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**ASSESSING MULTICULTURAL ART EDUCATION
WHAT APPROACHES ARE CURRENTLY BEING USED IN VIRGINIA'S PUBLIC HIGH SCHOOLS?**

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art
Education at Virginia Commonwealth University.

by

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Abstract

ASSESSING MULTICULTURAL ART EDUCATION WHAT APPROACHES ARE CURRENTLY BEING USED IN VIRGINIA’S PUBLIC HIGH SCHOOLS?

By Laura K. Nichols

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Virginia Commonwealth University, 2010.

Major Director: Dr. Melanie Buffington, Assistant Professor, Art Education

This study utilized a survey of Virginia public high school art teachers to assess how they understand multicultural education, how frequently they teach from this perspective, what cultures are represented, what teaching strategies they use, and what, if any, incentives would encourage them to teach in this way more frequently.

Through analysis of the findings, three major themes emerged which describe participants’ views of the purpose of multicultural education. These themes are “exposure” to other cultures, “understanding” of the way cultures interact and of the context surrounding a culture’s art, and promoting “equity” in the classroom through pedagogical changes and by encouraging students to approach other cultures with greater tolerance. This study analyzes impediments that participating teachers face in implementing meaningful multicultural content and makes suggestions that art specialists and universities may use to guide teacher training programs.

Chapter 1

Introduction

The purpose of this study is to discover how Virginia high school art teachers understand and approach multicultural content in education. I examine first how teachers understand multicultural education and its importance in art education. Next, given their definitions, as well as my own, I examine how frequently they teach from this perspective, what cultures are represented, and what teaching strategies they use. If teachers do not teach from this perspective, I question why this is, and what, if any incentives would encourage them to do so. I consider myself a critical theorist because I strongly believe that changes are needed in the field of art education, specifically concerning multicultural approaches. However, I approach this study from a constructivist perspective, as it is necessary to gain more information on current teaching practices to guide future research. Due to the increasing diversity in public schools, I believe that it is inappropriate to continue to approach arts education from the traditional Eurocentric view. Chelsea Bailey and Dipti Desai (2005) put the benefits of art in addressing cultural differences succinctly in saying that, “art is not set apart from the human experience and culture, but rather, reflects the dynamic life experiences of people living in complex and largely incomprehensible circumstances” (p. 1). Educators know that their students are more interested in education when it relates to them personally (Bailey & Desai, 2005), so it is reasonable that a multicultural student population requires a multicultural approach. Despite this, it is my experience, from my own teaching, discussions I have had with colleagues, and presentations at state conferences, that very few art teachers grasp what multicultural art education may encompass. My hope is that the

information gained from this study may guide further research to better inform teachers on the development of meaningful multicultural art lessons. Throughout this thesis I have included some anecdotal stories from my own teaching experience. I have designated these sections in italics to make it clear that they are my personal experience.

Background to the Problem

The concept of multicultural education has been discussed frequently since the 1970s. It is important for educators to teach from diverse cultural perspectives to build students' tolerance and awareness and so students may see aspects of themselves in the classroom (Bailey & Desai, 2005). One problem I have encountered when attempting to add multicultural content to my classroom, is that there is no one clear definition of multicultural education. Many of my colleagues express frustration and confusion regarding the lack of information and training in multicultural education. They would like to include more information about other cultures, but either feel unqualified to do so, or are overwhelmed and unsure of how to begin. My colleagues say that they lack the time required to research cultures appropriately, or are not motivated to re-write their curriculum to include multicultural content because this is not required by the Virginia Standards of Learning (Virginia Department of Education, 2010). This study is intended to assess how Virginia public high school art teachers currently view the place of multicultural education in their classrooms. I wish to determine which factors they believe hinder them from teaching from this perspective more frequently, so that these factors may be addressed by teacher training and development programs.

