the context of third-level education, and cited increased levels of participation, engagement, opportunities for collaboration and creativity as many benefits of its use (Carpenter & Krutka, 2015; Dabbagh & Kitsantas, 2011).

Teachers' use of social media for visual arts education. Regarding the use of social media in the context of art education, Miller and Williams (2013) wrote about how they introduced blogging as part of a pre-service art teacher course. Castro (2012) highlighted that for many students at any age, social media provides them with opportunities to pursue a creative interest such as photography, creative writing, animation, illustration and filmmaking. Having established a social network for students as part of the research project, Castro argued that art education naturally lends itself to integrating social media. Trust (2012) asserted that in time when collaboration is expected amongst students, teachers should model

similar behaviour by connecting to other teachers to foster professional development by keeping up to date with new approaches and pedagogies.

As previously discussed, teachers face many challenges in order to successfully implement art curricula. These can include time constraints, large class sizes, a lack of resources and pressures to teach for standardised tests (DES, 2005; Hunter-Doniger, 2018; Irwin, 2018; Mishook & Kornhaber, 2006; Smilan & Marzilli Miraglia, 2009). Consequently, many teachers look online to find inspiration and lesson ideas (Chapman, Wright & Pascoe, 2018; Cleaver & Wood, 2018; Ingram, 2019).

Reasons for teachers' use of social media. Behaviours of teachers online have been categorised either by examining motivations for joining online groups or how they actually participate on these social media sites (Hur & Brush, 2009; Prestridge, 2019). For many teachers, social media sites are a place to connect with other professionals and plan for lessons. Pinterest is a popular site for teachers to source ideas, due to the visual way that ideas can be organised, with some reporting frequent, often weekly use of the site (Carpenter, Cassaday & Monti, 2018). One of the main ways Pinterest is used by teachers is to collect and save teaching ideas for future use (Carpenter, Cassaday & Monti, 2018; Huber & Bates, 2016; Shroeder, Curcio & Lundgren, 2019).

Carpenter, Morrison, Craft and Lee (2019) studied teachers' use of Instagram, another popular social media site that is a visually orientated platform, like Pinterest. Despite Instagram's popularity with teachers, there is a dearth of research about their use of it. Research carried out by Carpenter, Morrison, Craft and Lee (2019) showed that many of their respondents originally used Instagram for personal use, with a substantial amount eventually using their account for both personal and professional use. Over 87% of respondents stated their main reason for using Instagram professionally was to gather ideas shared by other teachers. Interestingly, over 50% of respondents strongly agreed that their Instagram use had

a positive effect on their own teaching. While much of the research referred to teachers gathering their own resource and ideas on social media sites, there was also evidence that teachers communicate with other teachers on platforms such as Facebook and Twitter, where conversations can take place in specific groups or by using hashtags (Krutka, Carpenter & Trust, 2017). In this study, the most popular social media sites used by teachers in the current literature will be explored from an Irish context. In this study, Pinterest and Instagram are two sites of particular significance. As the majority of content on these two sites are images, the visual nature of these two social media sites appeal to teachers preparing art lessons, given art's visual nature. This will be explored further in the study.

Professional learning communities. The existing literature referred to online spaces for teachers to communicate and share ideas as either 'communities of practice', 'online communities' (Wenger 2005; Hur & Brush, 2009), 'professional learning communities' (Whelihan, 2015), 'professional learning networks' (Krutka, Carpenter & Trust, 2017) or 'personal learning networks' (Prestridge, Tondeur & Ottenbreit-Leftwich, 2019). Prestige, Tondeur & Ottenbreit-Leftwich (2019) highlighted how these learning networks vary in structure; some groups are closed and require a request to join while others use hashtags to connect public conversations. This study will explore Irish primary teachers' views of social media platforms and will explore how they use the platforms for professional use

Teachers' Criticality of Content on Social Media

Positive aspects of teachers' use of social media. In terms of searching and selecting resources from platforms such as Pinterest, Schroeder, Curcio and Lundgren (2019) asserted that many teachers have a complex, multi-step approach to determining whether a resource found online is suitable for their needs. They also found that experienced teachers were likely to modify a resource to make it align with their curricular standards as well as making it more

relevant to the needs of their students. Schroeder, Curcio and Lundgren (2019) also described how their research demonstrated how teachers conducted thorough research while searching on Pinterest to ensure that they found quality resources. Similarly, Carpenter, Cassaday and Monti (2018) described how teachers showed an awareness of unreliable resources on Pinterest; teachers in their study were found to have a critical process, investigating the resources to ensure what they found was of adequate quality.

Negative aspects of teachers' use of social media. Though some research emphasised the positive aspects of teachers' participation and levels of criticality on social media, other research has been critical of social media use by teachers. The quality of resources found online was seen as problematic. Chapman, Wright and Pascoe (2018) questioned whether teachers were critical enough of art resources that were found online, by not considering whether the ideas found were merely 'a thing to do,' or if such ideas provided a rich visual arts educational experience for learners. Buffington and Bryant (2019) noted a lack of diversity among teaching communities as a large number of teachers were female and white. Buffington and Bryant (2019) analysed the results of a Pinterest search for 'multicultural art lessons' and found that many of the resources oversimplified complex cultures and trivialised culturally significant objects. The same authors also found that these lessons were overly product-directed and did not provide students with opportunities to make artwork that was personal to them. Acuff (2014) also highlighted this issue; Acuff asserted that misinformation continued to exist online and placed the onus on art educators to be mindful and critical of what they find when searching for resources and lesson ideas. Similarly, Beahm, Cook and Cook (2019) were wary of the quality of resources on social media sites from a special education perspective and questioned whether research-based practices were being promoted adequately online.

Conclusion

While there are many challenges facing teachers in their visual art teaching practice, successful art education can provide many rich learning opportunities for learners. As technology continually permeates our daily lives more than ever, both teachers and learners need to be equipped with skills to use technology effectively both in and out of the classroom. The rapid development of technology and the increased use of social media has now led to large groups of people communicating and sharing content instantaneously. There are benefits to harnessing this behaviour in the classroom context, particularly within the visual arts due to the visual, interactive and creative nature of many social media platforms. Teachers are increasingly using social media to plan and find lesson ideas, and some have been found to use it to communicate with other teachers. Many psychologists agree that learning is a social process; participation in these groups has the potential for many beneficial learning opportunities for teachers, who often will participate in their own free time in such groups as opposed to participating in formal continual professional development courses. While some researchers have highlighted reasons why teachers are using social media networks for professional use, there is a gap relating to subject-specific research regarding social media use, particularly regarding the visual arts and there is no research of this kind originating from Ireland.

Chapter 3: Methodology

This chapter will present the framework for the study as well as details of how the study was conducted and how data was collected and analysed. This chapter presents the methodologies underpinning the current study. The research design is outlined and justification is given for the methods employed for collecting and analysing the data. A mixed-methods approach was selected for this study as the most appropriate way of gathering data. The study consisted of two phases of data collection. Eight participants filled in a short questionnaire prior to participating in semi-structured interviews to investigate social media use amongst teachers in Irish primary schools. The advantages and disadvantages of this method in the context of this study are presented. The chapter will outline the study's aims and objectives. The study's limitations and ethical considerations are also discussed in this chapter.

Purpose of Study

This study aimed to explore how Irish primary teachers are using social media in their teaching and focused on how they use social media to plan for and teach visual art. While other research has been carried out internationally (Carpenter, Cassaday & Monti, 2018; Prestridge, 2019; Prestridge, Tondeur, & Ottenbreit-Leftwich, 2019), no research of this kind had been so far carried out from an Irish educational context. The last official study of Irish primary teachers' experiences of implementing the visual arts curriculum took place in 2005 (DES, 2005). This study explored teachers' experiences of teaching art, by focusing on the role social media has played in their teaching practice.

Statement of the Research Question

This study intended to examine the following research question: '*How are Irish primary teachers using social media to influence their visual arts education practice?*' As such, the aims of the research study were:

1. To ascertain whether teachers use social media sites for professional use, particularly regarding visual arts education
2. To explore teachers' motivations for their use of social media sites
3. To investigate how primary teachers use ideas sourced from such sites in their own teaching of visual arts
4. To explore how teachers' social media use affects their visual arts planning and teaching

Epistemological Framework

From an epistemological viewpoint, the researcher was interested in discovering teachers' perceptions of social media for professional use (Wahyuni, 2012). Phenomenology emphasises investigating an 'experience' or 'phenomenon' (Hopkins, Regehr & Pratt, 2017). In this study, the 'phenomenon' being researched was teachers' use of social media in their visual arts teaching practice; therefore a phenomenological approach as described by Creswell (2014) and Denscombe (2017) was chosen by the researcher.

An in-depth understanding of individuals' previous experiences using social media, their views about their own visual art education practice and how participants identified themselves as users of social media in a professional context were valuable insights for the research study. Phenomenology provides researchers with an opportunity to understand their participants' views more deeply and has proved to be particularly beneficial to educational research (Denscombe, 2017).

Moran (2002) wrote of how phenomenology has historically stemmed from philosophy, with Edmund Husserl introducing the term in 1913 (as cited in Moran, 2002) and Martin Heidegger developing and expanding the concept further in 1927 (as cited in Moran, 2002; Finlay, 2008). However, Moran (2002) also noted that the definition of phenomenology was not universally agreed on by many early twentieth-century philosophers. Amongst the

various interpretations of phenomenology, Finlay (2008) highlighted the dichotomy that existed regarding the researcher's positionality in phenomenological research. Finlay (2008) wrote that from Husserl's perspective, the researcher should directly detach previous experiences and personal opinions to allow for objectivity in the research. However, Heidegger believed that both the researcher and participant were inextricably linked to their shared experiences of the world. Finlay (2008) explored both viewpoints and stated that researchers should maintain a balance of both approaches. Flint (2015) also highlighted that Husserl's theory of phenomenology was focused on everyday life and that deeper meanings that could be studied from this context.

Denscombe (2017) described phenomenological approaches to research as being concerned with how these experiences are described by participants, with a focus on participants' construction of their own worlds and how those worlds are then experienced shared with others. While the data collected may be full of insights from the participant, the researcher should be mindful of how their own world view, assumptions and beliefs that may cause a bias in the research (Bell, 2005; Denscombe, 2017).

From the researchers' perspective, acknowledgment of their own previous experience of social media use was important in this research study. Maintaining an awareness of this experience could also enrich the researcher's understanding of phenomena being described by others. Finlay described the process as "contradictory" and "paradoxical", in that the researcher "must simultaneously embody detachment from lived experience and involvement in it" (2008, p.29). Neubauer, Witkop & Varpio (2019) emphasised the importance of interpreting the phenomenological data effectively as it is collected, by engaging with it on a deep level by analysing and re-reading it repeatedly in order to produce rigorous results.

The researcher was also concerned with specific information pertaining to teachers' social media use. The influence of factors such as the length of participants' teaching careers,

their frequency of social media use and the names of specific platforms being used were relevant for this research study. While this information is detached from the qualitative nature of phenomenological research, quantitative data was important for the stratification of user types in the study (Mackenzie & Knipe, 2006; Silverman, 2013).

Ontological Framework

Following the theoretical structure as outlined by Waring (2012) and Wahyuni (2012), the overall ontological position of this researcher is that of a constructivist. Constructivism is concerned with the individual's perspective and experiences to answer a research question (Creswell & Plano Clarke, 2011; Waring, 2012). Wahyuni stated that constructivists "recognise that individuals with their own varied backgrounds, assumptions and experiences contribute to the on-going construction of reality," (2012, p.71). Silverman (2013) indicated that constructivists are concerned with what is going on as well as how these social realities are occurring. The proposed research question was concerned with how social media influences Irish primary teachers in their visual art education practice; as a result, the researcher's concern was primarily that of teachers' own viewpoints and their experiences using social media. For this reason, it was necessary to closely analyse the views, beliefs and experiences of participants (Creswell, 2014).

Research Design and Methodology

The design of this study aimed to gather an in-depth understanding on the part of the interviewer relating to the experience and the lived reality of primary teachers' use of social media. The idea of 'fitness for purpose' is an important component in research design (Cohen, Manion & Morrison, 2007, p.97). Therefore, the researcher considered several factors in the selection of research methods and in the gathering of data. These factors included: constraints on the research (e.g. access, time, people), the intended outcomes and priorities of the research, instrumentation, resources, timeframe, data analysis and linking the

choice and use of methods to the desired outcomes (Cohen, Manion & Morrison, 2011; Crotty, 1998). Therefore, a mixed methods research approach was employed for this study, by using an explanatory sequential design (Cresswell, 2014; Denscombe, 2017).

Rationale for mixed methods research. Biesta (2012) and Mears (2012) emphasised that the research question being asked should influence what methods are used in order to answer the question most effectively. Biesta maintained that from a mixed methods perspective, there is no typical method of data collection (2012). According to Silverman (2013), researchers should carefully consider their choice of data collection methods, by questioning the status attached to their data and by interrogating the chosen method, including its advantages and disadvantages. A mixed-methods approach was deemed most appropriate, as both quantitative and qualitative data were required to effectively answer the research question. The researcher considered the advantages and disadvantages of both qualitative and quantitative research. Bell (2005) highlighted that each methodological approach has its strengths and weaknesses. Bell (2005) described how quantitative data generates measurable, specific data, while Cohen, Manion and Morrison (2011) proposed that quantitative data does not necessarily provide a deep enough insight into human behaviour. Silverman (2013) highlighted that a quantitative study usually begins with an established set of results from previous studies that are used as a comparison. As there was no existing literature about Irish primary school teachers' use of social media, this option would not provide any previous findings on which to base the research study in question. Creswell and Plano Clark (2011) promoted mixed-methods research as the researcher can analyse both sets of data concurrently and prioritise one set of data over the other.

Opportunities for triangulation. Silverman (2013) wrote that the research question in hand should determine whether a quantitative or qualitative approach should be taken. Denscombe (2017) noted that mixed methods research provides multiple perspectives,

allowing for triangulation of the data, while Sale, Lohfeld and Brazil (2002), Biesta (2012) and Tuckman and Harper (2012) also highlighted how collecting both quantitative and qualitative data provide opportunities for triangulation. Based on Denscombe's distinctions between types of triangulation (2017), the data collected in both the questionnaires and semi-structured interviews could be classified as methodological triangulation, as the quantitative data collected from the questionnaires were compared to the qualitative data emerging from the interviews. Denscombe (2017) also maintained that another benefit of mixed methods research was the opportunity to produce complementary data. While a purely qualitative approach would most likely produce a rich set of data through semi-structured interview questions, Onwuegbuzie and Leech (2005) argued that the dichotomy that exists between quantitative and qualitative data is often misconstrued. They claimed that both approaches have similarities, and as such, applying both approaches to research can have many benefits by allowing the researcher more flexibility and gain a deeper understanding of the data. There are some challenges pertaining to a mixed-methods approach as it requires the researcher to possess adequate skills in both quantitative and qualitative data collection and subsequent analysis (Creswell and Plano Clark, 2011; Denscombe, 2017).

Rationale For the Use of Questionnaires

Alternative methods of collecting data, such as observations and focus groups, were not chosen by the researcher for several reasons. As the research study is concerned with teachers' social media use, observing teachers would not be pragmatic as this is a behaviour that is not limited to a particular setting such as the classroom (Denscombe, 2017; Silverman, 2013). Focus groups can provide richly detailed data, provided the interaction between research participants is effective (Wilkinson, 2011). Gibbs (2012) highlighted how participants in focus groups can create power dynamics, leading to disproportionate group participation, thus affecting the quality of the data.

Denscombe (2017) highlighted some benefits and challenges of questionnaires. The benefits of questionnaires include their relative ease to organise and complete as well as the fact that they provide all respondents with the same questions, providing a level of replicability. However, one challenge of questionnaires is that questions can limit the response; in this study, however, responses from questionnaires could be elaborated during the subsequent interview process. The questionnaire, (see Appendix A) informed the researcher's formation of the semi-structured interview questions by using the procedure for explanatory design as outlined by Creswell (2011, p. 84). The use of a questionnaire as part of a two-phase research design was an efficient way to gather quantitative data that could then be explored further throughout the interview process, creating more specific interview questions for the research that could elicit richer data from the participants (Creswell, 2011).

Rationale for the Use of Semi-Structured Interviews

Interviews are frequently used by researchers in a variety of formats (Cohen, Manion & Morrison, 2011). McIntosh and Morse stated that the use of semi-structured interviews is "epistemologically versatile and compatible with quantitative, qualitative, and mixed-method approaches" (2015, p.10). As a result, semi-structured, interviews were deemed as the most appropriate method data collection as the second phase of the research design. This form of interview could elicit more personal accounts of teachers' own experiences based on responses provided in the questionnaire prior to the interview (Denscombe, 2017; Mears, 2012; McIntosh & Morse, 2015).

There are many advantages to conducting semi-structured interviews, such as the potential depth of information provided as well as a high response rate (Denscombe, 2017). Opportunities for flexibility throughout the interview arise. Though questions are formulated prior to the interview, researchers can deviate if necessary, in order to keep the interviews somewhat conversational in nature, as opposed to a more formal approach (Silverman, 2013).

