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INDIVIDUALS WHO SELF-IDENTIFY AS ARTISTS BUT WORK IN A DIFFERENT CAREER

By

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Thesis Approved:

Chair, Advisory Committee

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INDIVIDUALS WHO SELF IDENTIFY AS ARTISTS BUT WORK IN A DIFFERENT CAREER: A CROSS CASE ANALYSIS

By

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Bachelors of Science in Occupational Science
Eastern Kentucky University

Submitted to the Faculty of the Graduate School of
Eastern Kentucky University
in partial fulfillment of the requirements
for the degree of
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DEDICATION

This thesis is dedicated to my loving husband, friends and family
who have constantly showed their love and support throughout my educational career.

ACKNOWLEDGEMENTS

I also owe a special thank you and gratitude for the participants willing to tell their story.

ABSTRACT

The purpose of this study was to examine, from their individual perspective, the identity of individuals who self-identify as an artist but work in other careers. The research objectives of this study included: exploring the possible sense of occupational imbalance in an individual's self-identity, exploring the personal identity of individuals who perceive themselves as artists but work at a different career, and explaining the relationships between art and self-identity including life balance, work ethic, and education. This research was based in an occupational science viewpoint, in that it looked at how occupations help to define life meaning, purpose, and identity. This study contributes to the breadth of knowledge in occupational science literature about identity formation and maintenance and supports the need for occupational therapy to be client-centered and occupation based.

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CHAPTER 1

INTRODUCTION

Identity can be defined as a description of self that is created and superimposed on an individual (Christiansen, 2000). An individual gains an identity by living and interacting with the world and objects that are in the world (Taylor & Kay, 2013). Identity drives who a person conceives themselves to be; and how they interact with the world; and the occupations, meaningful activities, in which they engage. In occupational science what we do makes us who we are (Taylor & Kay, 2013). Identity is an important concept of occupation and occupational engagement, but what happens when there is a disconnect between who an individual identifies as and what occupations they engage in is mising research in the occupational science literature. This study will examine occupational identity of individuals who self-identify as artists but work in other careers.

If what one does for work is different than what one identifies as, does it cause an occupational imbalance? The purpose of this study was to examine from their individual perspective the identity of individuals who self-identify as an artist but work in other careers. The research objectives of this study included: exploring the possible sense of occupational imbalance in an individual's self-identity, exploring the personal identity of individuals who perceive themselves as artists but work at a different career, and explaining the relationships between art and self-identity including life balance, work ethic and education. This research was based in an occupational science viewpoint, in that it looked at how occupations help to define life meaning, purpose, and identity. This

study contributes to the breadth of knowledge in occupational science literature about identity formation and maintenance and supports the need for occupational therapy to be client-centered and occupation based.

METHODOLOGY

A phenomenological qualitative approach informed the methods of this study allowing for the individual's voice on the topic being studied. As well, this type of research aligns closely to an occupational science literature base. Phenomenology allows for those not included in the research, or unfamiliar with the topic, to gain a sense of understand and knowledge about individuals and phenomenon that are different from their own life. The participants for this study were recruited through posters, emails, Facebook and word of mouth. The inclusion criteria included: individuals who self-identify as an artist, work in a career besides art for longer than two years, make their primary income (more than 80%) from career other than art, can be folk or academic taught and between the ages of 24-80. Individuals would be excluded from study if they did not meet inclusion criteria or did not speak English. Participants' demographics are described in Figure 1.

Participants' demographics						
Name	Age	Gender	Self-Identifies as Artist	Type of Art	Education Level	Current Job
Participant A	43	Male	Yes	Sculptor	Masters of Fine Arts	Assistant director of research center at a university
Participant B	42	Male	Not currently	Painting, graphic design	Masters of Science in Medical Illustration	Pharmaceutical sales representative
Participant C	28	Female	Yes	Painting	Minor in graphic designs	Marketing manager

Figure 1. Participants' demographics

Once participants were determined to meet the inclusion criteria, interview dates and times were set for the convenience of the participant. Participants were asked to bring photographs of their artwork to the interview or email photographs to primary researcher. Upon arrival at designated interview site, participant read and signed the informed consent form and photo release form. Semi-structured interviews were audio recorded and participants were asked about the photographs they brought or emailed. Questions used in the interview can be found in Appendix B. The researcher kept a field journal for increased personal reflection. Interviews were transcribed verbatim and cross-case analysis was used to look for meaning in the data. Cross-case analysis was used because it allows for exploration as well as deep understanding of the data (Miles, Huberman & Saldana, 2014). Rudman and Dennhardt's (2008) model of occupational identity was later used as also used to guide coding and data analysis.

LITERATURE REVIEW

Occupational identity models have been created to guide occupational scientists and occupational therapist in looking at others' occupational identities (Christiansen, 1999). Occupational identity is multi-dimensional and has many aspects. Kielhofner defined occupational identity as "a composite sense of whom one is and wished to become as an occupational being granted from one's history of occupational participation (Howie, Coulter & Feldman, 2004, p. 446). Self-concept, self-esteem and self all contribute to the identity in the context that the individual lives in, interacts with and is influenced by (Christiansen, 1999). "One of the most compelling needs that every human being has is to be able to express his or her unique identity in a manner that gives meaning to life" (Christiansen, 1999, p. 548).

A population of individuals who may be affected by an identity disconnect are artists. Artists often have to hold multiple jobs in order to supplement the income needed for making their art. Artists take on non-art labor for financial reasons although two-thirds of those that were surveyed indicated that they would like to spend more time on making their art (Thorsby & Zednik, 2011). Research was found that shows the meaning of making art for artists (Markusen, 2013); how artist careers typically develop (Lingo & Tepper, 2013); where artists work when not working on art (Thorsby & Zednik, 2011); and that the artists desire to spend more time on their art (Thorsby & Zednick, 2011). This research shows a full picture of an artists' life but is missing a phenomenological look at how individuals cope with and alter their life in order for their identity to better match the occupations in which they engage. This study explores, through individual interviews, how an individual finds harmony in his/her occupational identity while working in a career besides art.

Culture shapes how individuals identify themselves. Individuals are looking to construct their occupational identities on properties that give meaning to their individual lives. Rudman and Dennhardt (2008) look at how cultural variations influence occupational identities. How the cultural roots of a society is intertwined into our occupational identities are worth exploring when looking at the formation of occupational identities. Rudman and Dennhardt's model on cultural occupational identity is based off Kluckhohn and Strodtbeck work on variations of values in differing cultures (Rudman & Dennhardt, 2008). This model draws connections between activity performance and identity formation. Rudman and Dennhardt evolved this model into an occupational identity model that takes into consideration cultural values and knowledge construction

(2008, p. 158). The authors created a table to express these concepts and it can be found in Figure 2. This article helps to disseminate the researched information in a logical, concise and approachable way. Previous research studies and literature will support each one of the categories created by Rudman and Dennhardt.

Orientation	**Possible Value in relation to occupation/occupational identity**		
Man-Nature What is the ideal relationship between human occupation and nature (e.g. coping with bodily change)	*Subjugation to nature* Occupations that express and support acceptance of nature	*Harmony with nature* Occupations that express and support harmony-with-nature	*Mastery over nature* Occupation that express and support mastering, adapting to, or overcoming nature
Time What is the temporal focus of life and occupational identity?	*Past* Occupations that convey a meaning referring to a past	*Present* Occupations that communicate the here and now	*Future* Occupations that relate to a desired future
Activity What is the best mode of activity to be used for self-expression?	*Being* Occupations that express and enable spontaneous expression of human personality, emotion and impulses	*Being-in-Becoming* Occupations that express and enable development of all aspects of the self as an integrated whole	*Doing* Occupations that express and enable accomplishment
Relational What is the individual's relationship with his or her collective and how is it conveyed in occupation?	*Lineal* Occupations that serve group goals, represent ordered positions, and express continuity of the group over time	*Collateral* Occupations that serve the goals and welfare of the laterally extended group	*Individualistic* Occupations that serve individual goals and reflect the individual as autonomous and in pursuit of own goals

Figure 2: Rudman and Dennhardt Occupational Identity Model

Source: Rudman, D. L., & Dennhardt, S. (2008). Shaping knowledge regarding occupation: Examining the cultural underpinnings of the evolving concept of occupational identity. *Australian Occupational Therapy Journal, 55*(3), 153-162.