Theoretical Framework

While I consider myself a critical theorist, I believe that before I can enact meaningful change in my own teaching, or inspire change in others, I must first form a strong base of

knowledge of the current state of multicultural art education in Virginia. For this reason I am approaching this study through the lens of constructivism with hopes of critical theory research in the future. Constructivism is a theoretical framework, or paradigm, through which one views research. According to Schwandt (2007), constructivists seek “to explain how human beings interpret or construct some *X* in specific linguistic, social, and historical contexts” (p. 39). In the case of my study, I constructed how Virginia public art teachers view and teach multicultural education in the context of the literature available on multicultural teaching and learning. Constructivists reject the idea of one, certain and knowable reality, and believe in multiple realities that are socially based, where meaning is constructed and based upon interpretation (Guba, 1990). As opposed to other research paradigms, which may require the researcher to be an impartial and distant observer, for constructivists “knowledge is the result of a dialogical process between the self-understanding person and that which is encountered-whether a text, a work of art, or the meaningful expressions of another person” (Guba, 1990, p. 176). I sought to construct knowledge of the current state of multicultural education based upon my own experiences as a teacher, the literature I have read, and the responses of participants in my study. Constructivism as a paradigm works well with my critical theory aims because “many constructivists hold that *X* is something that should be severely criticized, changed, or overthrown” (Schwandt, 2007, p. 39). Because I hope to conduct future critical theory research, I aspire to use the knowledge constructed from this study to argue for the development of teacher training programs in multicultural art education. Critical theorists are interested in confronting social injustices found in society (Schofield Clark, 2008). They seek to examine complex relationships between human beings with the goal of sparking positive change. I believe that a

multicultural approach to art education is beneficial to students of all cultures, as it can broaden students' views of the world and teach tolerance.

My own background in art education was almost entirely male-dominated and Eurocentric, and despite my desire not to spread these biases to my students, I frequently find myself teaching in this manner because it is what I know and that with which I am comfortable. This has opened my eyes to the fact that even teachers who make an effort to be aware of multicultural perspectives may hold and teach biases of which they are unaware. For example, for years I taught my students about Pop artist Claes Oldenburg. One of the first aesthetic discussions I have each year with my introductory art students centers around his work. In five years of teaching I never once mentioned that his wife, Coosje Van Bruggen, played an equal role in the development of most of those monumental structures. I had never heard of Coosje Van Bruggen until she passed away in early 2009. This realization helped me understand that even teachers with the best intentions may pass on cultural biases to their students.

Statement of the Problem

The research question is: How are Virginia high school teachers currently integrating multicultural content in the public high school art curriculum, and what resources and support would help them to do so more often and with more depth? I am limiting this study to public high schools as they share the same state mandated standards of learning which all Virginia art teachers are required to use.

Purpose of the Study

Multicultural education is becoming increasingly important as the demographics of Virginia and US school systems become more diverse. The US Census Bureau (2008) projects that by the year 2042, minority groups will be more than half of the total population. My aim is to learn how Virginia public high school teachers understand multicultural art education. Second, I wish to know how frequently they teach about art representative of diverse backgrounds including female artists, artists of diverse racial or ethnic groups, art about different religions, artists with disabilities, and artists who represent sexual diversity. For those teachers who do include multicultural content, what content is covered, and through which pedagogical methods? Is the art multicultural content of a high quality? And lastly, when teachers do not integrate multicultural content, or do so infrequently, why is this, and what resources would assist them in doing so more often?

Relevant Areas of Research

In conducting this study, I consulted literature from the 1970s through the present. This literature comes from the fields of art education and general education, and provides a background from which to create a working definition of what multicultural education is, as well as suggestions for how it should be implemented. The definition of multiculturalism in America has changed dramatically since the idea of the “melting pot” arose towards the end of the 19th century (Clark, 1996). What began as a descriptor which only included differing European cultures expanded to include all cultures by the 1960s (Clark, 1996), and to include definitions of culture in addition to ethnicity and geographic origin (such as gender, sexuality, and exceptionality) in its current state (Ballengee-Morris & Stuhr, 2001). Multiculturalism in education has made great progress in the past 20 years, as evidenced by the increased presence of

ethnically diverse content in language arts and history texts (Banks, 2006). However, I explain in Chapter Two, there seems to be a gap between what scholarly literature recommends and what is demonstrated in practice and in art teacher resource magazines. The Virginia Standards of Learning in Virginia for high school art do not currently require that any non-Western art be taught, leaving the choice of whether and how often to include multicultural content completely up to individual teachers. While most teachers I have spoken with prefer the freedom to choose their own content, the SOLs are a reflection of what the Commonwealth of Virginia deems important in art education (Virginia Department of Education, 2010).

Definitions of key terms.

For the purposes of this study, I used Banks' (2005) definition of multiculturalism, as he is a widely respected expert in the field, and his definition is broad enough to encompass many others. In brief, his definition is:

Multicultural education is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, language, and cultural groups will have an equal chance to achieve academically in school (Banks, 2005, p. 1).