McIntosh and Morse (2017) emphasised that while researchers have a certain flexibility in asking questions, it is important to convey the same meaning in the questions asked throughout different interviews in order to maintain consistency and validity.

Semi-structured interviews can be conducted in a variety of ways, through the use of technology or face-to-face (Brown & Danaher, 2017). In this study, six interviews were conducted face-to-face and two were conducted online via the Skype video call platform.

Challenges of interviews. Tuckman and Harper (2012) highlighted that a significant challenge facing researchers is their dependence on respondents to co-operate with the interview. Denscombe (2017) highlighted that due to the visual contact between the interviewer and participant using technology such as Skype, there are many similarities between face-to-face and online interviews. Denscombe (2017) also pointed out the disadvantages of face-to-face and videocall interviews, indicating factors that can influence the reliability of results produced. Respondents can be influenced by the presence of the researcher and certain questions might lead respondents to answer in a way they think seems more favourable to the interviewer (Tuckman & Harper, 2012, McIntosh & Morse, 2015). If there are feelings of discomfort or a lack of trust, respondents might be more likely to be less honest in their answers. (Denscombe, 2017). The fact that semi-structured interviews do not adhere strictly to a specific structure also means that the subsequent data can be more difficult to analyse (Tuckman and Harper, 2012).

To conduct a successful semi-structured interview, Brown and Danaher (2017) outlined the CHE framework of connectivity, humanness and empathy. They suggested that being mindful of this framework can help the researcher make decisions that will benefit how effective the interview is conducted, with participants' well-being at the fore of process; participants who are comfortable will be more open and in turn provide deeper, more meaningful data (Brown and Danaher, 2017).

Preparation for data collection. Prior to engagement with participants, the questionnaire was compiled using a variety of question types, such as multiple-choice questions and Likert scales, as outlined in Cohen, Manion and Morrison (2011). When writing the questionnaire, care was taken to design a clear, inviting layout by avoiding leading or complex questions (Cohen, Manion and Morrison, 2011).

A schedule of interview questions (see Appendix B) that consisted of open-ended questions was prepared by the researcher. The importance of the interview structure was central to the process of drawing up interview questions. Denscombe (2017) described the key feature of semi-structured interviews is researcher flexibility in terms of the order the questions are asked. Thus, the researcher strove to maintain flexibility by using prompts for further clarification during the interviews, as well as providing opportunities for participants to talk freely and honestly, in order to elicit rich, in-depth qualitative data.

Pilot study. The value of piloting interview questions is an important step in the preparation prior to interviews taking place, as researchers are provided with opportunities to evaluate the effectiveness of their questions, interview skills and judge whether the data obtained is of a suitable quality (Creswell, 2014; Silverman, 2013). Once the questionnaire was piloted, it was evident that some questions were overly repetitive or not clear enough. The researcher was enabled to then edit the questionnaire accordingly. Similarly, once pilot interviews were conducted with a small number of peers, the wording of questions that may have been unclear or misleading was amended prior to conducting the semi-structured interviews (Bell, 2005). Additionally, the researcher found that these pilot questionnaires and interviews were beneficial as peer feedback on interview techniques and the researcher's use of probes to develop responses helped the researcher refine the approach and avoid any potential difficulties before conducting the research (Denscombe, 2017).

Sampling and recruitment. Purposive sampling (Creswell & Plano Clarke, 2011; Denscombe, 2017; McIntosh & Morse, 2015; Silverman, 2013) was employed by the researcher to recruit participants. Participants were selected according to specific qualities and attributes which were suitable for the purpose of this study (Cohen, Manion & Morrison, 2011). In this case, the researcher interviewed primary teachers who are currently teaching in mainstream classroom settings. This was due to the fact that teachers who currently teach in a special education setting do not teach visual arts as part of their teaching role. Therefore, those currently in mainstream positions were interviewed in order to gain a richer insight into their past and current visual arts teaching practice and thus having a direct experience of the phenomena being researched (Creswell & Plano Clarke, 2011). Eight teachers (N = 8) with varying years of teaching experience, working in mainstream, mixed primary schools across South Dublin were interviewed. None of the schools were part of the Delivering Equality of Opportunity Scheme (DEIS).

As described by Denscombe (2017), purposive sampling is to some extent replicating a representative sample of the cohort being researched. Most of the teachers were female, with two male teachers included in the research study. This is reflective of the wider teaching population, as according to the Central Statistics Office, in 2015 87% of primary teachers in Ireland were women (CSO, n.d.). However, it is noteworthy that the data generated in the research was not significantly affected by the gender of the participants.

Data Collection

The data was collected in two phases. Initially, participants filled out a short questionnaire in order to gather data prior to the semi-structured interview. This quantitative data was useful in providing the researcher with demographic information such as teachers' years of service, gender, and their previous experiences of social media. Then the interview was conducted either face-to-face or online via the video call platform Skype.

Administration of the questionnaire. There can be some disadvantages to using questionnaires, such as a low response rate (Denscombe, 2017). In this instance, however, the six participants who took part in face-to-face interviews first self-administered the questionnaires in the presence of the researcher. There were several benefits to this approach. Participants could clarify any queries regarding the questionnaire with the researcher immediately, and the response rate was high; every participant answered the questionnaire. Cohen, Manion and Morrison (2011) highlighted some disadvantages to the researcher being present; issues can include increased time pressure or a sense that completion was compulsory. In this case, the researcher accounted for adequate time for questionnaire completion when scheduling the interviews. Furthermore, as part of providing their consent, participants had been made aware that participation could cease at any stage. The two participants interviewed via Skype delivered the answers orally to the researcher, having received the questionnaire by email prior to the scheduled Skype interview.

Administration of interviews. Six interviews took place after school hours in participating teachers' schools. Interviews typically lasted between thirty to forty minutes and audio recordings were made of the interviews using a recording device. Two interviews were conducted via Skype and audio recordings of the interviews were also recorded on a recording device. Recording the interviews provided the researcher with more time to engage fully in the interview process, as notetaking of respondents' responses only happened occasionally to highlight a particularly interesting opinion or perspective. The interviews were subsequently transcribed verbatim by the researcher and compiled into Word documents for the subsequent analysis (for a sample transcript, see Appendix D).

Analysis of Data

Quantitative data analysis. Answers such as participants' frequency of use of particular social media sites used by teachers such as Pinterest, Twitter, Facebook, or

Instagram were collected through Likert scale questions. Descriptive statistics of the frequencies of certain answers collected provided greater clarity to the overall themes that emerged in the data (McIntosh & Morse, 2015). Previous studies have mentioned the aforementioned social media sites in their studies of teachers' use of them (Carpenter, Cassaday & Monti, 2018; Carpenter, Morrison, Craft & Lee, 2019; Prestridge, 2019). This data could then be compared between respondents, and any patterns that emerged between demographics and social media use were subsequently analysed. This data will be presented in several tables in the subsequent chapter.

Qualitative data analysis. Braun and Clarke (2006) wrote that thematic analysis can be used across a wide range of theoretical frameworks and described it as a flexible approach, depending on how the researcher chooses to use it. In this case, the researcher followed Braun and Clarke's (2006) framework by analysing the data in its entirety, by providing an insight into themes emerging from the data collected as a whole rather than focusing on more specific aspects of the data. As Braun and Clarke (2006) pointed out, a certain depth and detail to the data is lost by looking from a broader perspective. As the research topic had not been studied in an Irish context before, the researcher justified this approach in order to provide a starting point for potential future research.

Campbell, Quincy, Osserman, and Pedersen (2013) proposed that in existing literature, a focus on the reliability of the data coding scheme employed by researchers was often overlooked, especially regarding researchers individually carrying out analysis of semi-structured interviews in small scale research projects. Coffey and Atkinson described coding data as, "condensing the bulk [...] into analysable units by creating categories" (1996, p.26). They also stressed however, that coding and analysis are not synonymous and that the key analysis is when concepts begin to link together. Furthermore, Saldaña (2016) wrote that coded data sometimes also need to be further sorted into subcategories before themes and

theories can be formed. Silverman (2017) warned of a problematic practice of taking quotes from interviews out of context in order to support a particular theory; treating the data of this research more as a whole, with some emerging themes would prevent data being interpreted in such a way.

Computer aided qualitative data analysis. Data can be analysed in a variety of ways by either using software or not (Mears, 2012). Saldaña (2016) recommended that researchers only use software if they are familiar with the programme and argued that small-scale researchers can benefit from manual coding as it gives “more control and ownership of the work” (p. 29). Data collected during the interviews were compiled using Microsoft Word and was subsequently analysed manually by the researcher. Categories of emergent themes were coded. Clusters of data were re-coded and analysed, providing themes that could then be analysed according to the relevant literature (Saldaña, 2016).

Validity and reliability of the data. In order to confirm accuracy of data in transcripts, narrator checking (Mears, 2012) was carried out, during which participants were given the opportunity to read the transcripts of their interviews and offer any changes should they feel their opinions were misconstrued. Regarding replicability, as Mears (2012) described, while it may not be possible to duplicate the study exactly, by following this chapter's account of this research project, it could be continued or extended further by another researcher. Furthermore, anonymised versions of the transcripts of the interviews were read by an impartial, external auditor in order to corroborate their findings with the themes found by the researcher, providing further validity by negating any researcher bias.

Researcher bias. While validity in quantitative data can be enhanced through a careful instrument design, Cohen, Manion and Morrison (2011) highlighted that researchers of qualitative data are inextricably linked to the world they are researching, meaning that “other people's perspectives are equally as valid” (2011, p. 181). The researcher, having

experience of using social media, was conscious of this experience throughout the process. The researcher strived to remain cognisant of their own bias, by framing the study within epistemological and ontological frameworks. Disclosing the researcher's own role as a primary school teacher to participants in the cover letter (see Appendix C) ensured participants were aware of that fact, which may have impacted the honesty of their answers during the data collection process.

Limitations of Study

The limitations of this study were carefully considered. This was a small-scale study and due to the limited timeframe, it was beyond the remit of the current study to carry out a larger study that would be representative of wider group of primary teachers. This small-scale study comprised of a small sample. The schools involved in this study were non-DEIS primary schools located in South County Dublin. Consequently, while it provides an insight into a small amount of teachers' experiences, it may not be possible to generalise the findings to schools and teachers in the same or other areas (Cohen, Manion & Morrison, 2011). A study encompassing a wider variety of schools and participants could yield more widely applicable findings.

Ethical Considerations

Maintaining a high standard of ethical integrity was of paramount importance throughout interview processes, by following the 'CHR' framework of Brown and Danaher (2017) and keeping the remark 'first, do no harm' (Mears, 2012, p.174) at the core of all decisions. Approval for the research in this study, was granted from the Marino Ethics Research Committee.

As many of the interviews were held face-to-face and being held in the participants' place of work after the school day, the researcher ensured that the participants agreed at all times to continue with the process and participants were made aware that the process could

stop at any moment; the same measures were taken at the start of both Skype interviews. By closely observing any signs of agitation or discomfort throughout the interviews, the researcher continued to maintain sensitivity and concern for the well-being of the participants throughout the process (Cohen, Manion & Morrison, 2011). As outlined in Creswell and Plano Clarke (2011), prior to the interviews being held, participants' consent was obtained. Procedures were clearly laid out for participants regarding the protection of the data, how long it would be stored before being destroyed and a statement that their personal details would not be revealed in the research (see Appendix C). Anonymisation of the participants and omission of any identifying information was also carried out as the data was being processed. Participants were assured that data collected during interviews would only be used for the purpose of the research study communicated to them (Denscombe, 2017; Mears, 2012). After recordings were transferred from the recording device to a password-protected laptop, codes such as 'Participant A' were used when categorising the audio files and analysing the transcripts to ensure the anonymity of participants (Bell, 2005), in line with General Data Protection Regulations (GDPR).

Conclusion

This chapter has outlined the research methods employed in this study. This study employed a mixed methods research design. The strength of the study design is that it gathered quantitative data and in-depth qualitative data from a small sample of primary school teachers. Eight teachers were interviewed and the interviewer took a semi-structured approach. The design of the study set out to minimise any limitations of the methods adopted. The next chapter will focus on the data gathered and present the findings of the research study. Quantitative data pertaining to the participants will be presented and qualitative data and themes that emerged from the thematic analysis will also be presented.

Chapter 4: Presentation of the Data

The purpose of this study was to explore how Irish primary school teachers use social media to influence their visual arts teaching practice. The research in this study also intended to explore why teachers use social media for teaching purposes and intended to discover teachers' views on their own visual arts teaching practice, ascertaining whether social media use has impacted their teaching of art in any way. A mixed methods approach to data collection was used to fully explore the research question:

'How are Irish primary teachers using social media to influence their visual arts education practice?'

This research question was addressed by using questionnaires and semi-structured interviews. Thematic data analysis was carried out on the qualitative data (Braun & Clarke, 2013) and three themes emerged along with subsequent subthemes. These themes consisted of teachers' use of social media, motivations for social media use and implications for teachers' use of social media. Subthemes also emerged, including data pertaining to teachers' use of social media as a planning tool, perceived ease of use of online content, teachers' criticality of online content and the effect of such content on quality visual arts education. The demographic information of the participants is presented in Table 1 below.

Table 1

Summary details of participants

Participant	Gender	Years teaching	Class level currently teaching	Profile on any social media?
Participant A	Female	1-4 years	4 th class	Yes
Participant B	Male	5-9 years	5 th & 6 th class	Yes
Participant C	Female	5-9 years	6 th class	Yes
Participant D	Female	10-15 years	6 th class	Yes
Participant E	Female	5-9 years	6 th class	Yes
Participant F	Female	20+ years	3 rd class	Yes
Participant G	Female	5-9 years	3 rd class	Yes
Participant H	Male	1-4 years	5 th class	Yes

Teachers' Use of Social Media

All of the participants (N=8) had some form of social media. Participants indicated their frequency of use of particular social media sites as part of the questionnaire. As indicated in Table 2 below, Facebook, Instagram and Pinterest were the frequently most used sites by participants, while Twitter and Tik Tok were the least used sites. Instagram was the most frequently used site of all, with five participants using it many times a day.

Table 2

Participants' use of social media sites

Sites used by participants		Frequency of use					Total
Social media site	Number of users	Very often (many times a day)	Often (once or twice a day, every day)	Sometimes (once or twice a week)	Rarely (once or twice a month)	Never/ do not use the site at all	
Facebook	8	2	3	1	2	0	8
Instagram	7	5	2	0	0	1	8
Twitter	2	-	-	1	1	6	8
Pinterest	8	-	1	4	3	0	8
YouTube	5	1	2	2	-	3	8
Tik Tok	2	-	-	2	-	6	8

Reasons for respondents' use of social media. Participants cited communications with friends as well as following well-known personalities as two main activities that come to mind when they think of the term social media. Participant E, mentioned that she wanted to keep up to date with what the class were interested in and talking about on social media:

It's a big part of my classroom but not only because like the kids, a lot of them have social media [...] but also, I'm trying to keep up with what they're doing on social media. But then I also use social media to find lessons for them. (Participant E)

Behaviours around social media use for teaching purposes. Every participant agreed that they had come across teaching related content on social media, by following accounts and pages or by joining online groups that were related to teaching in some way. Participant E used Instagram extensively and stated that, “I follow a lot of teacher Instagram accounts.” Participant G described how her time spent on social media was divided between personal and teaching related activity, “I think it would be a pretty even split of time, like, on my own friends’ pages and then actually school related things.” Participant D was part of a group specific to her class level and stated that, “I also do use it for school or class. For example, I’m on Facebook, there is a group for Sixth Class teachers, because sometimes it can be hard to find things that are specifically for that level.” Similarly, Participant A reported using Facebook pages for teaching ideas, “I follow a few friends of mine who have started up pages [...] It’d be on the teacher blogs you know, on Facebook.” Participant B mentioned some names of pages they followed as his use for social media has evolved to include more teaching related activity and explained that, “my use has probably changed over the last couple of years [...] I know like if I look on Instagram for something, like I follow *Múinteoir na Gaeilge* or *Irish Primary Classroom, Teaching Ideas*.”

However, this behaviour of following accounts on social media varied between participants. Participant C described how she did follow and view teaching related content on social media at times and stated that, “I do have things for teaching as well. [...] there’s a few that I do follow [...] one of them because she does teach Sixth Class.” Participant C described also how she did not see it as her first source for lesson preparation, and added that, “I would say if I were looking for something for teaching, I wouldn’t go to Instagram.”

Behaviours around social media use for visual arts teaching purposes. Generally, participants indicated that they use social media to research lesson ideas for a range of subjects. All the participants agreed that they experienced searching for, and teaching art

lessons that originated from a source on social media. Participant E explained how her use of particular social media sites have shifted when it comes to art planning:

It used to be Pinterest before Instagram was big. In which I would, like, I'd always search up art based on the theme I was doing. Or if I wanted to do, like, fabric and fibre or painting [...] I would always search Pinterest. (Participant E)

When asked in the interview if she followed any accounts specifically for teaching, Participant F replied, 'no, not for teacher wise.' She also stated that, "I wouldn't think of Instagram necessarily for getting something, educationally wise, but I would use Pinterest quite a bit and hugely for art ideas [...] I really would say 95% if I'm using social media for schoolwork, it will be for art."