Time orientation

Time orientation is broken into three sections; past, present and future orientation. Past orientation is focused "on the maintenance or restoration of the past, such as seen in a valuing of tradition and ancestors" (Rudman & Dennhardt, 2008, p. 158). Present orientation is explained as "emphasis on living in the present, as it is believed that the future is unpredictable and uncontrollable" (Rudman & Dennhardt, 2008, p. 158). Future orientation "involves an emphasis on anticipating and working towards a better future which is seen as realizable through human action" (Rudman & Dennhardt, 2008, p. 158). Time orientation shows how occupational identity is evolving over time and is always working towards a complete occupational identity. This orientation is focused on the individual, rather than on the group.

Past occupational engagement and life histories impact current occupation choices and occupational identities. Life narratives show how time has impacted these individual's occupational identity (Bravemen & Helfrich, 2001). The past impacts each individual differently (Bravemen & Helfrich, 2001; Lentin, 2002; Stone, 2003). Due to past memories and circumstances, individuals who are older perceive more control over their environments (Lang & Heckhausen, 2001). Individuals who are artists develop a learner identity in their university career and an artist role through their professors who regarded being classified as an artist to be a serious and self-appointed role. Art education

includes self-criticism, self-directed work, and individual problem solving skills (Logan, 2013). The past should be taken into account when looking at this orientation.

The occupations in which an individual currently engages define the individual in the present orientation. What an individual is currently engaging in impacts how he or she view themselves and construct there occupational identity (Braveman & Helfrich, 2001). Problems may arise when individuals do not have a strong social support system indicate an increase in negative feelings and emotions (Lang & Heckhausen, 2001). Artists may have a particular problem in their present occupational identity due to the fact that most artists who work in their chosen art fields are unable to sustain themselves, or their families financially (Lingo & Tepper, 2013).

The future orientation has little research supporting it. Individuals who are denied working due to injury often become deprived of occupational engagement and their sense of well-being and occupational identity suffers (Stone, 2003). Depending upon disease, diagnosis, or current work patterns, future engagement in occupations and work may be a cause of stress, anxiety or fear (Bravemen & Helfrich, 2001; Stone, 2003). Occupational goals and projects help individuals plan for future engagement (Stone, 2003). By setting a strong present occupational identity, a future occupational identity will be presumed (Lang & Heckhausen, 2001). Additional research can be found in Figure 3.

Literature Review: Time Orientation					
Author, Year	Title	Study Objectives, Research Question	Type of Research	Participants	Results
Bravemen & Helfrich, 2001	Occupational identity: Exploring the narratives of three men living with AIDS	This study's aim was to look at men with AIDS and how their occupational identity and stories evolve over time.	Qualitative	3 men living with HIV	• Each participant was in different points of their lives • These life narratives show how time has impacted these individuals men occupational identity • What they were doing at a specific time is impacting how they view themselves and construct their occupational identity • Their stories are constantly evolving with the time of diagnosis
Lang & Heckhausen, 2001	Perceived control over development and subjective well-being: Differential benefits across adulthood	This study looked at how perceived control is related to subjective well-being and how this control subjectively changes throughout life.	Qualitative	480 participants	• Individuals who are older perceive more control over their environment. • Individuals without a strong social support system indicate an increase in negative affect. • In early adulthood, the perceived control promotes activation of primary control to avoid negative events and strive for positive events and developmental growth.

Figure 3. Literature Review: Time Orientation.

Lentin, 2002	The human spirit and occupation: Surviving and creating a life	This study hopes to gain insight into those who have had a traumatic life event.	Qualitative	1 individual	• Through this young man's life, there has been different stages over the time period of his life (for example; as a boy, youth, adult, and man) that different themes emerged. • This was a self-reflection and life narrative
Lingo & Tepper, 2013	Looking back, looking forward: Arts-based careers and creative work	This paper informs how policy and research have shaped the opportunities and challenges artist face in their careers	Argumentative paper	No participants	• Most artists work in their chosen art fields and are unable to sustain themselves, or their families, financially. • Artist tend to be more focused in community dwelling.
Logan, 2013	Living artists: Identity independence and engagement in Fine Art learning	This study looks at how fine artists learn their craft and looks at the perspectives on society impact their identities.	Qualitative	26 participants	• Individuals developed learner identities in their university careers. • Individuals in university art classes were taught that artist was a serious role and was self-appointed. • Art education includes self-criticism, self-directed work
Stone, 2003	Workers without work: Injured workers and well-being	This study looks how individuals who have been injured are coping with the injury and how they are advocating for themselves in their role as a worker.	Qualitative	54 participants	• Individuals who have been injured at a job identify more with others that have been injured on the job then individuals with disabilities. • The time from the injury through claim took years. • The time spent at the place of employment prior to the injury increased desired to return to that company for work. • Individuals who are denied working due to an injury often are deprived of occupational engagement opportunities and their well-being and identity suffers.

Figure 3 (continued)

Activity orientation

Activity orientation has a strong concept of "doing" an occupation that gives meaning to life. This orientation pushes people to reach their full potential in life. Activity orientation also assumes there is a large amount of control, or self-selection, of occupations in which an individual will choose to engage and the context in which the occupation will happen (Rudman & Dennhardt, 2008). This is referred to as the "fabric of occupational choices" (Rudman & Dennhardt, 2008, p. 158). There is a strong sense of direction of "being-in-becoming" which directs the individual to occupational engagement in order to move to a unified occupational identity (Rudman & Dennhardt, 2008). Activity orientation focuses on the individual engagement in the occupation.

Current literature matches within this activity orientation. Doing, being-in-becoming, and doing are integral aspects of occupational identity. Being is described as "being true to ourselves, to our nature, to our essence, and to what is distinctive about us to bring to others as part of our relationships and what we do" (Wilcock, 1998, p. 250). Occupations are linked to life outcomes, which are linked in turn to an individual's personal characteristics (Carlson, Park, Kue & Clark, 2014). Personal characteristics contribute to being an artist but many find it difficult to work as an artist for their primary paid occupation. Many artists are not able to work in their art related fields due to lack of available work, inadequate financial return on art or insufficient markets in many areas of the country (Thorsby & Zednik, 2011; Markusen, 2013).

Being-in-becoming is described in research by Wilcock (1998) in the following way as "life is a process. We are a process. Everything that has happened in our lives is an integral part of our becoming" (p. 251). Engagement in occupation is not the sole

reason for completion of occupation. The meaning that is attached to the occupation influences the individual identity (Huot & Laliberte-Rudman, 2010; Carlson, Park, Kue & Clark, 2014). Artists have taken a wider approach in their communities than just engaging in art in their studios. Artists are often the driving force behind community revitalization and often work in small or rural towns (Markusen, 2013).

Doing is becoming synonymous with occupation (Wilcock, 1998). "People spend their lives almost constantly engaged in purposeful doing even when free of obligation or necessity" (Wilcock, 1998, p. 249). One aspect of doing can also be seen in the habituation of tasks. Habits drive identities when occupations are performed in a specific place. Routines contribute to an individual's identity and allow people to structure their time and space (Huot & Laliberte-Rudman, 2010). As well, occupational adaptations allow individuals to engage in occupations they could not otherwise do in a regular context which supports individual well-being and self-concept (Nayar & Stanley, 2014). Often, artists are not able to do their art as much or often as they like. According to Thorsby & Zednik (2011), 45% of artists engage in non-art work, thirty three percent of participants are content with their current work patterns, sixty six percent would like to spend more time on art work, and thirty three of artists use art skills in their current work. Additional research can be found in Figure 4.