Alongside this definition I included my own addition.

I believe that quality multicultural art education should increase students' awareness and understanding of the world around them by exploring culture in a meaningful way.

Multicultural art education should help students to think critically about their place in their community and the world.

Approaches to multicultural education.

Despite the theoretical tone of most multicultural art education research, several authors have offered suggestions of how multicultural content may be implemented in a classroom setting. Collins and Sandell (1992) offer four approaches to multicultural education: the attack response, escape multiculturalism, the repair response, and the transformative approach. These four approaches, which are defined in detail in Chapter Two of this study, describe how multicultural art content may be delivered with varying levels of sophistication and success. Collins and Sandell's (1992) suggestions align with Banks (2002) who also recommends a “transformative” approach to multicultural pedagogy. He asserts that when multicultural content is infused into an existing curriculum, students still view culture from a masculine, Western perspective. He calls for curriculum transformation, which enables “students and teachers (to) make paradigm shifts and view the American and world experience from the perspectives of different racial, ethnic, cultural, and gender groups” (Banks, 2002, p. 21).

Wanda Knight (2006) has also built upon Banks' four approaches: contributions, additive, transformative, and social action (Banks, 1988) and suggested how they could apply to the art curriculum. Her suggestions somewhat mirror the approaches suggested by Collins and Sandell (1992). These approaches are in a loose hierarchical order with social action as the optimum goal of multicultural art education (Knight, 2006).

Chapter Two also details several other pedagogical suggestions for multicultural art education. Discipline Based Art Education (D.B.A.E.) is one possible format (Chalmers, 1992), which includes the presentation of art or artifacts alongside contextually relevant cultural information and art criticism. Contemporary art may be an effective strategy for delivering multicultural content, as contemporary artists in the United States represent a diverse range of

backgrounds (Graham, 2009). This also relates to the current trend of using visual culture to uncover stereotypes and biases. Barrett (2003) outlines a method of discussing “denotations” and “connotations” of visual culture art imagery in order to better understand its cultural context. This approach could easily be used to introduce multicultural content to an art lesson.

Gaps in the existing literature.

While various approaches to multicultural art education have been discussed in scholarly art education journals, very little of this discussion has filtered down to publications geared towards practicing teachers, such as *School Arts* and *Arts and Activities*. Many singular lessons on various cultures are available in books, magazines and online; however, individual lessons are not as effective as a holistic approach to curriculum through a multicultural lens. Furthermore, these individual lessons frequently romanticize cultures as different and foreign, which is contrary to the purposes of multicultural education (Smith, 1994). A quick Internet search of “multicultural art lessons” brings up a large assortment of “Chinese New Year Dragons,” and “African Masks and Drums.” Many of these lessons involve the mimicking of cultural objects using cheap craft materials, and very little, if any background information that leads to a greater understanding of the culture involved. One specific example involves learning about Cinco de Mayo by making a poncho out of a paper grocery bag (KinderArt, 2009). Lessons like these trivialize cultures without providing any deeper meaning.

In approaching this thesis, I wished to examine the extent of the gap that I perceive between scholarly research on multicultural art education and the knowledge and attitudes of practicing teachers. I created a survey to explore the attitudes that practicing art teachers in Virginia public high schools have towards multicultural education and what kind of teaching strategies they employ in integrating multicultural content in their classrooms.

Methodology: Survey

Surveys are a type of questionnaire where the same data is collected from a large group of people. Surveys typically use a self-report method, where respondents provide information about themselves (Adler & Clark, 2008, p. 216). Survey methodology was effective for this study because my goal was to collect data pertaining to specific questions from a large group of art teachers. I conducted an Internet survey, as most public high school art educators in Virginia have regular access to Internet-ready computers while at work. I used this method to collect data on teacher attitudes, beliefs, and goals concerning multicultural education in their classrooms. This survey of multicultural art education included questions which ask for both quantitative and qualitative data. This study was administered through a static web questionnaire distributed through an email link. “Static” simply means that the survey was the same for all participants, as opposed to programs which change the questions according to the respondent’s answers (Alreck & Settle, 2004, p.184).