Participant H explained that he used social media for a variety of reasons, including for classroom organisation ideas and to find art ideas:

Even if it's like how to organise things in the classroom, sometimes I see what other teachers are doing and putting up [...] mostly I think for looking up topics across all the subjects, especially in art. (Participant H)

Differentiation between social media platforms and other web-based sites and search engines. Many of the respondents pointed out that although they would use social media for preparing art lessons, some often begin their lesson preparation by using a search engine, usually Google, as the first site they visit. After a search process, the results often then lead them to a visit a social media site, such as Pinterest or Instagram. Participant B carried out searches using search engines such as Google: "I'd probably Google it and then chances are there's some links to an Instagram page or a blog. So, I'd just click into it."

Participant H also used Google to search initially. He described how he finds using a search engine easier than an application for a social media site, and explained how, "normally

I'd actually Google my topic [...] it sort of leads you into Pinterest [...] I would never really open an app to search for teaching stuff, really."

Participant G felt that social media is easier to use than other websites and highlighted how certain social media sites are more useful than others in her search for lessons, as she can be specific when she searches by using keywords or hashtags and explained how, "Pinterest is fine because if you search you usually get, like, so many results [...] Instagram is probably the easiest because you can search by the hashtag for crafts, like 'I teach art,' '#fabric and fibre,' whatever it is."

Participant H also pointed out how he finds that content from many international contexts come up in search results, so he has to refine his search to make it more relevant to his curriculum and class level:

When I see loads of ideas coming up when I Google something and I see it's like, Key Stage 4 from this country [...] I know it's going with my curriculum, you know, because when I Google, I write in something using '5th Class.' (Participant H)

Some participants viewed search engines as more useful for conducting searches as they felt the results on search engines were more accurate to their search criteria, although other participants highlighted how features such as hashtags produced very specific results on social media platforms.

Teachers' processes of saving teaching content found on social media. Many of the respondents described their process of searching and saving content that they thought they could use in the future. As part of this process, many indicated that saving or bookmarking content into folders on Instagram, their desktop or onto boards on Pinterest were their main ways to store teaching ideas sourced on social media sites. Participant G described how her thematic use of saved folders on Instagram are then used for her long term planning for art and stated that, "I have them split into like fabric and fibre, clay [...] when it comes around to

that topic next year for planning, you flick through it and see what you saved [...] then I suppose you'd have a catalogue to pick from." Participant F also described how she uses Pinterest to store art ideas for future use, and also uses thematic boards to do so:

I have themes and topics, seasons, or things like that [...] I save lots, but I've probably saved enough to know what I've got. And so, I know, 'oh, I had an idea for St. Patrick's Day last year that I didn't use, or I discovered after St. Patrick's Day. I must go back and check that out.' (Participant F)

Similarly, Participant E explained how she uses Pinterest boards and Instagram folders to save content, and explained that, "I wouldn't have every subject in Pinterest. I probably just have, like, I think art and general. Whereas on Instagram, I would have most of the subjects."

However, not all the participants necessarily implemented saved content into art lessons. Participant H explained that though he sometimes saves content, he does not necessarily refer back to it when planning and stated that, "things would come up and rather than use it then and there I might save it on like a board on Instagram. And I'll go back and look at it, like, but it's very seldom."

The use of mobile devices for storing teaching content. Apart from using features such as folders built into social media sites that allow saved content to be stored, other teachers mentioned how they screenshot what they want to keep for future use on their mobile devices. Participant D described this, stating that, "I have a folder on my phone for Sixth Class ideas. And I would probably screenshot." Likewise, Participant A described a combination of ways that she saves lesson ideas: "On Instagram I have my own bookmark for school. On Pinterest, a pinboard. If I come across things on Facebook, I do save them, but mostly I screenshot them and put them in a folder on my iPhone."

Implementing lesson ideas sourced on social media. Once the participants have carried out a search and have subsequently stored art lesson ideas for future planning, several participants described how they use images from social media directly as examples, or stimuli for the children at the beginning of an art lesson. Participant C described teaching an art lesson that she found on social media but questioned how much instruction was given to the class when she showed them the art lesson idea: “I didn’t teach them how to do it. I literally showed them the picture [...] it’s not really teaching them, it’s facilitating them.”

Participant F also acknowledged how she used images from social media as a starting point for lessons, by showing the images to the class: “I’ll probably look it up, see it, think, ‘yep, that’s gonna work.’ I literally put Pinterest up on the whiteboard, show the children this is what the aim is and work through it with them.”

Participant E described a typical example of how an art lesson sourced on social media was then prepared and implemented in the classroom:

Normally how it would work is I would see something online. Like, for example I saw this really cool Picasso thing [...] once I found the art idea on Instagram, then I went back and looked for the resources on, like, PowerPoints about Picasso and stuff like that. (Participant E)

Teachers’ Perceptions of Visual Arts

One of the questions on the questionnaire related to teachers’ own artistic abilities and how they felt about teaching and planning for it. The questions were formed using a Likert scale (Cohen, Manion & Morrison, 2011) and the results of these questions are presented in the table below.

Table 3*Number of teachers' responses to statements about visual art*

Statement	1 Strongly disagree	2 Disagree	3 Neither agree nor disagree	4 Agree	5 Strongly agree	Total
I am artistic	-	-	2	6	-	8
I have an interest in art	-	-	-	6	2	8
I enjoy making art	-	-	-	5	3	8
I am good at coming up with ideas for art	-	2	3	3	-	8
I enjoy teaching art to my pupils	-	-	-	3	5	8

Every participant (N=8) agreed that they have an interest in and enjoy making art, while most agreed that they are artistic. All teachers agreed to some extent with the statement 'I enjoy teaching art to my pupils'. For the statement, 'I am good at coming up with ideas for art,' however, the response was more varied, and it was the only statement that any participants responded with 'disagree.'

Teachers' frequent use of art lesson ideas on social media. Many of the respondents did agree that they were artistic, but some commented that they rarely came up with art ideas of their own, preferring to keep what is in a school plan or use ideas that originate online, usually on social media. Some participants specified how many of their art lessons originate from existing plans and how many are online sources. Answers varied, with Participant H teaching mainly from the existing plans, describing the ratio as, "probably 70:30? Because I do mostly what the previous 5th class teacher has done." Participant G, however, tended to teach more lessons sourced online: "I'd say, like, 60% I've seen online and then 40% because we have plans."

Regarding the use of art lesson ideas sourced online, Participant B questioned his own practices, and stated that, “sometimes, I rely a little more than I should on the likes of social media for ideas.” Participant B also commented on his own ability for creating lessons, but also signified the wide availability of ideas online: “maybe I am better at coming up with ideas than I realise. But I think because social media is there, and the ideas are online.”

Lack of teachers' confidence in ability to create art lessons. Participant E used art ideas exclusively from social media, and cited her confidence in her own ability as a factor in that practice:

Now, 100% of my ideas are coming from online [...] I don't know if I've ever created my own art lesson [...] it's just not something I probably feel confident doing. I just feel like that wouldn't be as good as something I've seen somewhere else. (Participant E)

Although Participant F identified herself as creative, she explained how she found it a challenge to come up with new lesson ideas and explained that, “I love art. It's probably my favourite subject to teach. I am quite creative, I think [...] but I'm not... I have no imagination. So, I go onto Pinterest.”

Teachers' lack of confidence in teaching curriculum strands. When deciding what art lessons to teach, some of the participants cited strands of the visual arts curriculum that they tended not to teach very frequently during the year, due to their own perceived lack of skill in that strand. The strand ‘*Fabric and Fibre*’ was most commonly mentioned.

Participant E identified fabric and fibre as an area she struggled to teach, due to her own self-perceived lack of skills: “I find it really hard to find ideas for fabric and fibre, like, I've often found myself typing in, like ‘fabric art’ or, like, something like that into Pinterest [...] it's really hard to find ideas.”

Two other participants, Participant H and Participant C also cited a lack of knowledge and skills as a barrier to effective teaching of fabric and fibre. Participant H stated that, "I think it comes down to my confidence [...] you know, sewing and all that sort of stuff that I'm really not confident myself," while Participant C admitted that, "I'm just not good at sewing. So, if I can't do it, there's no way that I am going to attempt to do that with a group of children."

Teachers' value of the art display in their classroom. Throughout the interviews, participants often mentioned how having an art display at the end of a lesson was an objective in their art lesson preparation. Participant H expressed that he does feel that pressure about having displays of pupils' artwork, which is sometimes influenced by peer feedback:

A lot of the time, people only display art. You can feel sometimes, 'Oh, I need to do something with that display to seem like I'm a good teacher,' [...] other times the pressure is somebody coming up to you and saying, 'Oh, that was brilliant, what you did,' and you, 'oh, I'll have to put something even better up' [...] because art is so visual, obviously. It's like, sometimes, the only way you can prove yourself.

(Participant H)

For Participant G, art lessons she chose to teach are often based on what the end result will look like, highlighting that:

I think a lot of it is to do with, 'will I be able to display this in a class, will the parents like it, will it look good on the school website?' Because I think that's a big way that, like, parents and people view how well your class is going. (Participant G)

Another participant, Participant E described how her art plans change almost completely each year in order to avoid repeating an art display:

I don't tend to repeat any art ideas [...] I think it's because I'm seeing so many new ideas online that I want to try them all. Also, because I'm in the same classroom and we have the same art display space [...] Art, I think is for people to look at, teachers and other pupils and parents and I don't want them to be seeing the same art every single year. (Participant E)

Contrasting opinions on the value of art displays. Other participants such as Participant C, were less concerned about the importance having regularly updated art displays. Participant C explained her analysis of the pressures teachers face regarding displays: "There is a pressure of [...] look at that person's display and what mine should be looking like [...] but a lot of the time it's just for what it looks like. There's no benefit to it."

Participant D, when asked about her planning process for art lessons, said her main question she asks is, "why you're actually teaching the lesson? The motivation isn't just, I suppose, to look nice when it's on the wall." She then acknowledged that she experienced more pressure to produce art displays earlier on in her teaching career:

A few years ago maybe I would have felt a little bit more pressure, whereas now [...] I know that I have taught the lesson or have gone through the objective or the process [...] and I think I'm better able to deal with the fact that there is not a beautiful display, even if there is one next door or down the corridor. (Participant D)

Valuing the process of artmaking. Participants all either chose 'agree' or 'strongly agree' with the statement "I enjoy making art." This was also evident during the interviews, during which some participants referred to the process of art making. Participant D asserted that, "it's more of a process, so if you don't end up with a pretty display at the end that maybe they actually learned more from the process." Similarly, other participants discussed that they are conscious of teaching art lessons with an end product in mind but try to facilitate children's individuality. Participant E explained that, "I would probably have a picture in my

head of what everyone is going to create [...]and I just let them go with it.” Participant G discussed how her perception of visual arts has developed in her teaching career:

I always think like art is the thing you make at the end. I suppose in a lot of things that you do get from Pinterest or whatever it is just like a ‘ok, we’ll do this for 30-40 minutes, put it up on the wall’ [...] I’m definitely more aware now, trying to actually have a skill they’re learning or like something they’re gaining from it that’s not just like, ‘this looks really lovely.’ (Participant G)

Participant B described how his approach to art teaching has become more process led, by spending a block of time teaching one particular strand: “blocking it off I found that I’m actually progressing with the children’s skills.” Participant B described how he has moved from thematic and integrated planning, “before, I’d be like, ‘grand this week I’m doing clay, next week I’m doing painting [...] whatever, because it fits into my theme.” He could notice a difference by taking a different approach: “now I spend a few, two or three lessons on actually teaching skills.”

Despite participants’ own reported pressures to produce attractive art displays, the above experiences portrayed how participants were cognisant of the importance of the process of art making in quality visual arts education.

Teachers’ Motivations to use Social Media for Visual Arts Education

Searching for inspiration and motivation. When asked why they use social media for art lesson ideas and preparation, some respondents spoke of wanting to find inspiration from other teachers. Participant G thought that, “it is actually a very good medium to find ideas and inspiration.” She also viewed her use of social media as having a positive influence on her teaching and stated that, “I think it’s improved my teaching practice [...] you have so many ideas from so many [...] people who specialise in different areas.”

Similarly, Participant F described how her enthusiasm for teaching art has increased due to her use of social media:

I'm probably more excited, because if you're doing the same art ideas that you've done for the past three or four years, you're obviously going to get a bit stale and a bit boring. I just love art so much that I can't wait to do the thing [...] I think I'm just much more into it and positive and enthusiastic. (Participant F)

Participant E expressed how social media provided her with inspiration and stated that, "I think I have so many more great lesson ideas that I don't think I'd have if I didn't follow these accounts [...] And yeah, I think it inspires you." Participant E also shared how she thought social media has impacted her teaching, "I think if I didn't follow social media teacher accounts, like, my teaching would be completely different."

Searching for new ideas. Other respondents shared similar experiences of wanting to avoid repeatedly teaching the same lessons. Participant B stated that, "I suppose five, six years of teaching those you get bored. I get bored sometimes, so that's when I go on to Pinterest, and you know, I'll search for fabric and fibre teaching ideas." Participant A also expressed a similar experience of this, by discussing how, "I think there's great materials out there [...] and great ideas [...] I can be a little bit, you know, stuck in a rut."

Perceived ease of use of online content. Some participants described how it was easier to use art lesson ideas that were so easily accessible online. Participant F stated that, "it was so much hard work to try and find new ideas [...] thinking of a way I could do an art lesson [...] but when it's sitting in front of you and it's there," in response to being asked if she thought Pinterest had changed how she teaches art.

For many participants, the fact that art lesson ideas are available online means they are less likely to look up printed resources for teachers, such as books. For many, searching online, whether on a search engine or via a social media app, seems quicker and more

efficient. Participant H described how he tends to not refer to books and stated that, “art books for teachers, that’s actually something I wouldn’t really do [...] probably because, like, I have Google there to go through.”

Similarly, Participant B explained how he has access to books on art education but prefers researching online:

I find if I was looking, we have art books and we have books in the staff room that are full of ideas and they’re great. But if I was to spend twenty minutes looking through a book that you can’t search for anything in... sometimes it’s time consuming. Whereas I can put in something quite specific, like three words in a search. (Participant B)

Another participant, Participant C, explained that she would prefer to use a book over an online source, and stated, “I just feel with social media, there is always a competitive angle. Whereas that book is specifically created for teachers [...] why wouldn’t I use it?”

Selecting lessons that required minimal preparation. For many participants, it was important that the ideas they found online used art materials and resources that were easily sourced. Once they could get the materials needed for a lesson easily, they would be more likely to use art lesson ideas from online sources. Participant C stated that, “realistically, it’s going to be what resources I can get easily [...] if I’m doing a long-term plan, the likelihood that I’m going to go and do all the research for the resources [...] it’s not going to happen.” Another participant described a similar process. Participant E explained that, “when I’m planning my art, I’ll go to that folder on Instagram and look through and be like, ‘what do I have the materials for in my classroom?’”

Difficulties perusing large amounts of content. Although many participants preferred to search online as they found it quicker, some also cited searching through a large amount of content as an issue for them. Participant D stated that, “you do try and make sure that you don’t spend too much time actually [...] getting bogged down in the amount of information

that is available.” Similarly, Participant A pointed out that, “you do a lot of searching and it’s, you know, search and fail. Because you might have watched a video for three minutes and they still haven’t told you what to do.”

Participants’ value of other teachers’ experiences. For many of the participants, using lesson ideas shared by other teachers on their profiles or accounts was seen as more valuable than looking for lessons from other unknown sources. The ‘tried and tested’ element of these lessons seemed to appeal to the participants. Participant A described why she valued this content:

You know it’s one thing to see an idea on Google or Pinterest, but then [...] it’s more valuable for me to see a teacher who has done it [...] I think I find it much more useful to see a teacher’s perspective [...] and they might say something like, ‘we used this, this and this. If I was to do it again, I’d do this.’ So, it’s very useful. (Participant A)

Participant B made a similar point to Participant A, stating that, “I think because social media is there, and the ideas are online [...] I’ll go with them because these people have obviously tried and tested it and they know it’s going to work.” Participant C also described how she found some useful ideas on a teacher’s page and how she implemented them with her class, “I was like, well surely if she could do it with her Sixth Class, I could do it with mine?”

Benefits of participation in teacher groups. Participant D felt that the Facebook group she was a member of was helpful because, “chatting with other teachers helps because they are in the same position as you and you can share your ideas.” Similarly, Participant G participated in teacher groups online and stated that, “Facebook is better for teaching groups [...] within those forums, if you do post, usually you get loads of responses [...] it’s more

collaborating, getting ideas from teachers.” However, five participants did not mention communicating with other teachers online during the interviews.