Literature Review: Activity Orientation.					
Author, Year	Title	Study Objectives, Research Question	Type of Research	Participants	Results
Carlson, Park, Kue & Clark, 2014	Occupation in relation to the self	To provide a theoretical framework to look at the properties of occupation in relation to self.	Informative article	No participants	• Occupations are linked to life outcomes which link to individual's personal characteristics. • Each occupation an individual choose is imprinted with unique stamp of individual. • Occupations create one's hopes, dreams, personal short-comings, fears, talents and in-securities in relationship to world around them.
Huot & Laliberte-Rudman, 2010	The performance and place of identity: Conceptualizing intersections of occupation, identity and place in the process of migration	This article looks to present the concept of an individual's identity is formed by the place where the occupation is done in.	Analysis article	No participants	• Engagement in the occupation is not the sole reason for completion of the occupation. The meaning that is attached to the occupation influence the individuals identity. • People are habitual people that drives their identities when occupations are performed in a specific place. • Routines contribute to an individual's identity and allow people to structure their time and space
Markusen, 2013	Artists work everywhere	This article explains how artists are spread across the country and not just located in the large cities.	Policy Brief	No participants	• Individuals engage in art as a primary occupation all over the country. • Working artists are defined as individuals who are currently employed and reported that job on the US Census. • Many artists work in small or rural towns • Artists often are the driving force behind community revitalization.

Figure 4. Literature Review: Activity Orientation.

Nayar & Stanley, 2014	Occupational adaptations as a social process in everyday life	This article looks to discover the meaning of engaging in everyday processes.	Qualitative	25 Indian women	• Occupational adaptation is used as a cognitive strategy for engagement in occupations to reinforce their self-concept and support their well-being. • Occupation adaptations can make meaning out of occupations that cannot be done in the regular context.
Thorsby & Zednik, 2011	Multiple job-holding and artistic careers: Some empirical evidence	This study looks at why individuals gain employment in careers outside of art and current literature about non-artist work.	Quantitative Level of research: IV	1014 participants	• 45% of artists engage in non-art work • 1/3 are content with their current work patterns • 2/3 of participants would like to spend more time on their art • Artist with no formal education are more likely to work in non-work careers • 1/3 of artists use their skills in their non-art job • Most common reasons for not working in an art related field include: lack of available work, inadequate financial return on art, insufficient markets

Figure 4 (continued)

Wilcock, 1998	Reflection on doing, being and becoming	This paper synthesis aspects of doing, being, and becoming to help explore issues of occupational identity.	Perspective paper	No participant	Doing ○ "People spend their lives almost constantly engaged in purposeful doing even when free of obligation or necessity" ○ "Doing is a word that appears to be gaining popularity in our profession as one that is synonymous with occupation" Being ○ "Being is described with words such as existing, living, nature, and essence" ○ "Being is about being true to ourselves, to our nature, to our essence, and to what is distinctive about us to bring to others as part of our relationships and what we do" Becoming ○ "Life is a process. We are a process. Everything that has happened in our lives in an integral part of our becoming" • Doing, being and becoming are integral for well-being and health of individuals occupational identity

Figure 4 (continued)

Relational orientation

The relational orientation focuses on relationships to other individuals. Within the individualistic orientation, individual goals are of main concern and each individual is viewed as their own being. Lineal orientation refers to a system of relationships that are set up in hierarchal steps in which some goals will have priority over other goals. In a

collateral orientation, occupations are focused on individuals being interdependent of others and this is why social relationships occur (Redman & Dennhardt, 2008). This orientation focused on the relationships that occupations an individual to engage in, build off or to the benefit of other.

Lineal identity builds on interpersonal relationships and the sharing of the self with others (Christiansen, 2000). Construct identity is a dynamic process, which involves a person's agency in a power relationship over other people's agency (Phillips, Kelk & Fitzgerald, 2007). "Identity is the pathway by which people, though occupations and relationships with others are able to derive meaning from their lives" (Christiansen, 1999, p. 556). When there is a shift in occupational identity, individuals who were able to find support and relationships in the transition period had a stronger perceived identity (Vrkljan & Polgar, 2007).

Collateral is described though the meaning of occupation is created through social structure, which tells us how much we are worth, are values and a power relationship in society within occupations (Reed, Hocking & Smythe, 2010). Occupational identities are shaped by "capacities and interests, roles and relationships, obligations and routines and by the environment and context and expectations (Howie, Coulter & Feldman, 2004, p. 446). Environment plays a large role in identity formation due to feelings of safety and protection for identity exploration and creation (Reberio, 2001; Christiansen, 1999).

Individualistic relationships are "occupations that serve individual goals and reflect the individual as autonomous and in pursuit of own goal" (Rudman & Dennhardt, 2008, p. 158) are important in the craft and artist world. Craft production increases well-being, reveals intrinsic properties as well as an organizer of thoughts (Pollanen, 2013;

McGregor & Little, 1998). Individuals with high levels of self-expression had a significant correlation between confidence and investment in activities (Christiansen, 2000; Rudman, 2002). The importance of establishing identity among artists and craft makers has implications among any worker (Dickie, 2003). Additional research can be found in Figure 5.

Literature Review: Relational Orientation.					
Author, Year	Title	Study Objectives, Research Question	Type of Research	Participants	Results
Christiansen, 1999	Defining lives: Occupa-tion as identity: As essay on compe-tence, coherence, and the creation on meaning	This essay looks at occupation is the means on how personal identity is formed.	Essay 1999 Eleanor Clarke Slagle Lecture	No participants	• One of the most important aspects is for every human being to be able to express his or her own unique identity • Every daily occupation is goal directed • "identity is the pathway by which people, through occupations and relationships with others are able to derive meaning from their lives" • "Proposition #1: Identity is an overarching concept that shapes and is shaped by our relationship with others • Proposition #2: Identities are closely tied to what we do and our interpretations of those actions in the context of our relationship with others • Proposition #3: Identities provide an important central figure in a self-narrative or life story that provides coherence and meaning for everyday events and life itself • Proposition #4: Because life meaning is derived in the context of identity, it is an essential element in promoting well-being and life-satisfaction"

Figure 5. Literature Review: Relational Orientation.

Christianse n, 2000	Identity, personal projects and happines s: Self construct ion in everyday action	How does subjective well-being relate to identity?	Quantit ative Level IV: Survey	120 participants ages 17-79	• Individuals with high levels of self-expression had a significant correlation between confidence and investment in activities. • Self-expression is a significant predictor of a high subjective well-being. • Goal-directed occupations have a significant influence on subjective well-being and builds identity and stronger relationships with others. • Identity builds on interpersonal relationships and the sharing of the self with others.
Dickie, 2003	Establish ing worker identity: A study of people in craft work	This study looks at individual s who work at home and sell their crafts at fairs and it looks at identity formation when there is no external work.	Qualitat ive	18 individuals	• These individuals worked, but did not classify themselves as workers, but their identities were linked to what they did. • Their identities of crafts people were recognized and appreciated by their friends and family. • "Being something" is critical to perceptions of belonging in society as well as sense of self worth in these individuals. • The importance of establishing identity among artists and crafter markers has implications among any worker.

Figure 5 (continued)

Howie, Coulter & Feldman, 2004	Crafting the self: Older persons' narratives of occupational identity	This study examined engagement in creative occupations in retired people's occupational identity	Qualitative	6 participants	• Occupational identity is shaped by "capacities and interests, roles and relationships, obligations and routines and by the environment context and expectations" • Relationship practice – association with engagement in creative occupations had a key role in shaping their occupational identity • Changing self-awareness – Responding to how their environment influences their attitudes, interests and abilities • Enduring qualities – There was a sense of self-understanding over their own specific qualities and characteristics • Reflective process – there is a sense of self found in the items that are created
McGregor & Little, 1998	Personal projects, happiness and meaning: On doing well and being yourself	This study investigate the relationship between personal projects and efficacy, integrity and well-being measures.	Quantitative Level IV: Survey	146 participants	• Participation in a personal project can increase self-efficacy as well build personal integrity • Goal efficacy is associated with happiness and goal integrity is associated with personal meaning. • Happiness refers to life satisfaction, which creates positive affect and diminished negative affect.
Phillips, Kelk & Ftizgerald, 2007	Object or person: The difference lies in the constructed identity	This study examines how role theory, looking at an individual as a person and not an object.	Post-Empiricism	No participants	• To construct one's identity, the theories of role, occupational role, occupational identity and distributed self • Current occupational therapy frame of references (PEO, MOHO and OPM) • Construct identity is a dynamic process which involves a person's agency in a power relationship over other people's agency