The survey was viewed by 78 participants, however, 56 of these answered most of the questions and only 47 answered every question. The participants of this study were public high school art teachers in Virginia. The Virginia Art Education Association disseminated an email to its members which explained the study, provided a link to the online survey, and gave my contact information in case they have further questions. Cheryl Gardner, the Virginia Department of Education Art specialist, provided me with a contact list of art specialists for each district in Virginia. I sent an email to each art specialist explaining the purpose of the study and provided a link to the survey, which I asked them to pass along to the art teachers in their counties.

Survey instrument.

The survey was created and housed on the SurveyMonkey website. The survey contained 22 questions designed to elicit both quantitative and qualitative questions. Alreck & Settle's (2004) book on survey research assisted me in writing questions. The first section included both open-response and Likert-scale responses which establish the participants' definitions and views of multicultural art education. I provided Banks' (2005) definition, clarified by my own, followed by Likert-scale questions which assessed how frequently participants believe they teach according to these definitions, which cultures they include, and how they would assess the quality of their multicultural lessons. Following this were both open-response and Likert-scale questions which prompted participants to explain why they do or do not teach in this manner, and what, if any resources and incentives would encourage them to do so with greater frequency. Finally, I quantitatively gathered demographic information about each participant's professional and educational background as well as the demographics in their classroom, school, and school division. While no personal information was collected from participants, they were invited to contact me if they wished to contribute further to this research. I also presented the findings at the 2010 VAEA conference.

Data analysis.

The quantitative information was translated into statistical data and organized into percentage distribution tables for readability (Alreck & Settle, 2004). The data was then compared with the qualitative information. For example, I examined the educational background of the participants and the demographics of their classrooms to see if they coincided with certain attitudes towards multicultural art education. Qualitative questions were coded for common trends in educational practices, views, and attitudes. Boyatzis (1998) and Gibbs (2007) works

assisted me with coding qualitative data. I organized the data into visual charts, which are in Chapter Four of this thesis. A grounded theory approach to data analysis was employed for the open-ended questions, as I was building theories from the data. Grounded theory is an emergent process that seeks to understand a research situation, not test a hypothesis (Dick, 2009).

Grounded theory was developed by Glaser and Strauss (1967), however I used Charmaz's (2000) adaptations of grounded theory which relate more closely with my constructivist paradigm.

"Constructivist grounded theory celebrates firsthand knowledge of empirical worlds . . . and offers accessible methods for taking qualitative research into the 21st century" (Charmaz, 2000, p.510). While I began this research with a loose idea of what data I might find, I allowed the data itself to shape my views through the course of the study. For the closed-ended, quantitative questions, I used features within SurveyMonkey to assess the data.

Significance of the Study

The data collected from this survey could be of use to educators of pre-service teachers, as well as policy makers and creators of staff development programs. I collected data on the factors which hinder teachers from using an effective multicultural approach in their art classrooms so that these factors could be specifically addressed in teacher development programs. Information detailing what attitudes teachers have toward multicultural art education may also assist administrators and higher education professors in focusing such programs.

Findings

I found that the majority of participants do believe that multicultural education is important in an art classroom. In their definitions of multiculturalism, many participants stressed the importance of including non-western art, or art of different cultures. South and Central American, Asian, African American, and female art and artists were cited as the cultural groups

taught most frequently by participants. The reasons that participants indicated for not including multicultural content more often were: lack of time, lack of training, and the fact that the art curriculum does not support or require it. Participants reported that access to multicultural lessons written by other teachers would be the most influential factor to help them improve multicultural learning in their classrooms, followed by access to art and visuals of other cultures, training in multicultural content, and planning time devoted to creating multicultural lessons. The majority (70%) of participants stated that they would be interested in attending classes on teaching about multicultural art, provided these classes were reasonably priced and conveniently located or scheduled.

Limitations of the study

While I attempted to gather a range of information from a large number of participants, there were certain limitations. The survey relied on self-reported data and some participants may have misrepresented themselves (whether intentionally or out of misunderstanding). Because I was working under the assumption that a multicultural art curriculum is beneficial to students, I did not collect data on student performance. The purpose of this study was not to determine if multicultural education is effective; rather, I wished to assess the current practices of it in Virginia public high school art classrooms, and then make recommendations for future study. In order to focus the study, I did not collect data from private schools, specialized art courses, or from grades kindergarten through eight.