Implications for Teachers' use of Social Media

Curated content on social media. Curated content is an issue that many participants were aware of. Participant E expressed that she realised how much of the content on Instagram is not a true reflection of the everyday classroom and stated that, “we see all these amazing lessons on Instagram, which I feel like are probably, like, just one a week or one a day in the actual classroom.” Participant C argued that teachers would only share successful lessons: “on social media, you're not going to write, this didn't work. This is the reason why; they're not reflecting if they are showing a snapshot of something. Realistically, it's going to look nice in the picture.” Participant D highlighted how accounts from other countries might have different classroom contexts and more access to resources: “In other countries, they'd have maybe teaching assistants, other helpers, assistants to facilitate the unbelievable displays that are online.” Similarly, Participant B described how one account depicted a very different classroom environment to what he worked in, as the teacher running the account was a specialist art teacher:

Obviously, her lessons are going to be fantastic as her sole focus is art. [...] But it is a case that you're seeing all these things on social media [...] because I wonder, like, ‘God, how did their 5th class manage that?’ [...] I have to remember to tell myself, ‘look, it's not about the result, it's about the process.’ (Participant B)

Increased pressure and comparing oneself with other teachers. As a result of seeing other teachers' curated classrooms and lessons shared on social media, some participants expressed the pressure they feel to match the high standards they see posted online. Many stated the fact that they now compare themselves those teachers online, despite the varying contexts of other classrooms around the world. Participant B described it as

follows: "I'm looking at all these people with all these amazing classrooms. And then I get that, kind of comparison. Almost a guilt because I'm like, 'am I doing enough compared to these?'"

Similarly, others, like Participant E, expressed a feeling of pressure due to comparing herself to those who have teacher accounts, but also highlighted that she chooses to follow these accounts and is aware that this choice caused her to feel pressured:

I choose to follow the accounts, but there can be a pressure as well, seeing all the great things and you want to do all these amazing things, but like there's never time [...] I feel like if I'm doing a boring lesson now, I'm like, I should be doing one of these really cool things [...] definitely the pressure, feeling like you have to uphold the standards of all these amazing lessons in this beautiful classroom all the time.

(Participant E)

Participant D, however, chose not to join Instagram at all. She described how mindful she was of the potential to feel pressured by these accounts: "I think one of the main reasons I haven't joined Instagram is because I feel like there is a lot of pressure on it."

The merging of personal and professional lives online and its effect on teacher wellbeing. Six participants used personal social media accounts to search, save and store teaching ideas. However, Participant C questioned whether teaching related content belongs on social media at all, and made a distinct connection between seeing other teachers online outside of school time and her own well-being:

I do feel like that's not what social media is for and I have felt the pressure during the summer or on your midterm [...] and it's like, 'oh, that person's in school now [...] I have felt stressed about the fact that people are doing all these things and I'm not.

(Participant C)

In contrast, Participant F spoke of how she enjoys the process of looking for art ideas on social media and feels that teachers are inclined to take work home naturally. She stated that, "I love doing it, so happily, like Friday night I could be sitting on Pinterest. [...] We shouldn't be bringing work home but sure we always do [...] you're never not a teacher."

Separation of personal and professional lives on social media. Most participants use their personal social media profiles to follow other teacher accounts or teaching pages, with the exception of two, who had both created alternative accounts for teaching related content and activity. One participant created a separate Instagram that is shared with a teaching colleague. When giving reasons for creating a separate page, Participant E described how she and her colleague made that change in their use of social media:

We wanted to separate like, personal life from social media. So, we actually unfollowed a lot or all of the teachers on our personal accounts and then refollowed them on our teacher account [...] in personal time, sometimes you want to go on social media and just not see work related things. (Participant E)

Participant G also had teaching related accounts on Instagram, Facebook and Pinterest separate to her personal accounts on those platforms. She described why she started separate accounts for teaching on social media:

Teaching can consume your whole day, and like, you never switch off. So, it's good to have a separate account where you can go and look and just get your ideas [...] So I suppose it was to make the split, just for like your own mental health and also to keep things in one place. (Participant E)

Teachers' Criticality of Online Curated Content

Regarding assessing content found online, many teachers discussed their process of deciding of whether lesson ideas would be useful in terms of perceived ease of use and availability of resources, as mentioned earlier in this chapter. In terms of how teachers

analyzed or critiqued the lesson ideas on social media, most participants showed evidence of criticality in terms of suitability for their class level and how a lesson idea would fit with their thematic approach. Participant A described her process of planning using lesson ideas on social media in terms of expanding the learning outcomes of the art lesson:

I see that some teachers have done work on the Vikings, but it's too basic for fourth class, then I wonder how could I change it a bit [...] make it more challenging for them [...] so that it's not just painting a picture [...] that there's a different element of art within the lesson. (Participant A)

Participant E explained how she is likely to choose to teach an art lesson from social media if the idea seemed appealing to her class and if "it looks really cool."

Participants did display some criticality of online lesson ideas. This mostly was related to the lesson ideas not being substantial enough or not challenging enough. Participant B, mentioned that, "Sometimes I think, like, well that lesson [...] will take five minutes [...] there's not actually any teaching in it. They're not actually learning new skills."

Similarly, Participant H raised some doubts over social media being used for art lesson ideas and questioned whether it results in quality art lessons:

I think sometimes just having the option of being able to look something up and just do it can be a little bit of a blessing and a curse. You know, sometimes you can get lazy and look something up and just teach it [...] and you're not thinking about art in a serious and technical way as you might think of some other subjects. (Participant H)

Participant A highlighted how she finds other websites to not offer many quality ideas for art lessons, specifically Twinkl, and explained that, "online is quite limited really. Resources like Twinkl and that, they're great for you know, classroom displays, nametags, but I just find the art, the scale of the ideas you could do is very small."

Criteria for deciding to follow a teacher account on social media. For some of the participants, assessing teacher accounts before following them was an aspect of their social media use; accounts that had attractive, colourful and eye-catching images seemed to appeal to some participants. Participant E described how she was more likely to follow a teacher account:

When I first go on to a page I'll decided within a couple of seconds if I want to follow it and it's based on like, the aesthetic of the page. [...] if the either the classroom or the lesson ideas on it look nice, and I'll probably follow it. [...] If you click in and the lesson ideas are cool, and it also it's, like, specific to your age group. (Participant E)

Participant E went on to explain that the number of followers a teacher account is a factor in deciding if she will follow the page. She made the distinction between the typical size of Irish teacher accounts and those originating outside Ireland, like the United States, "Irish accounts I've seen, they might have max. [sic] 10,000 followers, whereas some of my favourite U.S accounts would have like, 180,000 followers." When asked why she prefers the bigger accounts, Participant E replied, "it's not that I follow because of the followers, but I feel like they're just better accounts [...] they have more money to spend on cool content."

Similarly, Participant G described a similar process of deciding which teacher accounts to follow based on the aesthetic of the page and the number of followers and described her decision making as follows:

I suppose what their feed looks like [...], if it's bright, colourful pictures, things that look nice. Yeah, I'd probably be more likely to follow them as you look I would like my classroom to look bright [...] and then I suppose depending like how many followers they have- a lot of the art pages and Irish pages have loads of followers and you think, well if this many people follow them, that must be pretty good. That would be another factor. (Participant G)

Criticality of resources for sale on social media. Some participants highlighted the fact that they discovered lesson resources that required payment. Participant E identified this, “I would find even searching for stuff now, regardless of the app, because everything you find, it’s either you’re being sent to a site to buy it, there’s not as much of a forum for sharing ideas.” Participant C went on to comment on the quality of some content she sees online:

I’ve kind of found that it’s not particularly useful either way. I think that you do, say, see really nice art, what it looks like. But finding the process of it is not as handy? Because I guess if someone’s putting it on a social media site, they want recognition. They want money [...] there’s not a huge amount of help for you online, unless you’re paying for it. (Participant C)

Participant B shared Participant C’s viewpoint. He described how he finds the selling of resources a barrier to accessing them: “Sometimes even I find a website and say, ‘great, here’s an idea.’ I click into it and then it’s like, you have to subscribe, you have to pay for access to this.”

Sharing ideas online and potential for copyright infringement. One participant brought up the idea of the originality of ideas and images during the interview unprompted., When asked if she shares any of her own pupils’ artwork online, Participant F stated that, “90% of the time, my own things aren’t original. They’ve already been done. So, would you put the same thing back up again?” Another participant, Participant G, highlighted how some teachers are happy for others to share their content on Instagram as the site has features that allow the other teacher’s username appear, “there’s a big community about, like, sharing pages or, like, you know, supporting each other [...] if you share someone’s idea, like, usually if you share it, you tag it back to their page.”

Conclusion

The findings presented in this chapter provided detailed insights into teachers' experience using social media for art teaching. All participants had implemented an art lesson that originated from social media and this chapter explored their experiences of how they use social media and how it has become a tool in the participants' art planning. Participants shared experiences about how they use social media for their art teaching, but some have pointed out challenges and potential pressures that they face. Participants indicated that they were aware of the importance of the process of art making, but many admitted to feeling pressured to have attractive art displays in their classroom. While some participants held a positive view of visual arts, many felt they lacked skills in certain strands of the curriculum. Some participants also felt they struggled to create art lessons themselves, preferring to use lessons online that other teachers may have 'tried and tested.' In terms of criticality of such lessons, most participants were concerned with the level of difficulty of the lesson as well as the availability of art materials, as opposed to the origins of the lesson or the accuracy of its content. The next chapter will discuss these findings in more detail.

Chapter 5: Discussion of Results

The findings presented in the previous chapter will now be discussed in more detail regarding relevant literature. The main themes that emerged in the data were 'Teachers' use of social media,' 'Teacher's motivations for social media use' and 'Implications for teachers' social media use.' These themes will be discussed along with the relevant subthemes accordingly throughout this chapter, in light of current literature on these topics.

Teachers' Use of Social Media

During the interview process of this study, every participant (N=8) described their own daily use of social media for personal reasons; many participants reported to using specific platforms several times a day. Seven of the participants mentioned that they use social media to communicate with friends as well as follow well-known personalities. Apart from this type of social media use in their personal lives, each participant had experiences of viewing teaching content and resources on social media platforms. Schroeder, Curcio and Lundgren (2019) and Hunter and Hall (2017) asserted that teachers' social media use for professional reasons has increased in recent years. Much of the existing research of teachers' use of social media has focused on teachers' use of Twitter (Carpenter & Krutka, 2014; Carpenter & Krutka, 2015; Carpenter & Morrison, 2018; Greenhalgh, Rosenberg, Staudt Willet, Koehler & Akcaoglu, 2020). Other research discussed educators' use of Facebook (Ranieri, Manca & Fini, 2012). A significantly large amount of content on Pinterest has been categorised under 'Education' (Mittal, Gupta, Dewan & Kumaraguru, 2013) and Pinterest was reported to be widely used by educators in existing research (Carpenter, Abrams & Dunphy, 2016; Carpenter, Cassaday & Monti, 2018; Gallagher, Swalwell & Bellows, 2019; Schroeder, Curcio & Lundgren, 2019). Teachers' use of Instagram has also steadily increased in recent years (Carpenter, Morrison, Craft & Lee, 2019), with the emergence of "teacher influencers" also termed 'eduinfluencers' who have garnered large numbers of followers, in

turn providing some of them with a substantial source of revenue (Dousay, Graves-Wolf, Santos Green, Asino, 2018; Ingram, 2019, Reinstein, 2018; Rozen, 2018).

Social media platforms most used by participants. In this study, 'Pinterest' and 'Instagram' were discussed most often by the participants. Three participants also indicated that they followed teacher pages on Facebook and joined teacher Facebook groups. However, throughout the research process, just two participants referenced using Twitter, with both categorising their use of it as infrequent compared to their use of Instagram or Pinterest. Though Pinterest and Instagram were not created to become educational platforms, are both highly visual (Hu, Torphy, Opperman, Jansen & Lo, 2018; Carpenter et al., 2019), primarily featuring images and video content. Twitter, while used by many educators (Carpenter & Krutka, 2015; Carpenter & Morrison, 2018), mainly features content consisting of short amounts of text. This study focused on how Irish primary teachers use social media for visual arts education; therefore, it seems that the visual nature of these two platforms appealed to the participants while searching for visual content and art lesson ideas. The participants' behaviour on social media reflects a study by Carpenter, Cassaday and Monti (2018) which asserted that Pinterest's visual nature appeals to teachers looking for lesson and teaching ideas.

Behaviours around social media use. Instagram was reported to be the most frequently used social media site by participants; this reflects a study by Carpenter et al. (2019) that found over 70% of teachers in the study used it daily. While many participants cited looking for resources, lesson ideas and inspiration as their main reasons for using social media, behaviour on social media varied amongst the participants. For example, some participants did not follow any particular teacher accounts, while others followed many accounts and could list specific examples they followed. The participants' criteria for following teacher accounts varied; one participant mentioned that they would be more likely

to follow pages with realistic and practical ideas. Two participants, however, highlighted that what appealed to them most was the number of followers an account had accrued, as well as the overall aesthetic of the page in terms of the teacher's classroom displays and colourful resources. One participant addressed how some 'teacher influencers' who run these accounts no longer rely on teaching as their main source of income. However, Dousay et al. (2018) highlighted the need to question the notion of 'teacher influencers.' The terms 'teacher influencers,' 'teacherpreneurs' (Shelton & Archambault, 2019) or 'edupreneurs' (Ingram, 2019) have appeared in the existing literature. Later in this chapter, the theme of influential teacher accounts will be discussed in more detail.

Differentiation between social media platforms and other web-based sites and search engines. While existing literature mentioned teachers' use of many online platforms such as blogs, wikis, websites and the use of search engines such as Google (Carpenter, Cassaday & Monti, 2018; Carpenter & Krutka, 2015; Hur & Brush 2009; Owen, Fox & Bird, 2015). Likewise, in this study, participants referred to their use of search engines and other teacher resource websites such as 'Twinkl' as well as using other school blogs, teacher blogs and using Google to search for ideas and resources. The participants have all had some experience of finding an art lesson idea or resource on social media. Four participants mentioned how they would be redirected to social media sites such as Pinterest as a result of a search on a search engine, such as Google. One participant specified that they do not actually search within a social media site but would use resources or ideas from it if their search engine results directed them there.

Social media as a planning tool in art teaching. Six participants mentioned their specific approaches to storing the ideas they found on social media, using it as a reference tool for future planning. These methods consisted of using features on platforms such as Instagram and Pinterest to save Instagram images into folders, or 'pin' content onto

specifically created 'pinboards,' as well as taking screenshots of ideas to store in a folder on their phone. Many of the participants categorised the content saved by subject, theme or special occasion. Some participants categorised art lesson ideas under specific strand units such as paint, fabric and fibre or clay. Social media has become embedded in these participants' teaching and planning processes. Several participants mentioned how they open these folders on their social media accounts when drawing up long term art plans, or in the short term if they are quickly looking for an art lesson idea. These findings align with similar studies by Schroeder, Curcio and Lundgren (2019) and Chapman, Wright and Pascoe (2018), which found that teachers also used Pinterest to store ideas which could be revisited for future planning.

Teachers' Motivations to Use Social Media for Visual Arts Education

The participants cited various reasons for using social media for teaching purposes, such as looking for inspiration and teaching resources or classroom décor ideas. Other studies reflect similar reasons for teachers taking to social media in their lesson preparation (Chapman, Wright & Pascoe, 2018; Cleaver & Wood, 2018; Hunter & Hall, 2017; Ingram, 2019; Shelton & Archambault, 2019). Several pieces of research mentioned how teachers use social media to connect to other teachers, developing communities of practice or personal learning networks (Hur & Brush, 2009; Krutka, Carpenter & Trust, 2017; Prestridge, Tondeur & Ottenbreit-Leftwich, 2019; Wenger 2005; Whelihan, 2015). However, in this study, five of the participants did not cite communication with other teachers as a reason for using social media in their teaching. One participant mentioned joining a Facebook teacher group but did not state this was the primary reason for using social media as a teacher. Two participants, who both created separate teaching accounts on social media mentioned communicating with other teachers and reported some positive experiences. One participant described experiencing of a sense of community with other teacher accounts on social media. However,

neither of the two participants with teacher accounts explicitly stated that communication with other teachers was their main cause for creating these accounts on social media platforms. While there is much research regarding the use of social media as online communities of practice (Hur & Brush, 2009; Krutka, Carpenter & Trust, 2017; Prestridge, Tondeur & Ottenbreit-Leftwich, 2019; Wenger 2005; Whelihan, 2015), the data that emerged from this study did not introduce this concept in any significant way.