Figure 5 (continued)

Pollanen, 2013	The meaning of craft: Craft makers' descriptions of craft as an occupation	This study looks at how craft makers self-identify and describe their craft activity in relationship to well-being	Qualitative	92 craft makers	• This individuals perceived their craft making as enjoyable, pleasant and a satisfactory activity that created something to sell. • The product made the activity meaningful and a goal of a flow experience added sustained motivation through the activity • Craft creation has a link between and within generations. • Creating craft increases well-being, reveals intrinsic properties as well as an organizer of thoughts.
Reberio, 2001	Enabling occupation: The importance of an affirming environment	How does the environment impact occupational engagement.	Secondary analysis of a qualitative study	8 participants	• Women with mental illnesses look for affirmation in their environment which includes; a place of their own, being affirmed as a person of importance and feeling safe. • The environment must be just right, relaxing, safe and comfortable, for engagement in occupations.
Reed, Hocking & Smythe, 2010	The interconnected meanings of meanings of occupation: The call, being-with, possibilities	This study looks at individuals whose everyday occupations were interrupted for differing reasons.	Qualitative	12 participants	• The meaning of occupation is created through social structure which tells us how much we are worth, are valued and a power relationships within occupations. • The meaning of occupation lies in the complex relationship between person, the world and relationships with others. • An occupation must have a sense of connection with others for occupation to become meaningful. • Occupational engagement shows others our identity and what the individual is capable of accomplishing

Figure 5 (continued)

Rudman, 2002	Linking occupational and identity: Lessons learned through qualitative exploration	This study was looking to link three differing qualitative research studies looking at identity and occupational engagement.	Secondary analysis of 3 different qualitative studies		• Occupation is defined as "everyday tasks and activities in which people are actively engaged"
					• Identity is defined as " how people view themselves and viewed by others"
					• There are links between occupation and identity in the following categories
					  o Demonstrating core characteristics
					  o Limiting and expanding possibilities
					  o Maintaining and acceptable self-identity
					• Managing social identity (avoiding stigma and achieving social recognition)

Vrkljan & Polgar, 2007	Linking occupational participation and occupational identity: An exploratory study of the transition from driving to driving cessation in older adulthood	This study is looking at occupational performance and occupational identity of individuals who have stopped driving in older adulthood.	Qualitative	2 participants	• Driving is an indicator of independence and identity • Transitioning from driver to a non-driver has implications for occupational identity changes. • Individuals who were able to find support in transition period influenced their perceived identity. •

Figure 5 (continued)

Man-Nature orientation

In the subjection to nature orientation, individuals have no control over nature and should embrace the changes. In the harmony with nature orientation, individuals "are viewed to be part of nature and should strive to achieve harmony with natural forces"

(Redman & Dennhardt, 2008, p. 157). The final orientation is mastery-over-nature, in which "humans have the capacity to overcome natural forces, through various means such as technology and science, and should strive to use human capacity to fight against unwanted natural changes" (Redman & Dennhardt, 2008, p. 157). This is an important orientation due to how individual or contextual changes can cause stress, anxiety or crisis for an individual going through these changes.

Subjugation to nature is where an individual accepts who nature created them to be. Current literature shows that occupational identity is shaped by "capactities and interests roles, and relationships, obligations and routines and by the enviromental context and expectations" (Howie, Coulter & Feldman, 2004, p. 446) The self develops from the interaction of the physical self, the emotional self, the conceptual self, and the role self (Collins, 2001). The individual's inner dynamic of the self and identity are connected to how the individual processes and adapts to their enviroment (Collins, 2001; Phelan & Kinsella, 2009). This can be true for artists as well. Roubertoux (1970) found that artists who are interested in visual arts have strong desires, emotional instability and heightened subjuctivity. Those uninterested in art are often more anxious, lower in restraint and higher in friendlessness, lower in emotional stability, refuse to commit oneself and work impusively.

Harmony with nature impacts occupational identities through evolvement over time and are shaped by different life experiences, choices and enviroments (Unruh, 2004; Taylor & Kay 2013) Identity is modeled by successes and failures in an individual's life (Goldstien, Kielhofner, Paul-Ward, 2004). A sense of self is created and maintained within a stable craft enviroment (Goldstien, Kielhofner, Paul-Ward, 2004). This is an

orientation that an individual allows for the ebs and flows of life and their occupational identity is in harmony with it.

Mastery over nature happens when "the interaction between identity and active engagement in occupations, the treatment process of occupational therapy should be conceptualized as more than attention to the performance of perscribed tasks related to areas of dysfunction and maladaption" (Polkinghorne, 1996, p. 302). Identity is modeled by the successes and failures in an individual's life (Goldstien, Kielhofner, Paul-Ward, 2004). An individual who perceives themselves as efficacious often gain success and a more positive well being (Christiansen, Backman, Litle & Nguyen, 1999). As well, the more difficult a personal project is, the more meaningful and more well-being the individual will get (Christiansen, Backman, Litle & Nguyen, 1999). Additional research can be found in Figure 6.

Literature Review: Man-Nature Orientation.					
Author, Year	Title	Study Objectives, Research Question	Type of Research	Participants	Results
Christiansen, Backman, Little & Nguyen, 1999	Occupations and well-being: A study of personal projects	The purpose of this study is to explore the relationship between occupation and subjective well-being	Quantitative Level IV: Convenience sample	120 participants	• Occupations provide self-expression and contribute to the formation and maintenance of personal identity • An individual who perceives themselves as efficacious often gain success for a more positive well-being • Personal identity emerged as a strong predictor of self well-being • The more difficult that a personal project is, the more meaningful and more well-being the individual will get.

Figure 6. Literature Review: Man-Nature Orientation.

Collins, 2001	Who is occupied? Consciousness, self-awareness and the process of human adaptations	This paper looks at Eastern and Western philosophy about consciousness in its relation to self-adaptation	Analysis paper	No participants	• Self develops from the interaction of the physical self, the emotional self, the conceptual self and the role self • To understand identity and human adaptations there is a multi-dimensional view needed • The individuals inner dynamics of self and identity are connected to how the individual processes and adapts to their environment
Howie, Coulter & Feldman, 2004	Crafting the self: Older persons' narratives of occupational identity	This study examined engagement in creative occupations in retired people's occupational identity.	Qualitative	6 participants	• Occupational identity is shaped by "capacities and interests, roles and relationships, obligations and routines and by the environment context and expectations" • Relationship practice – association with engagement in creative occupations had a key role in shaping their occupational identity • Changing self-awareness – Responding to how their environment influences their attitudes, interests and abilities • Enduring qualities – There was a sense of self-understanding over their own specific qualities and characteristics • Reflective process – there is a sense of self found in the items that are created • Sense of self provided a stable craft engagement

Figure 6 (continued)

Goldstien, Kielhofner & Paul-Ward, 2004	Occupational narratives and the therapeutic process	This study explores how the differences in personal narratives may affect the life outcomes of individuals	Qualitative	Three participants	• Individual's stories tell us about the perceived meaning of their lives, their patterns of behavior and action and how their environment influences their occupational choices • Occupational identity is viewed as "the degree to which a person has internalized a positive sense of self understanding" • Identity is modeled by the success and failures in an individual's life
Phelan & Kinsella, 2009	Occupational identity: Engaging socio-cultural perspectives	This article explores theoretical assumptions, identity theory assumptions, socio-cultural perspectives and occupational science literature on occupational identity	Synthesis Article	No participants	• Constructs of occupational identity o Individual at core of identity formation o Choice o Productivity o Social dimension • Occupational identity defined is "A composite sense of who one is and wishes to become as an occupational being generated from one's history of occupational performance"
Polkinhorne, 1996	Transformative narratives: From victimic to agentic life plots	This article explores how individual identity can influence their life narrative, distinguishes victimic and agentic narratives and the phase of changes during therapy.	Informative article	No participants	• Changes in identity can change a client from directed and self-motivated to passive stance towards their life. • "because of the interaction between identity and active engagement in occupation, the treatment process of occupational therapy should be conceptualized as more than attention to the performance of prescribed tasks related to areas of dysfunction"

Figure 6 (continued)