Suggestions for Further Research

To continue this vein of research, I presented the results of this study at the 2010 VAEA conference. The administration at my school has asked me to participate in a diversity program of students and teachers in my school and to share the insights I have gained through this

research during staff development. I will also present a staff development session to the high school art teachers in my county next fall. On this staff development day I will request contact information from teachers who feel they are particularly comfortable and adept with multicultural art content. A case study of one of these teachers, studying his or her pedagogical methods and the impact they have on his or her students could yield more specific recommendations for teacher practice and curriculum writing. As a result of the literature and the research conducted, I have also begun rethinking my own curriculum. I have begun grappling with the best ways to make my own classroom more multicultural, both by adding new lessons, adding more well-rounded multicultural content to existing lessons, and restructuring the way that I teach.

Summary

Many teachers attempt to include multicultural content in their art lessons, but do so in a way that may not be inclusive. They may copy the art forms of a “foreign” culture, or make mention of one or two African American artists within a European tradition. While this is a start, it does not work towards equity in our school social systems. For this reason, I believe that better resources and training for pre-service through veteran teachers are needed to enable them to approach curriculum through a multicultural lens. My aim, in conducting this study, was to understand the current state of multicultural art education and collect data that could be useful for teachers and teacher training programs seeking to improve multicultural learning. Hopefully, with education, more teachers will be ready to take on the challenges of creating transformative multicultural art curriculum which allows “students to understand concepts, events, and people from diverse ethnic and cultural perspectives and to understand knowledge as a social construction” (Banks, 1999, p. 31-32). I also seek to improve the multicultural learning in my

own classroom, using the knowledge gained through this study. My school is becoming more diverse each year, with students who speak many different languages and come from a variety of cultural backgrounds. It is my goal to allow each of these students to feel equally valued and have equal chances for success in my classroom.

Chapter 2

Literature Review

For this study of multicultural art education in Virginia public high schools, I explored literature from the 1970s to the present; however the majority of research comes from the last two decades. Most of the sources I consulted are from art education journals and publications; however I explored general education literature as well, especially the work of James Banks, who is widely respected and quoted in the multicultural education field. I also surveyed the past year of two popular magazines geared towards art teachers: *Arts and Activities* and *School Arts*. In addition to the work of published authors, I integrated anecdotal stories from my teaching experiences into my research. Currently, I teach in a suburban public high school in Virginia, and have over five years of classroom teaching experience. My anecdotes are designated in italics to differentiate them.

In this chapter I first explain the definition of multicultural education that was used in this study. Next, I outline the history of multicultural education as well as recent developments in the field and then explain several different views as to the methods and purposes of multicultural education in the art classroom. Following this, I explore controversies and criticisms of multicultural education and then conclude by pointing out gaps in the field of research and summarizing the major points.

Definitions

Before I begin discussing the literature, it is important to clearly define the various terminology used by scholars in the field. The terms *global culture education*, *multicultural*

education, *bicultural education*, and *intercultural education* are used seemingly interchangeably in much of the literature, however there are subtle differences. *Global education* deals with international issues, while *multicultural education* is concerned with variations among cultures within a country (Davenport, 2000). Bicultural education is linked to bilingual education and commonly refers to movements such as the Afrocentric and Latinocentric curriculum movements of the 1960s and 70s (Appelbaum, 2002). Davenport (2000) cites earlier work by Cushner (1998), and Gudykunst and Kim (1984) in constructing her definition of *intercultural education* as curriculum which encourages communication of universal human concerns across cultures. In an intercultural view culture is “socially constructed and universal” (Davenport, 2000, p. 372). While Davenport’s (2000) definition of *intercultural education* is the most akin to my own definition of multicultural education, I will continue to use the term multiculturalism because it is more widely accepted.

As noted in Chapter One (p. 6), the working definition of multicultural education for this study states that quality multicultural art education should increase students’ awareness and understanding of the world around them by exploring cultural similarities and differences in their own communities in a meaningful way. Multicultural art education should enable students to think critically about their place in their community and their interactions with others. I build this definition based on the work of James Banks (2005, 2006) who calls multicultural education a reform movement “whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, language, and cultural groups will have an equal chance to achieve academically in school” (p. 1). To this I add Dilger’s (1994) definition of multicultural education as that “which prepares people to function effectively in a culturally pluralistic society” (p. 50). This definition

works well because it asserts that the goal of education is to prepare students for their lives after, and outside of, the classroom. What is often overlooked in practice is that multicultural education is more than just the study of a culture. It is essential to help students understand the similarities between human beings across cultures, as well as to appreciate the differences which make those cultures unique. It is important that students understand the context of art or artifacts that are presented to them, and that they learn about artists from a range of cultural backgrounds as individuals with unique lives and experiences, and not as one person speaking for an entire culture. Dilger (1994) also points out that culture differences include more than just race and ethnicity. Differences in gender, religion, socio-economic status, and sexual orientation are also valid topics that should be explored with children through art. Students should learn to recognize and appreciate the different cultural groups that contribute to their own lives and communities, as opposed to only learning about ancient cultures from distant lands. They should also understand that their own cultures are a constructed concept that may change over the course of their lifetime.