Perceived ease of use of social media. Ingram (2019) wrote of how teachers no longer refer to books as their primary reference point, but instead scroll through social media and blogs. Similarly, when discussing their use of social media, four participants mentioned how they were less likely to refer to published resources such as art books for teachers. These participants expressed how they felt using a search engine or searching within a social media platform was more efficient in several ways; participants felt that searching online produced results that were specific to the keywords they used, with the results being produced almost instantly. Three participants mentioned that searching through a book could be time-consuming and may not have specific resources or ideas for the participant. During the interview process, however, some participants did contradict their own answers. Some participants who praised the speed and accuracy of an online search also mentioned how sifting through the vast amount of results was a challenge. Conversely, one participant did not prefer searching online and referred to a successful art lesson that had originated from a magazine publication for teachers.

Teacher ability and creativity. The participants all reported as seeing themselves as creative in some regard. As the participants were all working as mainstream teachers who teach art weekly, this is not surprising. However, in the questionnaire, two participants felt they disagreed with the statement 'I am good at coming up with art lesson ideas,' while three participants neither agreed nor disagreed with the statement. This attitude towards teaching

art was a motivation for using social media; seven participants spoke of how they now use social media for most of their art lesson planning, in conjunction with existing school plans. One participant stated that every art lesson they had recently taught originated from social media. Another participant questioned their over-reliance on social media in their art planning. The participant with the most teaching experience in the study described how, with the proliferation of social media, they were now more likely to change art plans each year, rather than teach the same activities year after year as they might have done previously. It seems that social media has impacted these participants' behaviours around art planning. While Gallagher, Swalwell, and Bellows (2019) asserted that teachers are going to continue to use social media for teaching purposes, perhaps there are opportunities for professional development regarding teaching with more creativity for both teacher and learner (Jeffery & Craft, 2010).

Curated Content on Social Media

Davis (2016) argued that humans are natural curators as part of our way of expressing culture and identity. Davis also posited that the digital age has made the human tendency to curate even more apparent. Mittal et al. (2013) differentiated between Pinterest and Instagram in terms of content and curation; on Pinterest, content is curated, gathered and categorised into 'boards' by users, while Instagram is more focused on the user uploading and creating their own content. As mentioned previously in this chapter, two participants described that they would be more likely to follow teacher accounts with large numbers of followers, whose pages also had an appealing aesthetic. The participants in this study were aware that content on social media was curated. Content on teacher accounts did not always reflect real life teaching. Some participants were aware of the varying classroom contexts shown on social media. Many teachers online were teaching in other jurisdictions and often these teachers appeared to work with smaller class sizes, with more adults in the room. One participant

discussed how they were wary of some content on social media, because they believed that these accounts only uploaded successful lessons and chose to show only positive aspects of their teaching. The participant also believed that the content uploaded on larger teacher accounts is mostly for their financial gain, as advertisements for resources they sell.

Implications for Teachers' Use of Social Media

The nature of the curated content found on social media has several implications for teachers. Concerning teachers' use content on social media in their own practice, several subthemes emerged in the data, regarding curated content and teacher criticality of content. Additionally, the increase in the number of 'teacher influencers' or 'teacherpreneurs' (Shelton & Archambault, 2019) selling resources online was mentioned by participants. This increase has occurred in conjunction with the rise of 'influencers' on social media in general, resulting in a shift in marketing and advertising structures (Kádeková & Holienčinová, 2018). Furthermore, the curated content on teacher pages and accounts resulted in some of the participants feeling that their own practice was inadequate compared to those teachers they were viewing online.

Teacher Criticality of Online Content

Evidence of teacher criticality. Schroeder, Curcio and Lundgren (2019) found that teachers using social media employed a multi-step approach to selecting suitable resources on platforms such as Pinterest. While the participants in this study all used art lessons sourced on social media, whether for a majority of their lessons or on a less frequent basis, several participants mentioned a decision-making process for choosing a lesson idea. For some, it was availability of resources. Others considered whether the class would be motivated by the lesson and whether it would fit into their thematic planning with other subjects. Participants considered what skills they would teach through the art lesson and some were conscious of teaching each strand of the curriculum sufficiently throughout the year.

A lack of evidence of teacher criticality. Beahm, Cook and Cook (2019) highlighted how teacher-made resources for sale on sites such as 'TeachersPayTeachers', which are often featured on teacher pages on Instagram and Pinterest, were not scrutinized for accuracy or quality before being uploaded. In terms of teacher criticality, Gallagher, Swalwell, and Bellows (2019) produced a checklist of criteria for teachers to use when searching for ideas on Pinterest. They encouraged teachers to think critically about the expertise of the author of the resource, cultural inclusiveness and accuracy of the content before 'pinning' or implementing a resource or idea. Participants in this study were conscious of how to implement an art lesson found online into their thematic plans and were mindful of whether a lesson idea was challenging enough for their pupils. However, there was less evidence of participants in this study critiquing art lesson ideas in terms of the lesson's origins, or whether the lesson's information was accurate. In terms of arts education and social media use, Chapman, Wright and Pascoe (2018) argued that a lack of a whole-school approach to teaching the arts could lead teachers to be left to decide their approach. They argued that this leads to teachers using platforms such as Pinterest to find ideas for arts lessons that may not necessarily teach the arts effectively.

Adaption of resources sourced online. An increasing number of teachers now sell resources they have made themselves on websites such as 'TeachersPayTeachers' (Sheldon, Koehler, Carpenter & Greenhalgh, 2020). Schroeder, Curcio and Lundgren (2019) found that in their study of teachers' use of Pinterest, many of the teachers had a process of adapting resources to suit their pupils' needs. In this study, one participant described making their own resources and displays, but the participants did not specifically mention adapting lesson ideas or resources. When deciding on how to implement an art lesson sourced online, the participants all considered how they could make the lesson challenging enough, by placing an increased emphasis a skill or element of art in the lesson.

Value of other teachers' experiences. Beahm, Cook and Cook (2019) and Chapman, Wright and Pascoe (2018) purported that teachers are more likely to trust resources that have been used and reviewed by other teachers. Similarly, several participants explained that they followed teacher accounts to find resources that were 'tried and tested' by other teachers. Several participants mentioned that they felt that these lesson ideas or resources were valuable, as another teacher had already used them. One participant described how they found inspiration by viewing children's work from other Irish primary schools' websites, as a result of a search on Google, as it was similar to their own classroom setting. In this study, there was little evidence that participants performed a detailed assessment of these lesson ideas. It seemed that if the lesson had been previously used by teachers, it was more trustworthy. This is mirrored in the study by Hu et al. (2018) which highlighted how teachers tended to assume resources made by other teachers were of a higher quality, despite there being little evidence supporting the quality of teacher-made Mathematics resources evaluated by Hu et al. in their 2018 study.

Issues of copyright issues and online platforms. Regarding copyright, there remains some uncertainty as to how ideas are protected on social media, particularly on Pinterest, as much of the content on that platform is from a pre-existing website or source (Mittal et al., 2013). Only one participant mentioned the fact that none of the art ideas were their own or original from a copyright perspective; instead many of the participants expressed some frustration that content posted on teachers' pages can at first appear to be free, to realise it is not. Two participants with teacher accounts felt that this was not an issue for them as they were aware that the teachers were selling their resources by posting about them. However, Ingram (2019) suggested that teachers or 'edupreneurs' who make quality resources and lessons should be adequately paid for their expertise and the time they take to produce such resources.

Teacher influencers. There are teacher accounts that have accrued tens of thousands of followers, becoming 'teacher influencers.' Two participants mentioned following such accounts and explained how they are more likely to follow these accounts based on the aesthetic and the popularity of the page. The teachers running these accounts are provided with many opportunities for financial gain; many have opportunities to collaborate with large companies, with some even selling their 'teacher brand' merchandise (Dousay et al., 2018).

Competitiveness of social media. Only one participant spoke about these accounts in a critical way, and emphasised that the main reasons these accounts exist is for financial gain, citing the competitiveness of the accounts as off-putting, making the participant less likely to engage with them. Similarly, Prestidge (2019) found that teachers were aware of the competitive angle of some teaching content on social media. Prestidge (2019) argued that competitiveness in terms of likes and shares of content on social media would translate online as a demonstration of the value or quality of the content. This is a possible explanation for why some participants were more likely to follow teacher pages with large numbers of followers, but further exploration would be necessary.

Criticisms of teacher pages. Shelton, Curcio and Schroeder (2020) discussed the prevalence of teacher influencers on Instagram in particular. They argued that while these influencers may have provided encouragement to followers, they were ultimately driven by financial gain by selling their resources on sites such as Teachers Pay Teachers. As a consequence, Shelton, Curcio and Schroeder (2020) argued that these influencers and the content they promote should be analysed cautiously. Similarly, Carpenter and Harvey (2019) argued that while influential teacher accounts may encourage positive behaviours such as collaboration and the sharing of resources between teachers, there were some instances where "problematic teaching practices" were being shared on social media (2019, p. 7). Likewise, Hertel and Wessman-Enzinger (2017) found maths resources on Pinterest that were of poor

quality, with mathematical inaccuracies found in 31% of the content analysed from the site. Hu et al. (2018) discovered that teachers were more likely to curate Mathematics resources of low cognitive demand on Pinterest. Bearing these pieces of research in mind, it is necessary to investigate further how popular teacher accounts on Instagram affect Irish primary school teachers' practices and teaching approaches.

Increased pressure and comparing oneself with other teachers. Education systems that rely heavily on external inspections and school ratings (Wilson et al., 2008) can lead to teachers being compared to one another. By following accounts that show carefully curated content, in classroom settings where there is more access to funding, resources and smaller class sizes, seven of the participants mentioned how comparing themselves to teachers online had a negative impact on them. Ingram (2019) argued that teachers were seeking additional resources and ideas online due to an overloaded curriculum and inadequate planning time. Participants in this study who compared themselves to teachers on social media all also agreed that this behaviour was adding additional stress to the existing pressures of curriculum overload, large class sizes and lack of funding (NCCA, 2005). The effects of social comparison on social media have been studied, especially from the viewpoint of adolescence and development (Swist, Collin & McCormack, 2015). More research may be needed regarding the connection between teacher wellbeing and social media use.

Potential Impact of Social Media use on Art Education

While the participants described enjoying the process of making art with their pupils to some extent, many used an image of other children's artwork from social media as a starting point for an art lesson. It would be worth evaluating in more detail whether art lessons that begin with an image of an artwork or a finished product found on social media contradicts the process-led approach emphasized by the Visual arts curriculum (DES, 1999). One participant was critical of the curated content on teacher accounts and expressed how

they believe teachers on social media are not likely to share lessons that do not look aesthetically pleasing. The participant believed that realistic depictions of children's art are not as widely shared. The approach to teaching art, whereby the anticipated finished product has been sourced by the teacher and presented to the class at the start of the art lesson, was described as 'school art' by Efland (1972). Efland argued that within school art, work appears to be individual to each child, but was created with a specific pre-determined product in mind; children's opportunities for experimentation and risk taking during the process of art are significantly hindered as a result the 'school art' approach. Many other art education theories have written about since Efland's writing (Ballengee-Morris & Stuhr, 2001; Kader, 2005; Smith, 2003; Wilson, 2003). It is worth further exploring how primary teachers' use of images from social media is affecting their visual arts education teaching practice and whether current practices in classrooms are in line with the most up to date research. Furthermore, as highlighted by Acuff (2014) and Buffington and Bryant (2019), many art lessons on social media were found to be problematic from a multicultural perspective. Parker-Jenkins and Masterson (2013) highlighted how diverse Irish classrooms have become; thus, teachers should be cognisant of that when planning and teaching visual arts lessons.

Blurring of Boundaries between Personal and Professional Life

The two participants with separate teaching accounts both created the accounts in order to reduce the amount of teacher content they were viewing on personal social media accounts outside school hours; both specified that this was to maintain a healthy work-life balance. While they specifically created separate accounts, the other six participants followed teacher accounts on their personal accounts, saving lesson ideas within folders on their profiles or on their phones. Carpenter et al. (2019) also found that many of teachers in their study combined personal and professional content on one social media account, specifically on Instagram.

Potential negative effects of social media on teacher wellbeing. While participants were aware that their social media use was their choice, some participants mentioned how viewing teaching content outside of school hours led to additional stress. Carpenter and Harvey (2019) found that managing the balance between personal and professional activity on social media was a challenge for some educators. Fox and Bird (2015) suggested that more needs to be done to equip teachers with the sufficient tools to manage both their personal and professional identities online. While six of the participants did not make a clear distinction between their personal identities online and their use of online social media platforms for professional use, none of the participants revealed any issues around their use of social media and their identity as primary school teachers. There is scope for further study in this area, however.

Conclusion

Participants indicated some critical engagement with art lesson ideas sources on social media. For many participants, decisions to whether to teach art lessons found online mostly involved deciding if the lesson would produce an attractive display similar to what they saw on curated teacher accounts. Additionally, participants were more likely to teach lessons that they deemed challenging to their pupils. It was not within the scope of this research study to assess the quality of the art lessons taught by the participants. While the participants were conscious of the importance of a process-led approach to art, it would be beneficial to further explore how teachers implement, critique and assess teaching ideas and resources found online, similar to the framework outlined by Gallagher, Swalwell, and Bellows (2019). Further support for teachers and how they use social media could be beneficial to ensure that they select resources and lesson ideas that support quality visual arts education. Chapman, Wright and Pascoe (2018) argued that teachers' engagement with content on social media could become more critical, while Carpenter and Harvey (2019) suggested criticality of

online content could be a component in teacher training. There are potential opportunities for Irish primary teachers and pre-service teachers to explore their own social media use in order to promote the provision of quality visual arts education.

Chapter 6: Conclusion

This study set out to determine whether Irish primary teachers use social media for planning and teaching art lessons and as a result of the data emerging from the research, this study has explored and analysed how Irish primary teachers use social media for their art teaching. Chapter 2 reviewed a selection of the available literature on art education, theories of motivation, influence and the role of social media in education. Chapter 3 outlined the research methodology; a mixed methods approach was employed with questionnaires and semi-structured interviews as the research instruments. The qualitative data was thematically categorised using Braun and Clarke's thematic analysis framework (2006). Chapter 4 presented the findings from the data collected during the interviews. Chapter 5 discussed the findings from this study in the context of the literature reviewed.

Teachers' Use of Social Media

This study highlighted how the participants used Instagram and Pinterest in particular for the planning and teaching of visual arts. The visual nature of these platforms and the features that allow users to bookmark or save content meant that saving samples of art lesson ideas was relatively easy for participants. Furthermore, the participants had a specific method of organising and saving art lesson ideas, by using folders that were organised by theme or curriculum strand. Participants then could refer back to these folders on social media when planning art lessons.

'Teacher influencers' on Social Media

While many of the participants were critical of the fact that not all lesson ideas online are free of charge, two participants were particularly aware of the increase in teacher accounts with large followings, known as 'teacher influencers,' or 'edupreneurs.' These accounts often sell their own resources and some accrue tens of thousands of followers. Two participants discussed how the size of the account ,as well as the appearance of the account

content would make them more likely to follow it. However, neither participant mentioned how they assess the quality of the resources of such accounts, or indicated any procedure to critique the content being posted or advertised for sale.

Participants' Criticality of Online Lesson Ideas

While participants were critical of some lesson ideas being overly simplistic, education resource websites such as Twinkl were mentioned as lacking quality art resources. Similarly, while there was some evidence that participants were cognisant of the importance of emphasising the process of art-making over the product, many still felt pressurised to produce 'display worth art.' Subsequently, they chose lessons sourced on social media that would produce attractive results. This was also because participants trusted sources that were 'teacher tried and tested.' However, the participants did not describe any process for determining the quality or accuracy of lesson ideas before implementing them in the classroom. In terms of criticality, none of the participants indicated that they would research the source of the lesson idea or whether they would check the accuracy of the resources.

Implementing Art Lessons Sourced on Social Media

Some participants described how they would use images directly sourced from social media to show the class examples of artwork or to use the images as stimuli for the class. Other participants used the ideas to form a basis for the rest of the planning process and would source other resources as well as using the initial idea found online. Participants were conscious of ensuring that the art lesson was challenging enough or that pupils were learning or practising a skill in the lesson. Furthermore, many participants described teaching art lessons that originated on social media with a pre-conceived idea of what the children would make. It could be argued that this approach could hamper the creativity and meaning-making opportunities that quality visual arts education offers to learners.

Opportunities for Further Study

Though outside the remit of this particular study, the themes that emerged in the research present opportunities for further study into teachers' use of social media for visual arts education. It was not possible to discuss them all of the emergent themes in detail.

Therefore, building on this study, the following themes could be further explored:

- More data is required regarding teacher engagement with teacher accounts on social media and the influence larger accounts have on the teachers who follow them, following on from the work of Shelton and Archambault (2019).
- Further work could be done to examine teachers' criticality of online content, especially in terms of preparing pre-service teachers for the effective use of social media in their planning and implementation of high quality lessons. This would add to the work by authors such as Gallagher, Swalwell, and Bellows (2019).
- Sheldon, Koehler, Carpenter & Greenhalgh (2020) have assessed resources on TeachersPayTeachers.com in terms of categorising the resources for sale. However, there is little evaluation and investigation of popular art lesson ideas sourced on social media. Further study could categorise art lesson ideas online, assessing how well they align with the Visual arts curriculum.
- Beahm, Cook and Cook (2019) and Buffington and Bryant (2019) provided a critical lens of viewing resources and art lessons on social media in terms of special education and multiculturalism. Examining art lesson ideas available on social media through the lens of inclusivity would build upon this work further.
- Fox and Bird (2015) highlighted some challenges regarding teachers' professional use of social media. Further investigation of teacher wellbeing and the use of personal mobile devices and personal social media accounts for gathering and curating lesson ideas and other teaching related content is needed.