Roubertoux, 1970	Personality variables and interest in art	This article explores the personality traits of individuals interested in a variety of medias of art.	Quantitative Level IV	27 participants	• Those interested in visual arts have strong drives, emotional instability and heightened subjectivity • Those interested in the theater are also more interested in social activities and re more adapt to personal contacts with other people • Those not interested in art are often more anxious, lower in restraint and high in friendlessness, lower emotional stability, refusal to commit oneself, work combatively and impulsive

Taylor & Kay, 2013	The construction of identities in narratives about serious leisure occupations	This study looks at individuals narratives in regards of meaningful leisure activities and how they contribute to the construction of identity.	Qualitative	17 participants	• The active self
					  ○ Feeling in control
					  ○ Feelings of competency
					  ○ Display values of society
					• The located self
					  ○ Society and relationship – identity
					  ○ Time – emphasis on age
					  ○ Place – emphasis on location
					• Changing self –
					  ○ Changing in self – narratives that showed changes
					• Changing in occupational engagement – changes that happen with individual relationship with occupation over time

Figure 6 (continued)

Unruh, 2004	"So…what do you do?" Occupation and constructio n of identity	The idea of occupational identity formation is explored in this research	Qualitative	1 participant	• "Identity is an overarching concept base don an interrelationship with other people and one's interpretation of what we do in these interactions • Occupational identities evolve over time and are shaped by different life experiences, choices and environments • Productive occupations may be balanced by leisure occupations in constructing and occupational identity • Occupations associated with productivity may be central to occupational identity for many people

Figure 6 (continued)

CHAPTER 2

JOURNAL MANUSCRIPT DRAFT

Abstract

The purpose of this study was to examine, from their individual perspective, the identity of individuals who self-identify as an artist but work in other careers. The research objectives of this study included: exploring the possible sense of occupational imbalance in an individual's self-identity, exploring the personal identity of individuals who perceive themselves as artists but work at a different career, and explaining the relationships between art and self-identity including life balance, work ethic, and education. This research was based in an occupational science viewpoint, in that it looked at how occupations help to define life meaning, purpose, and identity. This study contributes to the breadth of knowledge in occupational science literature about identity formation and maintenance and supports the need for occupational therapy to be client-centered and occupation based.

Literature Review (Background)

Occupational identity models have been created to guide occupational scientists and occupational therapist in looking at others' occupational identities (Christiansen, 1999). Occupational identity is multi-dimensional and has many aspects. Kielhofner defined occupational identity as "a composite sense of whom one is and wished to become as an occupational being granted from one's history of occupational participation (Howie, Coulter & Feldman, 2004, p. 446). Self-concept, self-esteem and self all

contribute to the identity in the context that the individual lives in, interacts with and is influenced by (Christiansen, 1999). "One of the most compelling needs that every human being has is to be able to express his or her unique identity in a manner that gives meaning to life" (Christiansen, 1999, p. 548).

A population of individuals who may be affected by an identity disconnect are artists. Artists often have to hold multiple jobs in order to supplement the income needed for making their art. Artists take on non-art labor for financial reasons although two-thirds of those that were surveyed indicated that they would like to spend more time on making their art (Thorsby & Zednik, 2011). Research was found that shows the meaning of making art for artists (Markusen, 2013); how artist careers typically develop (Lingo & Tepper, 2013); where artists work when not working on art (Thorsby & Zednik, 2011); and that the artists desire to spend more time on their art (Thorsby & Zednick, 2011). This research shows a full picture of an artists' life but is missing a phenomenological look at how individuals cope with and alter their life in order for their identity to better match the occupations in which they engage. This study explores, through individual interviews, how an individual finds harmony in his/her occupational identity while working in a career besides art.

Culture shapes how individuals identify themselves. Individuals are looking to construct their occupational identities on properties that give meaning to their individual lives. Rudman and Dennhardt (2008) look at how cultural variations influence occupational identities. How the cultural roots of a society is intertwined into our occupational identities are worth exploring when looking at the formation of occupational identities. Rudman and Dennhardt's model on cultural occupational identity is based off

Kluckhohn and Strodtbeck work on variations of values in differing cultures (Rudman & Dennhardt, 2008). This model draws connections between activity performance and identity formation. Rudman and Dennhardt evolved this model into an occupational identity model that takes into consideration cultural values and knowledge construction (2008, p. 158). The authors created a table to express these concepts and it can be found in Figure 1.

Orientation	**Possible Value in relation to occupation/occupational identity**		
Man-Nature What is the ideal relationship between human occupation and nature (e.g. coping with bodily change)	*Subjugation to nature* Occupations that express and support acceptance of nature	*Harmony with nature* Occupations that express and support harmony-with-nature	*Mastery over nature* Occupation that express and support mastering, adapting to, or overcoming nature
Time What is the temporal focus of life and occupational identity?	*Past* Occupations that convey a meaning referring to a past	*Present* Occupations that communicate the here and now	*Future* Occupations that relate to a desired future
Activity What is the best mode of activity to be used for self-expression?	*Being* Occupations that express and enable spontaneous expression of human personality, emotion and impulses	*Being-in-Becoming* Occupations that express and enable development of all aspects of the self as an integrated whole	*Doing* Occupations that express and enable accomplishment

Figure 1. Rudman and Dennhardt Occupational Identity Model

Relational What is the individual's relationship with his or her collective and how is it conveyed in occupation?	*Lineal* Occupations that serve group goals, represent ordered positions, and express continuity of the group over time	*Collateral* Occupations that serve the goals and welfare of the laterally extended group	*Individualistic* Occupations that serve individual goals and reflect the individual as autonomous and in pursuit of own goals

Figure 1 (continued)

This article helps to disseminate the researched information in a logical, concise and approachable way. Previous research studies and literature will support each one of the categories created by Rudman and Dennhardt.

Time orientation

Time orientation is broken into three sections; past, present and future orientation. Past orientation is focused "on the maintenance or restoration of the past, such as seen in a valuing of tradition and ancestors" (Rudman & Dennhardt, 2008, p. 158). Present orientation is explained as "emphasis on living in the present, as it is believed that the future is unpredictable and uncontrollable" (Rudman & Dennhardt, 2008, p. 158). Future orientation "involves an emphasis on anticipating and working towards a better future which is seen as realizable through human action" (Rudman & Dennhardt, 2008, p. 158). Time orientation shows how occupational identity is evolving over time and is always working towards a complete occupational identity. This orientation is focused on the individual, rather than on the group.

Past occupational engagement and life histories impact current occupation choices and occupational identities. Life narratives show how time has impacted these individual's occupational identity (Bravemen & Helfrich, 2001). The past impacts each

individual differently (Bravemen & Helfrich, 2001; Lentin, 2002; Stone, 2003). Due to past memories and circumstances, individuals who are older perceive more control over their environments (Lang & Heckhausen, 2001). Individuals who are artists develop a learner identity in their university career and an artist role through their professors who regarded being classified as an artist to be a serious and self-appointed role. Art education includes self-criticism, self-directed work, and individual problem solving skills (Logan, 2013). The past should be taken into account when looking at this orientation.

The occupations in which an individual currently engages define the individual in the present orientation. What an individual is currently engaging in impacts how he or she view themselves and construct there occupational identity (Braveman & Helfrich, 2001). Problems may arise when individuals do not have a strong social support system indicate an increase in negative feelings and emotions (Lang & Heckhausen, 2001). Artists may have a particular problem in their present occupational identity due to the fact that most artists who work in their chosen art fields are unable to sustain themselves, or their families financially (Lingo & Tepper, 2013).

The future orientation has little research supporting it. Individuals who are denied working due to injury often become deprived of occupational engagement and their sense of well-being and occupational identity suffers (Stone, 2003). Depending upon disease, diagnosis, or current work patterns, future engagement in occupations and work may be a cause of stress, anxiety or fear (Bravemen & Helfrich, 2001; Stone, 2003). Occupational goals and projects help individuals plan for future engagement (Stone, 2003). By setting a strong present occupational identity, a future occupational identity will be presumed (Lang & Heckhausen, 2001).