This study has shed a light on an aspect of Irish primary education that had not been previously studied. Irish primary teachers now use social media not only in their personal lives, but are using social media platforms to plan and prepare for their teaching as well to find inspiration and motivation from other teachers online. In a world where increasing amounts of content and information are being shared and re-distributed almost instantaneously, it is vital that Irish primary school teachers use these social media platforms to their advantage, using discernment and a critical lens when preparing for visual arts lessons. This criticality will ensure pupils are provided with a visual arts education that allows for inclusion, expression, meaning-making, risk taking and individuality.

References

- Acuff, B. (1978). Using our heads while coming to our senses. *Studies in Art Education*, 19(3), 33-40.
- Acuff, J. B. (2014). (Mis)information highways: A critique of online resources for multicultural art education. *International Journal of Education Through Art*, 10(3), 303–316.
- Allina, B. (2018). The development of STEAM educational policy to promote student creativity and social empowerment. *Arts Education Policy Review*, 119(2), 77-87.
DOI: 10.1080/10632913.2017.1296392
- Australia's Curriculum, Assessment & Reporting Authority, (2011). *The shape of the Australian curriculum: The arts*. Sydney, NSW: ACARA.
- Bain, C., Newton, C., Kuster, D., & Milbrandt, M. (2010). How do novice art teachers define and implement meaningful curriculum? *Studies in Art Education*, 51(3), 233-247.
Retrieved from:
<http://elib.tcd.ie/login?url=https://search.proquest.com/docview/89209346?accountid=14404>
- Ballengue-Morris, C. & Stuhr, P. L. (2001) Multicultural art and visual cultural education in a changing world. *Art Education*, 54(4), 6-13.
- Bandura, A. (1977). *Social Learning Theory*. New Jersey, NY: Prentice-Hall.
- Bandura, A. (1993). Perceived self-efficacy in cognitive development and functioning. *Educational Psychologist*, 28(2), 117-148.
- Bandura, A. (2000). Exercise of human agency through collective agency. *Current directions in psychological science*, 9(3), 75-78.
- Bandura, A. (2001). Social cognitive theory: An agentic perspective. *Annual review of psychology*, 53, 1-26.

- Bandura, A., & Schunk, D. H. (1981). Cultivating competence, self-efficacy, and intrinsic interest through proximal self-motivation. *Journal of Personality and Social Psychology*, 41(3), 586–598. <https://doi.org/10.1037/0022-3514.41.3.586>
- Barnes, R. (2015). *Teaching art to young children* (3rd Ed). Oxon, England: Routledge.
- Beal, N. & Miller, G.B. (2001). *The art of teaching art to children: In school and at home*. New York, NY: Farrar, Straus and Giroux.
- Becker, H. J., & Ravitz, J. (1999). The influence of computer and internet use on teachers' pedagogical practices and perceptions. *Journal of Research on Computing in Education*, 31(4), 356–384. <https://doi.org/10.1080/08886504.1999.10782260>
- Bell, J. (2005). *Doing your research project: A guide for first-time researchers in education, health and social science* (4th ed.). New York, NY: Open University Press.
- Biesta, G. (2012). Mixed Methods. In J. Arthur, M. Waring, R. Coe & L. V. Hedges (Eds.), *Research methods and methodologies in education*. (2nd ed., pp- 147-152). London, England: Sage.
- Biesta, G. (2016). *Good education in an age of measurement: Ethics, politics, democracy*. Abingdon, England: Routledge.
- Bitner, N., & Bitner, J. (2002). Integrating technology into the classroom: eight keys to success. *Journal of Technology & Teacher Education*, 10(1), 95–100. Retrieved from <http://search.ebscohost.com.elib.tcd.ie/login.aspx?direct=true&db=eft&AN=5077368>
- 79
- Bolin, P.E., & Hoskings, K. (2015) Reflecting on our beliefs and actions: Purposeful practice in art education, *Art Education*, 68(4), 40-47, DOI: 10.1080/00043125.2015.11519330

- Börü, N.,(2018). The factors affecting teacher-motivation. *International Journal of Instruction*, 11(4), 761–776. Retrieved from: <https://doi-org.mielibrary.idm.oclc.org/10.12973/iji.2018.11448a>
- Boyd, D.M., & Ellison, N.B. (2007) Social network sites: Definition, history, and scholarship. *Journal of Computer-Mediated Communication*, 13(1), 210–230. <https://doi.org/10.1111/j.1083-6101.2007.00393.x>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review* 96(5), 31-37. doi: 10.1080/10632913.1995.9934564
- Brewer, P. R., Graf, J., & Willnat, L. (2003). Priming or framing: Media influence on attitudes toward foreign countries. *The International Communication Gazette*, 65(6), 493–508. <https://doi.org/10.1177/0016549203065006005>
- Brouillette, L. (2012). Supporting the language development of limited English proficient students through arts integration in the primary grades. *Arts Education Policy Review*, 113(2),68-74, DOI: 10.1080/10632913.2012.656494
- Brown, A. & Danaher, P. A., (2017): CHE Principles: facilitating authentic and dialogical semi-structured interviews in educational research, *International Journal of Research & Method in Education*, 42(1), 76-90. DOI: 10.1080/1743727X.2017.1379987
- Bryant, C. (2010). A 21st-Century art room: The remix of creativity and technology. *Art Education*, 63(2), 43–48.
- Buck, R. (1988). *Human motivation and emotion* (2nd ed.). New York, NY: John Wiley & Sons.

- Buffington, M.L., & Bryant, A. (2019) Changing practice: culturally sustaining pedagogy in art education. *Art Education*, 72(2), 20-25. DOI: 10.1080/00043125.2019.1559587
- Campbell, J. L., Quincy, C., Osserman, J., & Pedersen, O. K. (2013). Coding in-depth semi-structured interviews: Problems of unitization and intercoder reliability and agreement. *Sociological Methods & Research*, 42(3), 294–320.
<https://doi.org/10.1177/0049124113500475>
- Carpenter, J.P., Abrams, A. & Dunphy, M. (2016). Educators' Professional Uses of Pinterest. In G. Chamblee & L. Langub (Eds.), *Proceedings of Society for Information Technology & Teacher Education International Conference* (pp. 1925-1930). Savannah, GA, United States: Association for the Advancement of Computing in Education. Retrieved from: <https://www.learntechlib.org/primary/p/171952/>.
- Carpenter, J.P., Cassaday, A., & Monti, S. (2018). Exploring how and why educators use Pinterest. In E. Langran & J. Borup (Eds.), *Society for Information Technology & Teacher Education International Conference*, 2018(1), 2222–2229. Retrieved from: <https://www.learntechlib.org/primary/p/182833>
- Carpenter, B. S. & Cifuentes, L. (2011) Visual culture and literacy online: image galleries as sites of learning. *Art Education*, 64(4), 33–40.
- Carpenter, T. & Gandara, G. (2018). Making connections: Collaborative arts integration planning for powerful lessons. *Art Education*, 71(4), 8-13, DOI: 10.1080/00043125.2018.1465312
- Carpenter, J. P., & Harvey, S. (2019). “There's no referee on social media”: Challenges in educator professional social media use. *Teaching and Teacher Education* 86.
<https://doi.org/10.1016/j.tate.2019.102904>

- Carpenter, J. P. & Krutka, D. (2014). How and why educators use Twitter: A survey of the field. *Journal of Research on Technology in Education*. 46(4) 414-434.
[DOI:10.1080/15391523.2014.925701](https://doi.org/10.1080/15391523.2014.925701).
- Carpenter, J. P., & Krutka, D. G. (2015). Engagement through microblogging: educator professional development via Twitter. *Professional Development in Education*, 41(4), 707– 728. <https://doi.org/10.1080/19415257.2014.939294>
- Carpenter, J. P., & Morrison, S. A. (2018). Enhancing teacher education...with Twitter? *Phi Delta Kappan*, 100(1), 25–28. <https://doi.org/10.1177/0031721718797118>
- Carpenter, J.P., Morrison, S., Craft, M. & Lee, M. (2019). Exploring How and Why Educators Use Instagram. In K. Graziano (Ed.), *Proceedings of Society for Information Technology & Teacher Education International Conference* (pp. 2686-2691). Las Vegas, NV, United States: Association for the Advancement of Computing in Education (AACE). Retrieved from:
<https://www.learntechlib.org/primary/p/208031/>.
- Castro, J. C. (2012). Learning and Teaching Art. *Studies in Art Education: A Journal of Issues and Research*, 53(2), 152–169.
- Central Statistics Office (n.d). Life in 1916 Ireland: Stories from statistics. Retrieved from:
<https://www.cso.ie/en/releasesandpublications/ep/p-1916/1916irl/society/education/>
- Chapman, S., Wright, P., & Pascoe, R. (2018). Criticality and connoisseurship in arts education: pedagogy, practice and ‘Pinterest.’ *Education 3-13*.
<https://doi.org/10.1080/03004279.2018.1544578>
- Chung, S. K. (2007). Art education technology: Digital storytelling. *Art Education*, 60(2), 17-22.

- Clark-Gordon, C. V., Bowman, N. D., Goodboy, A. K., & Wright, A. (2019) Anonymity and online self-disclosure: A meta-analysis. *Communication Reports*, 32(2), 98-111, DOI: 10.1080/08934215.2019.1607516
- Cleaver, S., & Wood, C. (2018). Using Pinterest to find and share evidence-based practices. *Intervention in School and Clinic*. 1-7. DOI: 10.1177/1053451218765212.
- Coffey, A., & Atkinson, P. (1996). Making sense of qualitative data: Complementary research strategies. Thousand Oaks, CA: Sage.
- Cohen, L., Manion, L., & Morrison, K. (2011). *Research methods in education* (7th ed.). New York, NY: Routledge.
- Craft, A. & Hall, E. (2015). Changes in the landscape for creativity in education. In A. Wilson (Ed.), *Creativity in primary education* (3rd Ed., pp 6-24). London, England: Sage.
- Cremin, T. (2015). Creative teachers and creative teaching. In A. Wilson (Ed.), *Creativity in primary education* (3rd Ed., pp 33-44). London, England: Sage.
- Creswell, J. W. (2014). *Research design* (4th ed.). London, England: Sage
- Creswell J. W. & Plano Clark, V. L. (2011). *Designing and conducting mixed methods research*. California, CA: Sage.
- Crotty, M. (1998) *The Foundations of Social Research*. London, United Kingdom: Sage.
- Dabbagh, N., & Kitsantas, A. (2017) Personal learning environments, social media, and self-regulated learning: A natural formula for connecting formal and informal learning. *Internet and Higher Education* 15, (3–8).
- Darling-McQuistan, K. (2017), Beyond representation: Exploring drawing as part of children's meaning-making. *International Journal of Art & Design Education*, 36(3), 281-291. doi:10.1111/jade.12158
- Davis, J. L. (2016): Curation: a theoretical treatment, *Information, Communication & Society*, DOI: 10.1080/1369118X.2016.1203972

Denscombe, M. (2017). *The good research guide for small-scale research projects* (6th ed.).

London, England: Open University Press.

Department of Education & Science, (1999). *Visual Arts Curriculum*, Dublin, Ireland:

Stationery Office.

Department of Education & Science, (1999). *Visual Arts Teacher Guidelines*, Dublin, Ireland:

Stationery Office.

Department of Education and Science, (2005). *An Evaluation of Curriculum Implementation in Primary Schools*. Dublin: The Stationery Office

Department of Education & Skills (2017). *Digital Strategy & Action Plan 2015-2020*.

Retrieved from: <https://www.education.ie/en/Publications/Policy-Reports/Digital-Strategy-Action-Plan-2017.pdf>

Desailly, J. (2015). *Creativity in the Primary Classroom* (2nd Ed.). London, England: Sage.

Desmond, K. (2011). *Ideas about art*. West Sussex: Wiley-Blackwell.

Derby, J. (2011). Disability studies and art education. *Studies in art education*, 52(2), 94-111.

Dewey, J. (1934). *Art as experience*. New York, NY: Penguin.

Donovan, L. & Pascale, L. (2004). *Integrating the arts across content areas*. Huntington Beach, CA: Shell Education.

Douglas, K. M., & Jaquith, D.B. (2009). *Engaging learners through art making: Choice-based art education in the classroom*. New York, NY: Teachers College Press.

Dousay, T.A., Graves Wolf, L., Santos Green, L. & Asino, T. (2018). Rise of the “Teacher Influencers”: Examining the benefits and conundrums. In E. Langran & J. Borup (Eds.), *Proceedings of Society for Information Technology & Teacher Education International Conference* (pp. 1031-1033). Washington, D.C., United States: Association for the Advancement of Computing in Education. Retrieved from: <https://www.learntechlib.org/primary/p/182650/>

- Dresel, M., Fasching, M., Steuer, G., Nitsche, S., & Dickhäuser, O. (2013). Relations between teachers' goal orientations, their instructional practices and students' motivation. *Psychology, 4*(7), 572-584. doi: 10.4236/psych.2013.47083.
- Duncum, P. (1997). Art education for new times. *Studies in Art Education, 38*(2), 69.
- Retrieved from:
<http://elib.tcd.ie/login?url=https://search.proquest.com/docview/199754127?accountid=14404>
- Duncum, P. (1999). What elementary generalist teachers need to know to teach art well. *Art Education, 52*(6), 33-37.
- Doi: 10.1080/00043125.1999.11650885
- Eagly, A.H., & Chaiken, S. (1993). *The psychology of attitudes*. Orlando, FL: HBJ College Publishers.
- Efland, A. D. (1976). The school art style: A functional analysis. *Studies in Art Education, 17*(2), 37-44.
- Efland, A. D. (2002). *Art and cognition*. Columbia: Teachers College Press.
- Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CN: Yale University Press.
- Finlay, L. (2008). A dance between the reduction and reflexivity: explicating the “phenomenological psychological attitude.” *Journal of Phenomenological Psychology, 39* 1–32.
- Finlay, M. (2012). *The value of art*. Munich, Germany: Prestel.
- Flannery, M. (2012). Defining, redefining and de-defining art: Teachers engaging with the work of artists in Irish primary schools. In G. Granville (Ed.), *Art education and contemporary culture: Irish experiences, international perspectives* (1st Ed., pp- 69-88). Bristol, England: Intellect

- Flint, K. J. (2015). *Rethinking practice, research and education: A philosophical inquiry*. London, England: Bloomsbury Academic.
- Fox, A., & Bird, T. (2015). The challenge to professionals of using social media: Teachers in England negotiating personal-professional identities. *Education and Information Technologies*, 22, 647–675. DOI: DOI 10.1007/s10639-015-9442-0
- Gallagher, Jennifer & Swalwell, Katy & Bellows, Elizabeth. (2019). "Pinning" with pause: Supporting teachers' critical consumption on sites of curriculum sharing. *Social Education*, 83(4), 217-224.
- Gardner, H. (1990). *Art education and human development*. Santa Monica, CA: The J. Paul Getty Trust.
- Gibbs, G. R. (2012). Software and qualitative data analysis. In J. Arthur, M. Waring, R. Coe & L. V. Hedges (Eds.), *Research methods and methodologies in education*. (2nd ed., pp- 251-258). London, England: Sage.
- Gilhooly, K. L., & Fioratou, E. (2013). Motivation, goals, thinking and problem solving. In S. Kreitler (Ed.), *Cognition and Motivation: Forging an interdisciplinary perspective* (1st ed., pp-273-288). New York, NY: Cambridge University Press.
- Goldberg, M. (2017). *Arts integration: Teaching subject matter through the arts in multicultural settings*. (5th ed.) New York: Routledge.
- Goodyear, V. A., Parker, M., & Casey, A. (2019) Social media and teacher professional learning communities, *Physical Education and Sport Pedagogy*, 24(5), 421-433, DOI: 10.1080/17408989.2019.1617263
- Government of Ireland. (2017). *Creative Youth - A plan to enable the creative potential of every child and young person*. Dublin, Ireland: The Stationery Office.

- Granville, G. (2012). Art and Design- Shifting the paradigm of education reform? In G. Granville (Ed.), *Art education and contemporary culture: Irish experiences, international perspectives* (1st Ed., pp- 1-10). Bristol, England: Intellect.
- Greenhalgh, S. P., Rosenberg, J. M., Staudt Willet, K.B., Koehler, M. J., & Akcaoglu, M. (2020). Identifying multiple learning spaces within a single teacher-focused Twitter hashtag. *Computers & Education, 148*, 1-12. DOI: 10.1016/j.compedu.2020.103809
- Gregory, D. C. (2009). Boxes with fires: Wisely integrating learning technologies into the art classroom. *Art Education, 62*(3), 47–54.
<https://doi.org/10.1080/00043125.2009.11519020>
- Guadagno, R. E., & Cialdini, R. B. (2005). Online persuasion and compliance: Social influence on the Internet and beyond. In Y. Amichai-Hamburger (Ed.), *The social net: The social psychology of the Internet*, (pp. 91-113). New York, NY: Oxford University Press. Retrieved from:
https://www.researchgate.net/publication/235636249_Online_Persuasion_and_Compliance_Social_Influence_on_the_Internet_and_beyond
- Hallam, J., Gupta, M.D., & Lee, H. (2008) An exploration of primary school teachers' understanding of art and the place of art in the primary school curriculum. *The Curriculum Journal, 19*(4), 269-281, DOI: 10.1080/09585170802509856
- Harker Martin, B. (2017). Teaching the arts as a second language: A school-wide policy approach to arts integration. *Arts Education Policy Review, 118*(2), 116-122. DOI: [10.1080/10632913.2016.1160261](https://doi.org/10.1080/10632913.2016.1160261).
- Hertel, J., & Wessman-Enzinger, N. (2017). Examining Pinterest as a curriculum resource for negative integers: An initial investigation. *Education Sciences, 7*(45). DOI: [10.3390/educsci7020045](https://doi.org/10.3390/educsci7020045).

- Hickman, R. (2008). The nature of research in arts education. In R. Hickman (Ed.), *Research in art & design education*. (1st ed., pp-15-24.) Bristol, United Kingdom: Intellect.
- Hickman, R., (2004a). Meaning, purpose and direction. In R. Hickman (Ed.), *Art Education 11-18. Meaning, purpose and direction*. (2nd ed., pp-1-14.) London, United Kingdom: Continuum.
- Hickman, R., (2004b). Diverse directions? Visual culture and studio practice. In R. Hickman (Ed.), *Art Education 11-18. Meaning, purpose and direction*. (2nd ed., pp-163-173.) London, United Kingdom: Continuum.
- Hetland, L., Winner, E., Veenema, S. & Sheridan, K. (2013) *Studio thinking 2: The real benefits of Education* (2nd Ed.). New York, NY: Teachers College Press.
- Hew, K. F., & Hara, N. (2007). Empirical study of motivators and barriers of teacher online knowledge sharing. *Educational Technology, Research and Development*, 55(6), 573-595.
- Hopkins, R. M., Regehr, G., & Pratt, D. D. (2017) A framework for negotiating positionality in phenomenological research, *Medical Teacher*, 39(1), 20-25, DOI: 10.1080/0142159X.2017.1245854
- Hu, S., Torphy, K.T., Opperman, A., Jansen, K. and Lo, Y.-J. (2018), "What do teachers share within Socialized Knowledge Communities: a case of Pinterest", *Journal of Professional Capital and Community*, 3(2), 97-122. <https://doi.org/10.1108/JPCC-11-2017-0025>
- Huber, R., & Bates, C. C. (2016). Are you (P)interested in 21st century teaching and learning? *YC Young Children*, 71(3), 25–29.
- Hunter, L.J., Hall, C.M. (2018). A survey of K-12 teachers' utilization of social networks as a professional resource. *Education and Information Technologies* 23, 633–658 <https://doi.org/10.1007/s10639-017-9627-9>

- Hunter-Doniger, T. (2018) Art infusion: ideal conditions for STEAM. *Art Education*, 71(2), 22-27. DOI: 10.1080/00043125.2018.1414534
- Hur, J. W., & Brush, T. A. (2009). Teacher participation in online communities: Why do teachers want to participate in self-generated online communities of K—12 teachers? *Journal of Research on Technology in Education*, 41(3), 279–303.
<https://doi.org/10.1080/15391523.2009.10782532>
- Hur, J. W., & Hara, N. (2007). Factors cultivating sustainable online communities for k-12 teacher professional development. *Journal of Educational Computing Research*, 36(3), 245–268. DOI:10.2190/37h8-7gu7-5704-k470
- Hyungsook, K. (2014). Socially engaged art practice and character education: Understanding others through visual art. *International Journal of Education Through Art*, 10(1), 55-69. DOI:10.1386/eta.10.1.55_1
- Ingram, C. (2019) The Edupreneur frontier: Creating a new system of curriculum and professional development for teachers. *Art Education*, 72(5), 14-18, DOI: 10.1080/00043125.2019.1621629
- Irwin, M.R. (2018). Arts shoved aside: Changing art practices in primary schools since the introduction of national standards. *International Journal of Art & Design Education*, 37(1), 18-28. DOI:10.1111/jade.12096
- Jarvis, M. and Lewis, T. (2002). Art, design & technology: A plea to reclaim the senses. *International Journal of Art & Design Education*, 21(2), 124-131. DOI:10.1111/1468-5949.00307
- Jeffrey, B., & Craft, A. (2004): Teaching creatively and teaching for creativity: distinctions and relationships, *Educational Studies*, 30(1), 77-87
- Jesson, J. (2012). *Developing creativity in the primary school*. Berkshire, England: Open University Press.

- Kader, T. (2005). SchoolArts: DBAE and multicultural art education in the United States of America. *International Journal of Education through Art*, 1(1), 65-84.
- Kádeková, Z., & Holienčinová, M. (2018). Influencer marketing as a modern phenomenon creating a new frontier of virtual opportunities. *Communication Today*, 9(2), 90–104.
- Krutka, D. G., Carpenter, J. P., & Trust, T. (2017). Enriching professional learning networks: A framework for identification, reflection, and intention. *Tech Trends*, 61 246-252.
DOI: 10.1007/s11528-016-0141-5
- Kundu, R., & Bain, C. (2006). Webquests: Utilizing technology in a constructivist manner to facilitate meaningful preservice learning. *Art Education*, 59(2), 6–11.
- Lai, C-Y., & Tsai, C-H. (2016). Cyberbullying in the social networking sites: An online disinhibition effect perspective. *Proceedings of the The 3rd Multidisciplinary International Social Networks Conference on SocialInformatics 2016*. Association for Computing Machinery, New York, NY.
- Liao, C., Motter , J. L.,& Patton, R. M. (2016) Tech-savvy girls: Learning 21st-century skills through STEAM digital artmaking, *Art Education*, 69(4), 29-35, DOI: [10.1080/00043125.2016.1176492](https://doi.org/10.1080/00043125.2016.1176492)
- Lieberman, A. (2000). Networks as learning communities: Shaping the future of teacher development. *Journal of Teacher Education*, 51(3), 221-227.
- Lu, L. F. (2005). Pre-service art teacher negative attitudes and perceptions of computer-generated art imagery: Recommendations for pre-service art education program. *Visual Arts Research*, 31(1), 89–102.
- Mackenzie, N., & Knipe, S. (2006). Research dilemmas:Paradigms, methods and methodology. *Issues in Educational Research*, 16(2), 1-13.

- Mannathoko, M. C., & Mamvuto, A. (2018). Teaching the arts in the primary school curriculum: What strategies imbue the integrative arts subjects? *Studies in Art Education*, 59(2), 145-158. <http://dx.doi.org/10.1080/00393541.2018.1440149>
- Manifold, M., & Zimmerman, E. (2011). "Everyone needs an art education:" developing leadership through positive attitudes toward art methods courses. *Art Education*, 64(6), 33-39. Retrieved from:
<http://elib.tcd.ie/login?url=https://search.proquest.com/docview/1016488389?accountid=14404>
- Marshall, J. (2016). A systems view: The role of art in education. *Art Education*, 69(3), 12-19, DOI: [10.1080/00043125.2016.1158587](https://doi.org/10.1080/00043125.2016.1158587)
- Mayo, S. (2007). Implications for art education in the third millennium: Art technology integration. *Art Education*, 60(3), 45–51. DOI: [10.2307/27696216](https://doi.org/10.2307/27696216)
- McIntosh, M. J., & Morse, J. M. (2015). Situating and Constructing Diversity in Semi-Structured Interviews. *Global Qualitative Nursing Research*. <https://doi.org/10.1177/2333393615597674>
- Mears, C. L. (2012). In-depth interviews. In J. Arthur, M. Waring, R. Coe & L. V. Hedges (Eds.), *Research methods and methodologies in education*. (2nd ed., pp- 170-176). London, England: Sage.
- Meyer, T. (2017). Next art education: Eight theses future art educators should think about. *International Journal of Education through Art*, 13(3), 369–384.
- Miller, W. & Williams, R. M-C. (2013) Preservice teachers and blogs: An invitation to extended reflection and conversation. *Art Education*, 66(3), 47-52. DOI: [10.1080/00043125.2013.11519223](https://doi.org/10.1080/00043125.2013.11519223)
- Mishook, J., & Kornhaber, M. L. (2006) Arts integration in an era of accountability. *Arts Education Policy, Review*, 107(4), 3-11. DOI: [10.3200/AEPR.107.4.3-11](https://doi.org/10.3200/AEPR.107.4.3-11)

Mittal, S., Gupta, N., Dewan, P., & Kumaraguru, P. (2013). The Pin-Bang theory: Discovering the Pinterest world. Retrieved from:

https://www.researchgate.net/publication/249995392_The_Pin-Bang_Theory_Discovering_The_Pinterest_World

Moran, D. (2000). *Introduction to Phenomenology*. Oxon, United Kingdom: Routledge

National Coalition for Core Art Standards, (2014). *National core arts standards: A*

conceptual framework for arts learning. Retrieved from:

<https://www.nationalartsstandards.org/content/national-core-arts-standards>

Neubauer, B.E., Witkop, C.T. & Varpio, L. (2019). How phenomenology can help us learn

from the experiences of others. *Perspectives on Medical Education* 8, 90–97

<https://doi.org/10.1007/s40037-019-0509-2>

Ní Bhroin, M. (2012). The Irish primary school visual arts curriculum- Emerging issues. In

G. Granville (Ed.), *Art education and contemporary culture: Irish experiences, international perspectives* (1st Ed., pp- 49-68). Bristol, England: Intellect

Ó Breacháin, A. & O'Toole, L. (2013) Pedagogy or politics?: Cyclical trends in literacy and

numeracy in Ireland and beyond. *Irish Educational Studies*, 32(4), 401-419, DOI:

10.1080/03323315.2013.851441

O'Brien, C. (2019, April 6). Teachers may face fitness-to-practise complaints over social

media use. *The Irish Times*. Retrieved from:

<https://www.irishtimes.com/news/education/teachers-may-face-fitness-to-practise-complaints-over-social-media-use-1.3851142>

O'Donoghue, D. (2012). Questions that never get asked about Irish art education curriculum

theory and practice. In G. Granville (Ed.), *Art education and contemporary culture:*

Irish experiences, international perspectives (1st Ed., pp- 129-148). Bristol, England:

Intellect

- Onwuegbuzie, A. J., & Leech, N. L. (2005). On becoming a pragmatic researcher: the importance of combining quantitative and qualitative research methodologies. *International Journal of Social Research Methodology*, 8(5), 375–387. doi:10.1080/13645570500402447
- O'Toole, J. (2012). The arts and creativity: A manifesto for schools. In C. Sinclair, N. Jeanneret, & J. O'Toole. (Eds.) *Education and the arts* (2nd Ed., pp 3-6). Victoria, Australia: Oxford University Press.
- Owen, N., Fox, A., & Bird, T. (2016). The development of a small-scale survey instrument of UK teachers to study professional use (and non-use) of and attitudes to social media. *International Journal of Research and Method in Education*, 39(2), 170–193.
- Parker-Jenkins, M. & Masterson, M. (2013) No longer 'Catholic, White and Gaelic': schools in Ireland coming to terms with cultural diversity, *Irish Educational Studies*, 32(4), 477-492. DOI: 10.1080/03323315.2013.851438
- Parsons, M. J. (1998). Integrated curriculum and our paradigm of cognition in the arts. *Studies in Art Education*, 39(2), 103-116, DOI: 10.1080/00393541.1998.11650462
- Patton, R. M., & Buffington, M. L. (2016): Keeping up with our students: The evolution of technology and standards in art education. *Arts Education Policy Review*, 1-9. DOI: 10.1080/10632913.2014.944961
- Pavlou, V. (2019), Art technology integration: Digital storytelling as a transformative pedagogy in primary education. *International Journal of Art & Design Education* 39(1), 195-210. DOI:10.1111/jade.12254
- Pearce, N., & Learmonth, S. (2013). Learning beyond the classroom: evaluating the use of Pinterest in learning and teaching in an introductory anthropology class. *Journal of Interactive Media in Education*, 2013(2), 12. <https://doi.org/10.5334/2013-12>

- Peppler, K. (2013). *New opportunities for interest-driven arts learning in a digital age*. New York, NY: Wallace Foundation. Retrieved from: <http://www.wallacefoundation.org/knowledge-center/arts-education/key-research/Pages/New-Opportunities-for-Interest-Driven-Arts-Learning-in-a-Digital-Age.aspx>
- Penketh, C. (2017), Inclusion and art education: 'Welcome to the big room, everything's alright'. *International Journal of Art & Design Education*, 36(2), 153-163.
DOI:10.1111/jade.12084
- Polster, L. (2010). What is art? In D. Donahue & J. Stuart (Eds.), *Artful teaching: Integrating the arts for understanding across the curriculum, K-8*. (pp 19-30). New York, NY: Teachers College Press.
- Prensky, M. (2001). Digital natives, digital immigrants. *On the Horizon*, 9(5), 1-6.
- Prestridge, S. (2019). Categorising teachers' use of social media for their professional learning: A self-generating professional learning paradigm. *Computers and Education*, 129 (November 2018), 143–158. <https://doi.org/10.1016/j.compedu.2018.11.003>
- Prestridge, S., Tondeur, J., & Ottenbreit-Leftwich, A. T. (2019). Insights from ICT-expert teachers about the design of educational practice: the learning opportunities of social media. *Technology, Pedagogy and Education*, 28(2), 157–172.
<https://doi.org/10.1080/1475939X.2019.1578685>
- Putnam, R. T., & Borko, H. (2000). What do new views of knowledge and thinking have to say about research on teacher learning? *Educational Researcher*, 29(1), 4–15.
<https://doi.org/10.3102/0013189X029001004>
- Quinn, R. D. (2011). E-Learning in art education: Collaborative meaning making through digital art production. *Art Education*, 64(4), 18–24.
- Ranieri, M., Manca, S., & Fini, A. (2012). Why (and how) do teachers engage in social networks? An exploratory study of professional use of Facebook and its implications

for lifelong learning. *British Journal of Educational Technology*, 43(5), 754–769.

<https://doi.org/10.1111/j.1467-8535.2012.01356.x>

Reinstein, J. (2018, August 31) *Teachers are moonlighting as Instagram influencers to make ends meet*. Retrieved from:

<https://www.buzzfeednews.com/article/juliareinstein/teachers-instagram-influencers-school-tpt-pinterest>

Richardson, W. (2006). *Blogs, wikis, podcasts & other powerful Web tools for classrooms*. Thousand Oaks, CA: Sage Publications

Roland, C. (2010). Preparing art teachers to teach in a new digital landscape. *Art Education*, 63(1), 17-24, DOI: [10.1080/00043125.2010.11519049](https://doi.org/10.1080/00043125.2010.11519049)

Rozen, C. (2018, December 4). *Teachers turn lessons into Instagram-worthy photos*.

Retrieved from: <https://www.npr.org/2018/12/04/670829785/teachers-turn-lessons-into-instagram-worthy-photos?t=1572269899975>

Ryan, R. M., & Deci, E. L. (2000). Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary Educational Psychology* 25, 54–67.

Ryffel, F.A., Wirz, D. S., Kühne, R., & Wirth, W. (2014). How emotional media reports influence attitude formation and change: The interplay of attitude base, attitude certainty, and persuasion. *Media Psychology*, 17(4), 397-419.

DOI: [10.1080/15213269.2014.933850](https://doi.org/10.1080/15213269.2014.933850)

Sale, J. E. M., Lohfeld, L. H., & Brazil, K. (2002). Revisiting the quantitative-qualitative debate: Implications for mixed-methods research. *Quality and Quantity*, 36(1), 43–53. doi:10.1023/a:1014301607592

Saldaña, J. (2016). *The coding manual for qualitative researchers* (3rd ed.). London, England: Sage.