Activity Orientation

Activity orientation has a strong concept of "doing" an occupation that gives meaning to life. This orientation pushes people to reach their full potential in life. Activity orientation also assumes there is a large amount of control, or self-selection, of occupations in which an individual will choose to engage and the context in which the occupation will happen (Rudman & Dennhardt, 2008). This is referred to as the "fabric of occupational choices" (Rudman & Dennhardt, 2008, p. 158). There is a strong sense of direction of "being-in-becoming" which directs the individual to occupational engagement in order to move to a unified occupational identity (Rudman & Dennhardt, 2008). Activity orientation focuses on the individual engagement in the occupation.

Current literature matches within this activity orientation. Doing, being-in-becoming, and doing are integral aspects of occupational identity. Being is described as "being true to ourselves, to our nature, to our essence, and to what is distinctive about us to bring to others as part of our relationships and what we do" (Wilcock, 1998, p. 250). Occupations are linked to life outcomes, which are linked in turn to an individual's personal characteristics (Carlson, Park, Kue & Clark, 2014). Personal characteristics contribute to being an artist but many find it difficult to work as an artist for their primary paid occupation. Many artists are not able to work in their art related fields due to lack of available work, inadequate financial return on art or insufficient markets in many areas of the country (Thorsby & Zednik, 2011; Markusen, 2013).

Being-in-becoming is described in research by Wilcock (1998) in the following way as "life is a process. We are a process. Everything that has happened in our lives is an integral part of our becoming" (p. 251). Engagement in occupation is not the sole

reason for completion of occupation. The meaning that is attached to the occupation influences the individual identity (Huot & Laliberte-Rudman, 2010; Carlson, Park, Kue & Clark, 2014). Artists have taken a wider approach in their communities than just engaging in art in their studios. Artists are often the driving force behind community revitalization and often work in small or rural towns (Markusen, 2013).

Doing is becoming synonymous with occupation (Wilcock, 1998). "People spend their lives almost constantly engaged in purposeful doing even when free of obligation or necessity" (Wilcock, 1998, p. 249). One aspect of doing can also be seen in the habituation of tasks. Habits drive identities when occupations are performed in a specific place. Routines contribute to an individual's identity and allow people to structure their time and space (Huot & Laliberte-Rudman, 2010). As well, occupational adaptations allow individuals to engage in occupations they could not otherwise do in a regular context which supports individual well-being and self-concept (Nayar & Stanley, 2014). Often, artists are not able to do their art as much or often as they like. According to Thorsby & Zednik (2011), 45% of artists engage in non-art work, thirty three percent of participants are content with their current work patterns, sixty six percent would like to spend more time on art work, and thirty three of artists use art skills in their current work.

Relational orientation

The relational orientation focuses on relationships to other individuals. Within the individualistic orientation, individual goals are of main concern and each individual is viewed as their own being. Lineal orientation refers to a system of relationships that are set up in hierarchal steps in which some goals will have priority over other goals. In a collateral orientation, occupations are focused on individuals being interdependent of

others and this is why social relationships occur (Redman & Dennhardt, 2008). This orientation focused on the relationships that occupations an individual to engage in, build off or to the benefit of other.

Lineal identity builds on interpersonal relationships and the sharing of the self with others (Christiansen, 2000). Construct identity is a dynamic process, which involves a person's agency in a power relationship over other people's agency (Phillips, Kelk & Fitzgerald, 2007). "Identity is the pathway by which people, though occupations and relationships with others are able to derive meaning from their lives" (Christiansen, 1999, p. 556). When there is a shift in occupational identity, individuals who were able to find support and relationships in the transition period had a stronger perceived identity (Vrkljan & Polgar, 2007).

Collateral is described though the meaning of occupation is created through social structure, which tells us how much we are worth, are values and a power relationship in society within occupations (Reed, Hocking & Smythe, 2010). Occupational identities are shaped by "capacities and interests, roles and relationships, obligations and routines and by the environment and context and expectations (Howie, Coulter & Feldman, 2004, p. 446). Environment plays a large role in identity formation due to feelings of safety and protection for identity exploration and creation (Reberio, 2001; Christiansen, 1999).

Individualistic relationships are "occupations that serve individual goals and reflect the individual as autonomous and in pursuit of own goal" (Rudman & Dennhardt, 2008, p. 158) are important in the craft and artist world. Craft production increases well-being, reveals intrinsic properties as well as an organizer of thoughts (Pollanen, 2013; McGregor & Little, 1998). Individuals with high levels of self-expression had a

significant correlation between confidence and investment in activities (Christiansen, 2000; Rudman, 2002). The importance of establishing identity among artists and craft makers has implications among any worker (Dickie, 2003).

Man-Nature orientation

In the subjection to nature orientation, individuals have no control over nature and should embrace the changes. In the harmony with nature orientation, individuals "are viewed to be part of nature and should strive to achieve harmony with natural forces" (Redman & Dennhardt, 2008, p. 157). The final orientation is mastery-over-nature, in which "humans have the capacity to overcome natural forces, through various means such as technology and science, and should strive to use human capacity to fight against unwanted natural changes" (Redman & Dennhardt, 2008, p. 157). This is an important orientation due to how individual or contextual changes can cause stress, anxiety or crisis for an individual going through these changes.

Subjugation to nature is where an individual accepts who nature created them to be. Current literature shows that occupational identity is shaped by "capactities and interests roles, and relationships, obligations and routines and by the enviromental context and expectations" (Howie, Coulter & Feldman, 2004, p. 446) The self develops from the interaction of the physical self, the emotional self, the conceptual self, and the role self (Collins, 2001). The individual's inner dynamic of the self and identity are connected to how the individual processes and adapts to their enviroment (Collins, 2001; Phelan & Kinsella, 2009). This can be true for artists as well. Roubertoux (1970) found that artists who are interested in visual arts have strong desires, emotional instability and heightened subjuctivity. Those uninterested in art are often more anxious, lower in

restraint and higher in friendlessness, lower in emotional stability, refuse to commit oneself and work impusively.

Harmony with nature impacts occupational identities through evolvement over time and are shaped by different life experiences, choices and enviroments (Unruh, 2004; Taylor & Kay 2013) Identity is modeled by successes and failures in an individual's life (Goldstien, Kielhofner, Paul-Ward, 2004). A sense of self is created and maintained within a stable craft enviroment (Goldstien, Kielhofner, Paul-Ward, 2004). This is an orientation that an individual allows for the ebs and flows of life and their occupational identity is in harmony with it.

Mastery over nature happens when "the interaction between identity and active engagement in occupations, the treatment process of occupational therapy should be conceptualized as more than attention to the performance of perscribed tasks related to areas of dysfunction and maladaption" (Polkinghorne, 1996, p. 302). Identity is modeled by the successes and failures in an individual's life (Goldstien, Kielhofner, Paul-Ward, 2004). An individual who perceives themselves as efficacious often gain success and a more positive well being (Christiansen, Backman, Litle & Nguyen, 1999). As well, the more difficult a personal project is, the more meaningful and more well-being the individual will get (Christiansen, Backman, Litle & Nguyen, 1999).

Method

A phenomenological qualitative approach informed the methods of this study allowing for the individual's voice on the topic being studied. As well, this type of research aligns closely to occupational science literature base. Phenomenology allows for those not included in the research, or unfamiliar with the topic, to gain a sense of

understand and knowledge about individuals and phenomenon that are different from their own life.

Participant recruitment and ethical approval

The participants for this study were recruited through posters, emails, Facebook and word of mouth. The inclusion criteria included: individuals who self-identify as an artist, work in a career besides art for longer than two years, make their primary income (more than 80%) from career other than art, can be folk or academic taught and between the ages of 24-80. Individuals would be excluded from study if they did not meet inclusion criteria or did not speak English. Participants' demographics are described in Figure 1.

Ethical approval was granted from Eastern Kentucky University's Graduate Education and Research division of Sponsored Programs Institutional Review Board in June 2014.

Data generation

Once participants were determined to meet the inclusion criteria, interview dates and times were set at the convenience of the participant. Participants were asked to bring photographs of their artwork to the interview or email photographs to the primary researcher. Upon arrival at the designated interview site, the participant read and signed the informed consent form and photo release form. Semi-structured interviews were audio recorded and participants were asked about the photographs they brought or emailed. Questions used in the interview can be found in Appendix C. The researcher kept a field journal for increased personal reflection. Interviews were transcribed verbatim and a cross-case analysis was used to look for meaning in the data. Cross-case

analysis was used because it allows for exploration as well as deep understanding of the data (Miles, Huberman, & Saldana, 2014). Rudman and Dennhardt's (2008) model of occupational identity was later used as well to guide coding and data analysis of the interviews.

Findings and Discussion

Rudman & Dennhardt's (2008) occupational identity model evolved from Kluckhohn and Strodtbeck's framework of cultural variations. In the original model, Kluckhohn and Strodtbeck looked at cultural variations and how they influences identity and doing (Rudman & Dennhardt, 2008). Rudman & Dennhardt include four of the five orientations from the original model: man-nature, time, activity and relational orientation. The participants' interviews were initially coded using cross case analysis resulting in the following codes: paid vs. not paid work (professional), side of the brain being used, driven to be an artist, life roles that are important, art major in college, no favorite piece of art, plan to be an artist and moving towards an artist identity. Subsequently the interviews were re-coded using the orientations from Rudman & Dennhardt's occupational identity model. Many of the quotes from the participants showed a strong congruence with the orientations. The man-nature orientation from the occupational identity model was the only orientation with which the voice of the participants did not show a good fit. The following explicates how the participants' voices fit into the occupational identity model.

Time orientation includes past, present and future. All participants talked about how their first art influencers were family members. As well, two of the three classified themselves as artists from their childhood. Each participant listed their current artwork

for their present work. Future work was identified by participant C when she said 'I definitely think it will be something I will do for the rest of my life. Whether it is painting shoes for the rest of my life, or if it doing something different, like doodling or marking art for my own house, I will still do it". Within this orientation, the participants were able to locate themselves at the past, present and future. The participants' experiences clearly support the time orientation

Activity orientation is similar to time orientation in that it is well described and easily identified in the voices of the participants. The three subsections of this orientation include being, being-in-becoming and doing. Being is exemplified in participant A identifies so deeply within the artist identity that he does everything in the scope of artist. Being-in-becoming has centered around art education and how each participant became an artist. Doing was focused on current career paths and how art has intertwined with current professions. These participants are able to give a voice to this orientation.

Relational orientation is also divided into three distinct categories. The categories in relational orientation are lineal, collateral, and individualist relationships. Lineal relationships are exemplified by serving group goals such as participant A and B supporting family with their art work. Collateral relationships are exemplified by serving a community or a large group of individuals. Participant A served the community (a city) by designing and building a museum. Participant C serves the community (seriously ill children) by painting sneakers. Participant A said, "The Museum is probably some of my favorite work that I have ever done because so many people have seen it, reacted to it, with such positivity." Participant C said, "Ever since I have been an artist, I've never really had a place to use my talents so its helps for me to know that my talents have a

purpose and its actually a pretty selfless and generous purpose." Individualist relationships are shown through problem solving skills, creative thinking and other qualities that only an artist could have. Again, this orientation is well-developed and each participant was able to add a voice to the three different categories.

Man-nature orientation was found to be different from the other three orientations. In the other orientations, the data provided by each participant in the subcategories showed congruence to Rudman and Dennhardt descriptions. In this orientation, the participants only fit in one of the categories. The Rudman and Dennhardt focus on subjugation to nature, harmony with nature and mastery over nature. Two participants matched the harmony with nature subcategory due to a strong outward expression of their artist identity and having current art projects in which they were working on. The third participant did not fall into any of the described categories. Conflict with nature was a category that developed from participant B's voice. He describes his identity in the following way "I feel like when I identify I am locked in. I have always felt like there is something else I was supposed to do. It wasn't like I wasn't good at things either, I was good but I still didn't feel like this is it. This isn't what I want to die doing. I imagine most people feel that way".

Limitations

As the primary researcher self-identifies as an artist and is planning to be an occupational therapist, reflective journaling occurred throughout the entire process of this research as a way to explore assumptions and suspend personal judgment about the participants' responses. The primary researchers have a visual art background, reflective journal allowed personal opinions to be recorded. Assumptions included those

individuals who self-identify as an artist would prefer to do paid artwork to their current career work and that these individuals did not have the drive or will power to make their income from art so they had to fall back on another career. The scope of this study included only self-identified visual artists. Other type of artists including self-trained artists were not purposefully excluded from this study, but might have broadened the results. A limitation of the study include all participates are currently located in Kentucky.

Conclusion

This research adds to the Rudman and Dennhardt (2008) occupational identity model. It contributes to better understanding the identity orientations of time, activity and relationship. As seen from the literature review, this model of occupational identity can be described by current literature and is made stronger by the current body of research available. With the extensive literature review and this qualitative research study, the orientations become grounded as a theory and allows for other individuals to use this theory to guide occupational therapy practices. This research expands the man-nature orientation by adding participants' voices into the orientation. This research supports and adds to current occupational science knowledge as well as Rudman and Dennhardt's occupational identity model. As well, occupational therapy needs to be client-centered and by focusing on identity during the creation of an occupational profile, the client will be seen in a more holistic approach.

CHAPTER 3

CONCLUSION

Rudman & Dennhardt's (2008) occupational identity model evolved from Kluckhohn and Strodtbeck's framework of cultural variations. In the original model, Kluckhohn and Strodtbeck looked at cultural variations and how they influences identity and doing (Rudman & Dennhardt, 2008). Rudman & Dennhardt include four of the five orientations from the original model: man-nature, time, activity and relational orientation. The participants' interviews were initially coded using cross case analysis resulting in the following codes: paid vs. not paid work (professional), side of the brain being used, driven to be an artist, life roles that are important, art major in college, no favorite piece of art, plan to be an artist and moving towards an artist identity. Subsequently the interviews were re-coded using the orientations from Rudman & Dennhardt's occupational identity model. Many of the quotes from the participants showed a strong congruence with the orientations. The man-nature orientation from the occupational identity model was the only orientation with which the voice of the participants did not show a good fit. The following explicates how the participants' voices fit into the occupational identity model.

Time orientation includes past, present and future. All participants talked about how their first art influencers were family members. As well, two of the three classified themselves as artists from their childhood. Each participant listed their current artwork for their present work. Future work was identified by participant C when she said 'I

definitely think it will be something I will do for the rest of my life. Whether it is painting shoes for the rest of my life, or if it doing something different, like doodling or marking art for my own house, I will still do it". Within this orientation, the participants were able to locate themselves at the past, present and future. The participants' experiences clearly support the time orientation

Activity orientation is similar to time orientation in that it is well described and easily identified in the voices of the participants. The three subsections of this orientation include being, being-in-becoming and doing. Being is exemplified in participant A identifies so deeply within the artist identity that he does everything in the scope of artist. Being-in-becoming has centered around art education and how each participant became an artist. Doing was focused on current career paths and how art has intertwined with current professions. These participants are able to give a voice to this orientation.

Relational orientation is also divided into three distinct categories. The categories in relational orientation are lineal, collateral, and individualist relationships. Lineal relationships are exemplified by serving group goals such as participant A and B supporting family with their art work. Collateral relationships are exemplified by serving a community or a large group of individuals. Participant A served the community (a city) by designing and building a museum. Participant C serves the community (seriously ill children) by painting sneakers. Participant A said, "The Museum is probably some of my favorite work that I have ever done because so many people have seen it, reacted to it, with such positivity." Participant C said, "Ever since I have been an artist, I've never really had a place to use my talents so its helps for me to know that my talents have a purpose and its actually a pretty selfless and generous purpose." Individualist

relationships are shown through problem solving skills, creative thinking and other qualities that only an artist could have. Again, this orientation is well-developed and each participant was able to add a voice to the three different categories.

Man-nature orientation was found to be different from the other three orientations. In the other orientations, the data provided by each participant in the subcategories showed congruence to Rudman and Dennhardt descriptions. In this orientation, the participants only fit in one of the categories. The Rudman and Dennhardt focus on subjugation to nature, harmony with nature and mastery over nature. Two participants matched the harmony with nature subcategory due to a strong outward expression of their artist identity and having current art projects in which they were working on. The third participant did not fall into any of the described categories. Conflict with nature was a category that developed from participant B's voice. He describes his identity in the following way "I feel like when I identify I am locked in. I have always felt like there is something else I was supposed to do. It wasn't like I wasn't good at things either, I was good but I still didn't feel like this is it. This isn't what I want to die doing. I imagine most people feel that way".