- Sandell, R. (2006). Form+Theme+Context: Balancing considerations for meaningful art learning. *Art Education*, 59(1) 33-37.
- Sandell, R. (2009). Using Form+Theme+Context (FTC) for rebalancing 21st century art education. *Studies in Art Education*, 50(3), 287-299.
- Sandell, R. (2012). *What excellent visual arts teaching looks like: Balanced, interdisciplinary and meaningful* [white paper]. Reston, VA: National Art Education Association. Retrieved from www.arteducators.org/advocacy/NAEA_WhitePapers_3.pdf
- Schroeder, S., Curcio, R., & Lundgren, L. (2019). Expanding the Learning Network: How Teachers Use Pinterest. *Journal of Research on Technology in Education*, 51(2), 166–186. DOI:10.1080/15391523.2019.1573354
- Shelton, C. C., & Archambault, L. M. (2019) Who are online Teacherpreneurs and what do they do? A survey of content creators on TeachersPayTeachers.com. *Journal of Research on Technology in Education*, 51(4), 398-414. DOI: 10.1080/15391523.2019.1666757
- Shelton, C., Curcio, R. & Schroeder, S. (2020). Instagramming their Hearts Out: Teacher Influencers on Instagram. In D. Schmidt-Crawford (Ed.), *Proceedings of Society for Information Technology & Teacher Education International Conference* (pp. 1470-1476). Online: Association for the Advancement of Computing in Education. Retrieved from <https://www.learntechlib.org/primary/p/215915/>.
- Shelton, C., Koehler, M., Carpenter, J. & Greenhalgh, S. (2020). Taking stock of TeachersPayTeachers.com: Analyzing four million classroom resources. In D. Schmidt-Crawford (Ed.), *Proceedings of Society for Information Technology & Teacher Education International Conference* (pp. 1477-1482). Online: Association for the Advancement of Computing in Education. Retrieved from: <https://www.learntechlib.org/primary/p/215916/>.

- Shin, R. (2010). Taking digital creativity to the art classroom: Mystery box swap. *Art Education*, 63(2), 38–42.
- Siegesmund, R. (1998). Why do we teach art today? *Studies in Art Education*, 39(3), 197-214. DOI:10.1080/00393541.1998.11650024
- Silverman, D. (2013). *Doing qualitative research* (4th ed.). London, England: Sage.
- Silverman, D. (2017). How was it for you? The Interview Society and the irresistible rise of the (poorly analyzed) interview. *Qualitative Research*, 17(2), 144–158.
<https://doi.org/10.1177/1468794116668231>
- Smilan, C. & Marzilli Miraglia, K. (2009). Art teachers as leaders of authentic art integration. *Art Education*, 62(6), 39-45, DOI: 10.1080/00043125.2009.11519044
- Smith, P. J. (2003). Visual culture studies versus art education. *Arts Education Policy Review*, 104(4), 1-8.
- Smith, R. A. (1995). The limits and costs of integration in arts education. *Arts Education Policy Review*, 96(5), 21-25, DOI: 10.1080/10632913.1995.9934562
- Southworth, G. W., (2008). Art in the primary school: Towards first principles. In S. Herne, S. Cox & R. Watts (Eds.), *Readings in primary art education*. (1st ed., pp-21-32.) Bristol, United Kingdom: Intellect.
- Stewart, O. G. (2015). A critical review of the literature of social media's affordances in the classroom. *E-Learning and Digital Media*, 12(5–6), 481–501.
<https://doi.org/10.1177/2042753016672895>
- Stuhr, P. L. (1994). Multicultural art education and social reconstruction. *Studies in Art Education* 35(3), 171-178. DOI: 10.2307/1320218
- Swift, J. & Steers, J. (1999). A manifesto for art in schools, *International Journal of Art & Design Education*, 18(1), 7–13.

- Swist, T., Collin, P., McCormack, J. & Third, A. (2015). Social media and the wellbeing of children and young people: A literature review. Perth, WA. Retrieved from: http://www.uws.edu.au/__data/assets/pdf_file/0019/930502/Social_media_and_children_and_young_people.pdf
- The Teaching Council, (2019). Draft guidelines for registered teachers about the use of social media. Retrieved from: <https://www.teachingcouncil.ie/Website/en/Fitness-to-Teach/Consultation-Draft-Social-Media-Guidelines/Draft-Guidelines-for-Registered-Teachers-Social-Media.pdf>
- Thomas, R., & Arnold, A. (2011). The A+ schools: A new look at curriculum integration. *Visual Arts Research*, 37(1), 96-104. DOI:10.5406/visuartsrese.37.1.0096
- Tillander, M. (2011). Creativity, technology, art, and pedagogical practices. *Art Education*, 64(1), 40–46. <https://doi.org/10.1080/00043125.2011.11519110>
- Treem, J. W., Dailey, S. L., Pierce, C. S., & Biffel, D. (2016). What we are talking about when we talk about social media: A framework for study. *Sociology Compass*, 10(9), 768–784. DOI:10.1111/soc4.12404
- Trust, T. (2012). Professional learning networks designed for teacher learning. *Journal of Digital Learning in Teacher Education*, 28(40), 133-138, DOI:10.1080/21532974.2012.10784693
- Trust, T., Krutka, D., & Carpenter, J. P. (2016). “Together we are better”: Professional learning networks for teachers. *Computers & Education*, 102,15- 34. <http://dx.doi.org/10.1016/j.compedu.2016.06.007>
- Turk, J. (2012). Collaboration, inclusion and empowerment: A life skills mural. *Art Education* 65(6), 50-53.

- Uluyol, C., & Sahin, S. (2016). Elementary school teachers' ICT use in the classroom and their motivators for using ICT. *British Journal of Educational Technology*, 47(1), 65-75. DOI:10.1111/bjet.12220
- Unrath, K.A., & Mudd, M.A. (2011). Signs of change: Art education in the age of the iKid. *Art Education*, 64(4), 6–11.
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press. Retrieved from: <http://ouleft.org/wp-content/uploads/Vygotsky-Mind-in-Society.pdf>
- Wahyuni, D. (2012). The research design maze: Understanding paradigms, cases, methods and methodologies. *Journal of Applied Management Accounting Research*, 10(1), 69-80
- Waring, M. (2012). Finding your theoretical position. In J. Arthur, M. Waring, R. Coe & L. V. Hedges (Eds.), *Research methods and methodologies in education*. (2nd ed., pp- 15-22). London, England: Sage.
- Wilkinson, S. (2011). Analysing focus group data. In D. Silverman, (Ed.), *Qualitative Research* (3rd ed., pp- 168-184). London, England: Sage.
- Wegner, E. (2005). *Communities of practice: A brief introduction*. Retrieved from: <https://scholarsbank.uoregon.edu/xmlui/bitstream/handle/1794/11736/A%20brief%20introduction%20to%20CoP.pdf?sequence=1&isAllowed=y>
- Wettrich, A. (2010). Working with K-12 students. In D. M. Donahue & J. Stuart (Eds.), *Artful teaching: Integrating the arts for understanding across the curriculum, K-8* (pp. 148-158). New York, NY: Teachers College Press.
- Whelihan, L. (2015). Do-It-Yourself professional learning community. *Art Education*, 68(4), 14- 20. DOI: 10.1080/00043125.2015.11519325

- Wilson, B. (2003). Of diagrams and rhizomes: Visual culture, contemporary art, and the impossibility of mapping the content of art education. *Studies in Art Education*, 44(3), 214-229.
- Wilson, D.W., Lin, X., Longstreet, P., & Sarker, S. (2011). Web 2.0: A definition, literature review, and directions for future research. Proceedings of the 17th America's Conference on Information Systems. Detroit, Michigan. Retrieved from: https://www.researchgate.net/publication/220892879_Web_20_A_Definition_Literature_Review_and_Directions_for_Future_Research
- Wilson, G. B., MacDonald, R. A. R., Byrne, C., Ewing, S., & Sheridan, M. (2008). Dread and passion: primary and secondary teachers' views on teaching the arts. *The Curriculum Journal*, 19(1), 37-53, DOI: 10.1080/09585170801903266
- Winner, E., Goldstein, T. & Vincent-Lacrin, S. (2013). Art for art's sake? The impact of arts education. *Educational Research and Innovation*. Paris, France: OECD Publishing.
- Yang, G.M., Suchan, T., & Kundu, R. (2011) TeachArt wiki: A collaborative, interactive, and dialogic platform for teaching and learning art. *Art Education*, 64(4), 48-53, DOI: [10.1080/00043125.2011.11519136](https://doi.org/10.1080/00043125.2011.11519136)
- Zimmerman, E. (2009). Reconceptualizing the role of creativity in art education theory and practice. *Studies in Art Education* 50(4), 382-399.
DOI:10.1080/00393541.2009.11518783

Appendices

Appendix A

Pre-interview Questionnaire

Date: ___/___/2020

1. Are you: Female Male

2. How many years have you worked as a primary school teacher?

1-4 years 5-9 years 10- 15 years 16-20 years 20+ years

3. What class(es) are you currently teaching? (you may tick as appropriate)

J.I. S.I. 1st 2nd 3rd 4th 5th 6th

4. Do you have a profile on any social media sites? Yes No

5. If you ticked 'Yes', please indicate which sites you use:

Facebook Instagram Twitter Pinterest YouTube

6. If you use any other sites not mentioned above, please list them below:

If you ticked any sites mentioned in Question 5, how often do you use these sites?

(If applicable, include sites mentioned in Question 6 in the allocated blank spaces below)

Site Name	Very often (many times a day)	Often (once or twice a day, everyday)	Sometimes (once or twice a week)	Rarely (once or twice a month)	Never
Facebook					
Instagram					
Twitter					
Pinterest					
YouTube					

How would you describe yourself according to these statements? (please tick as appropriate)

	1 strongly disagree	2 disagree	3 neither agree nor disagree	4 agree	5 strongly agree
I am artistic					
I have an interest in art					
I enjoy making art					
I am good at coming up with ideas for art lessons					
I enjoy teaching art to my pupils					

Typically, how often do you teach visual art to your pupils? (please tick as appropriate)

Once every week	More than once a week	Once every two weeks	Less than once every two weeks	Less than once a month

Typically, how long does your average art lesson last?

About 1 hour More than an hour Less than an hour

Thank you for your time.

Appendix B**Semi-structured interview questions**

Date: ___/___/2020

What comes to mind when you hear the term 'Social Media'?

What are your main reasons for visiting the social media sites indicated on your questionnaire?

What would you say are the main reasons you use the Internet or social media for your teaching practice?

- How do you find the process of sourcing lesson ideas or inspiration?
- What are the biggest challenges when you are searching for lesson ideas online?
- Do you follow accounts or pages on social media that are specifically about education or do you follow teacher accounts?

What tools do you typically use for your art lesson planning?

- Can you list any other websites or blogs that you might not have mentioned in the questionnaire that you use for art lesson planning?
- Which of these would you say you use most frequently? Why?
- How do you integrate other topics being taught with your art lessons? If you don't, why?
- How do you use stimuli such as an artwork or a book for an art lesson?
- Can you tell me about any books you use for art ideas? (Such as art lesson books designed for teachers)

Can you explain how you typically plan for visual art lessons using _____?

Do you differentiate between how you use social media for personal or professional use?

- For example, do you have designated pin boards, favourites pages or bookmarked folders or art lesson ideas on your personal profiles?
- Do you have a designated social media profile for professional use?
- Can you explain how you use this profile? Do you use it find ideas?
- Do you ever share your own lessons or teaching ideas on it?

What is typically involved in your decision-making process when searching for ideas or resources online?

- Do you search with a specific criteria in mind?

- Can you explain how you assess resources or ideas you see online?
- What is your process, from finding an idea to actually using it in the classroom?
- Can you think of anything you saw online that you then used or implemented in your practice?
- Can you think of any art lessons that you taught that originated from an online source, either partially or exactly?
- If you changed a part of a lesson idea you saw online, why did you change it?
- When you are searching online for an idea, what is your process for deciding what you will use?

How have social media and Internet use affected or impacted your own teaching practices?

How would you say your own opinion of _____ from the questionnaire affects how you teach art?

Tell me a little about how you generally plan for art?

- Does your school have a whole school plan for visual art?
- Do you have a long-term plan for art? Does your plan reflect the whole school plan?
- Does your short-term/Fortnightly plan typically reflect your long-term plan for visual art?
- Do you ever deviate from or change your plans for visual art? Can you explain why?

Can you describe your feelings towards teaching Visual art in the classroom?

- What aspects do you most/least enjoy?
- Can you name any challenges you typically face when teaching/planning for art?

Do you think the current curriculum is still relevant in your classroom?

- What strands of the curriculum do you teach most often? Why?
- What strands of the curriculum do you teach least often? Why?

Is there anything else you should mention that I didn't ask?

Thank you for your time.

Appendix C

How are Irish primary teachers using social media to influence their visual arts education practice?

Information Sheet and Consent Form

The study

The purpose of this study is to investigate how teachers use social media to gather ideas and resources pertaining to their visual art lessons. The research will involve interviews with teachers of mainstream classes based in South County Dublin.

The Researcher

I am studying for a Master's in Education Studies with a Visual Arts specialism in Marino Institute of Education. As part of the second year of my Master's Degree I will be undertaking a piece of small-scale research. I am being supervised by Dr. Alison Egan, who can be contacted at: Alison.Egan@mie.ie.

Your participation

Your participation in this study involves completing a brief questionnaire and taking part in a semi-structured interview. The interview will take approximately half-an-hour and will be audio recorded. The interview aims to explore teachers' attitudes and experiences of social media, its influence in visual arts education and what motivates teachers to visit social media sites for professional reasons.

What are the benefits of participating in this study?

The benefit of this study is that it will create awareness of teachers' visual art education practices. This study may provide you with an opportunity to reflect on your own practice and discuss issues or concerns that you may have relating to social media use amongst teachers. Your participation will contribute to understandings surrounding social media and its influence within the teaching of visual arts.

What are the risks of participating in this study?

There are possible risks associated with all research. You are under no obligation to participate in this study or answer any questions that you are not comfortable with. Your participation in this interview is voluntary and you may withdraw from it at any stage.

Privacy

The information provided during the interviews will remain confidential. Any identifiers (names, place names, names of schools, etc.) will be removed from all the data collected and codes will be assigned. All data and records from the study will be saved on my personal laptop. This laptop requires a password which only I have access to. Following the interview, the data will be stored on this laptop for one year and subsequently deleted, in compliance with GDPR.

The researcher's contact details:

If you have any queries in relation to this study, please do not hesitate to contact me at alawrencemva18@momail.mie.ie

I look forward to hearing from you.

Yours sincerely,

Amy Lawrence

**How are Irish primary teachers using social media to influence their visual arts
education practice?**

Consent Form

I agree to participate in an interview for the purpose of research into investigating how Irish primary teachers are using social media to influence their visual arts education practice.

I understand that the interview will be audio taped, notes will be recorded by the researcher during the interview and segments may be included anonymously in the research thesis.

I am aware that my own information will be anonymised and will remain confidential to the researcher throughout the process.

I am aware that a copy of the interview transcript will be forwarded to me for my approval and that I can withdraw from the research post interview.

I am aware that I may cease participation in this research at any stage.

Signed: _____

Interviewee

Signed: _____

Researcher

Date: _____

Appendix D

Sample page of coding on interview transcript

reference to I.T.T.

Search for inspiration.

235 college. Yeah. But I suppose five, six years of teaching those
 236 you get bored. ↳ looking for some variation.

237 Interviewer
 238 Yeah

239 Interviewee
 240 I get bored sometimes, so that's when I go on to Pinterest, and
 241 you know, I'll search for fabric and fibre teaching ideas. → curriculum strand.

242 Interviewer
 243 Okay? Specific search.

244 Interviewee not certain positive attitude towards content
 245 And sometimes you get lucky, I'll find lovely, new great ideas.
 246 Sometimes I think like, well that lesson, that thing that they've
 247 classified as a lesson will take five minutes.

248 Interviewer ↳ content too easy. criticality of content.

249 Yeah, and it's not substantial enough?
 250 Interviewee
 251 No its not, and there's not actually any... it's a lovely activity,
 252 but there's not actually any teaching in it. They're not actually
 253 learning any new skills. ↳ lack of curricular links / skills.

254 Interviewer
 255 It's like a little project, but nothing more?
 256 Interviewee "occasional crafts"
 257 Yeah, like things like Easter... Easter thematic ones as in like
 258 Easter Mother's Day, St. Patrick's Day... if I'm doing a project
 259 like that I don't worry about teaching a skill. It's more of a
 260 product. ↳ product over process. awareness of the value / lack of in certain activities when teaching.

261 Interviewer
 262 It's more of a little thing to bring home.
 263 Interviewee
 264 Yeah, yeah. Tick the box and move on.
 265 Interviewer ↳ not much regard for value.

266 I think that's really interesting what you're saying though,
 267 because your whole school plan, it seems like you actually
 268 start with the materials first and then go from there. Rather
 269 than starting with the idea which can then kind of dictate the,
 270 you know, the materials so that's kind of nice started with
 271 the...

272 Interviewee
 273 -Well I suppose yes and no, because I don't know what way
 274 the other teachers to the long terms. So yeah, like I said, I
 275 know what materials I need. Whereas the other teachers I
 276 know might say from plans know, 'yeah I have six weeks of
 277 clay or six week of fabric and fibre' but they don't know what
 278 they're doing. And so it kind of gives them... makes them kind
 279 of have to plan ahead. ↳ impact on teachers' planning. ↳ school approach to planning
 ↳ materials: priority in planning

280 Interviewer ↳ thematic planning / use of materials in planning process. ↳ time frame / planning outline