Limitations

As the primary researcher self-identifies as an artist and is planning to be an occupational therapist, reflective journaling occurred throughout the entire process of this research as a way to explore assumptions and suspend personal judgment about the participants' responses. The primary researchers have a visual art background, reflective journal allowed personal opinions to be recorded. Assumptions included those individuals who self-identify as an artist would prefer to do paid artwork to their current

career work and that these individuals did not have the drive or will power to make their income from art so they had to fall back on another career. The scope of this study included only self-identified visual artists. Other type of artists including self-trained artists were not purposefully excluded from this study, but might have broadened the results. A limitation of the study include all participates are currently located in Kentucky.

Conclusion

This research adds to the Rudman and Dennhardt (2008) occupational identity model. It contributes to better understanding the identity orientations of time, activity and relationship. As seen from the literature review, this model of occupational identity can be described by current literature and is made stronger by the current body of research available. With the extensive literature review and this qualitative research study, the orientations become grounded as a theory and allows for other individuals to use this theory to guide occupational therapy practices. This research expands the man-nature orientation by adding participants' voices into the orientation. This research supports and adds to current occupational science knowledge as well as Rudman and Dennhardt's occupational identity model. As well, occupational therapy needs to be client-centered and by focusing on identity during the creation of an occupational profile, the client will be seen in a more holistic approach.

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APPENDIX A:

Participants' Demographics

Appendix A: Participants' Demographics						
Name	**Age**	**Gen-der**	**Self-Identifies as Artist**	**Type of Art**	**Education Level**	**Current Job**
Participant A	43	Male	Yes	Sculptor	Masters of Fine Arts	Assistant director of research center at a university
Participant B	42	Male	Not currently	Painting, graphic design	Masters of Science in Medical Illustration	Pharmaceutical sales representative
Participant C	28	Female	Yes	Painting	Minor in graphic designs	Marketing manager

APPENDIX B:

Informed Consent in Eastern Kentucky University Format

Consent to Participate in a Research Study

A cross-case analysis study of individuals who self-identify as artists but work in other careers

Why am I being asked to participate in this research?

You are being invited to take part in a research study about individuals whom self-identify as artists but work in a different field. You are being invited to participate in this research study because you match the criteria as an individual whom self-identifies as an artist but works in a different field. If you take part in this study, you will be one of about 6 people to do so.

Who is doing the study?

The person in charge of this study is Kelly Price (PI) at Eastern Kentucky University. She is being guided in this research by Dr. MaryEllen Thompson [Faculty Advisor]. There may be other people on the research team assisting at different times during the study.

What is the purpose of the study?

By doing this study, we hope to learn how identity is formed not only by a work occupation but how individuals self-identify in other areas that do not make them their primary income. By looking at artists who work in other fields, occupational therapy literature will expand its knowledge about identity and identity formation.

Where is the study going to take place and how long will it last?

The research procedures will be conducted at a place of your choosing. It could be at a place such as home, coffee shop, art studio, or at Eastern Kentucky University. You may need to come to Eastern Kentucky University one time during the study for an interview. The interview/visit will take about 60 minutes. The total amount of time you will be asked to volunteer for this study is about an hour over the next month.

What will I be asked to do?

This research will occur in a quiet room on Eastern Kentucky University's campus or at a comfortable place agreed upon by you and the Primary Investigator (PI). An interview will take place between the PI and the participant. The interview will be recorded. After the interview, you are free to leave. The researcher will type out what you said and look for themes in what you said. All the interviews will be stored at Eastern Kentucky University in a locked room. You will only be interviewed once during the process.

Prior to the interview, participants will be asked to take photographs of their art and provide photographs to primary researcher during the interview.

Due to the nature of this study, there will be no randomization procedures. Participants will be selected based on the inclusion criteria.

Are there reasons why I should not take part in this study?

A person could be excluded from volunteering for reasons such as being under the age of 18, not self-identifying themselves as an artist and making primary living wages from art they are making.

What are the possible risks and discomforts?

To the best of our knowledge, the things you will be doing have no more risk of harm than you would experience in everyday life.

You may, however, experience a previously unknown risk or side effect.

Will I benefit from taking part in this study?
You will not get any personal benefit from taking part in this study.

Do I have to take part in this study?
If you decide to take part in the study, it should be because you really want to volunteer. You will not lose any benefits or rights you would normally have if you choose not to volunteer. You can stop at any time during the study and still keep the benefits and rights you had before volunteering.

If I don't take part in this study, are there other choices?
If you do not want to be in the study, there are no other choices except to not take part in the study.

What will it cost me to participate?
There are no costs associated with taking part in this study.

Will I receive any payment or rewards for taking part in the study?
You will not receive any payment or reward for taking part in this study.

Who will see the information I give?
Your information will be combined with information from other people taking part in the study. When we write up the study to share it with other researchers, we will write about this combined information. You will not be identified in these written materials.

This study is confidential. That means that no one other than the PI will know that the information you give came from you.

Can my taking part in the study end early?
If you decide to take part in the study, you still have the right to decide at any time that you no longer want to participate. You will not be treated differently if you decide to stop taking part in the study.

The individuals conducting the study may need to end your participation in the study. They may do this if you are not able to follow the directions they give you, if they find that your being in the study is more risk than benefit to you, or if the agency funding the study decides to stop the study early for a variety of scientific reasons.

What happens if I get hurt or sick during the study?
If you believe you are hurt or if you get sick because of something that is done during the study, you should call Kelly Price at 330-309-8315 immediately. It is important for you to understand that Eastern Kentucky University will not pay for the cost of any care or treatment that might be necessary because you get hurt or sick while taking part in this study. That cost will be your responsibility. Also, Eastern Kentucky University will not pay for any wages you may lose if you are harmed by this study.

Usually, medical costs that result from research-related harm cannot be included as regular medical costs. Therefore, the costs related to your child's care and treatment because of something that is done during the

study will be your responsibility. You should ask your insurer if you have any questions about your insurer's willingness to pay under these circumstances.

What if I have questions?
Before you decide whether to accept this invitation to take part in the study, please ask any questions that might come to mind now. Later, if you have questions about the study, you can contact the investigator, Kelly Price at 330-309-8315. If you have any questions about your rights as a research volunteer, contact the staff in the Division of Sponsored Programs at Eastern Kentucky University at 859-622-3636. We will give you a copy of this consent form to take with you.

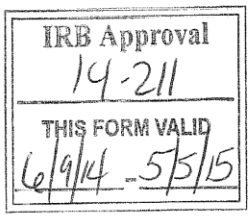
What else do I need to know?
You will be told if any new information is learned which may affect your condition or influence your willingness to continue taking part in this study.

I have thoroughly read this document, understand its contents, have been given an opportunity to have my questions answered, and agree to participate in this research project.

_____ _____
Signature of person agreeing to take part in the study Date

_____
Printed name of person taking part in the study

_____
Name of person providing information to subject



APPENDIX C:

Semi-Structured Interview Questions

Appendix C: Semi-Structured Interview Questions

Inclusion/Exclusion Questions

1. How old are you?
2. Do you self-identify as an artist?
3. What percentage of your income comes from your art?
4. How long have you worked at a career other than art?

Interview Questions

1. How long have you been an artist?
2. What type of art do you engage in?
3. How did you learn your art? School? Self-Taught?
4. What do you do with your art?
5. Describe your favorite piece of art that you have ever made
6. What types of themes emerge through your art?
7. How does your art shape your identity?
8. What type of career do you work in?
9. How did you decide to go into a different career besides art?
10. Describe how much time you allot to art work, career work and other work in a typical week
11. How do you balance art and your career?
12. Describe your identity when your art and career are in balance
13. Describe a time in which you were able to balance art and your career
14. Describe a time in which you were not able to balance your art and your career
15. What are the advantages and/or disadvantages are of engage in your art without it being your career?
16. How would you define artist?