Historical Background of Multiculturalism

According to Roger Clark (1996), the idea of multiculturalism was first explored in the 1880s when the view of the United States as a “melting pot” was popular. It was expected that people immigrating to the United States from other countries would be absorbed into the overall culture. The concept of pluralism emerged in the 1920s, partially as a result of WWI (Appelbaum, 2002; Clark, 1990). Pluralism, as defined by Clark (1990), is the belief that “benefits obtained from a culturally diverse society would consistently exceed those derived from a culturally uniform society” (Clark, 1990, p. 47). The goal of pluralism at this time was to educate North Americans of European descent about other European cultures in the hopes of

avoiding international conflict (Appelbaum, 2002). Following WWII, a similar push towards global curriculum emerged, again with the goal of promoting peace through cultural understanding (Davenport, 2000). The emphasis of this approach shifted toward “knowing the enemy” (Davenport, 2000, p. 364).

The concept of multicultural education, as it is commonly understood in the United States today, emerged as a result of the civil rights movements of the 1960s and as a means of resolving the differences between the dominant European American culture that was taught in schools with the diverse cultures of students in the United States (Davenport, 2000). In addition to the civil rights movements, the loosening of immigration restrictions in 1965 was also a force towards the inclusion of multicultural education, as a wave of new immigrants demanded a place for their cultures in the United States public school curriculum (Appelbaum, 2002). Multicultural curriculum at this time took shape in the form of Afrocentric and Latinocentric curriculum movements, which were geared primarily towards African American and Mexican American students, respectively (Appelbaum, 2002). These early movements did not see multiculturalism in education as something of value for all students, but as a way of making education for students of non-white, non-European backgrounds reflect their heritage. The later women’s rights and disability rights campaigns helped expand the scope of multicultural education to encompass different definitions of culture (Appelbaum, 2002).

In 1990 the National Association for Multicultural Education was formed, and scholarly literature on multicultural education was widespread. The scope of the multicultural education movement shifted towards the celebration of difference and the inclusion of all students in the classroom curriculum (Appelbaum, 2002). At this time awareness emerged that teachers in the United States are overwhelmingly white, which presumes “that race consciousness was an

essential predisposition to eradicating racist policies and practices in schooling” (Appelbaum, 2002, p. 36).

Banks (2006) discusses the progress that multicultural education has made in schools in the past 20 years, pointing to the increased presence of ethnically diverse content in language arts and history texts, as well as the amplified interest in scholarship on the subject. Despite this progress, I believe that there is a gap between scholarly literature and what happens in public schools. There are also vastly different interpretations as to what a multicultural art education should include.

From my time as both a part time graduate student and full time teacher I have come to see a rift between what scholars in art education acknowledge is important and what classroom teachers are doing. This rift is deepened by the Virginia Standards of Learning, which proscribe primarily a Discipline Based approach to art education, stressing elements and principles of design, art criticism and traditional (European) aesthetics. Most of the multicultural art lessons that I have seen created by my colleagues involve artists such as Frida Kahlo, Jacob Lawrence, and Romare Bearden, or they explore the ancient culture of Africa and Egypt, or recreate “folk art” of Native Americans. These well-intentioned lessons usually stay clear of any potentially controversial issues and rarely delve deeply into issues of culture. Despite my awareness of the shortfalls of this type of curriculum, I frequently find myself teaching in the very same way. This highlights the problem that even well-intentioned teachers have in creating multicultural classrooms. I often feel overwhelmed, unqualified, or uncertain where to begin, so I continue to use tried-and-true lessons even when I am dissatisfied with them.

Contemporary Views of Multicultural Art Education

While multicultural education frequently focuses on non-white racial cultural groups, many educators and activists have argued for an expansion of the definition of “culture” to include factors of gender, religion, sexuality, socio-economic class, exceptionality (individuals with different abilities), race, and ethnicity (Ballengee-Morris & Stuhr, 2001). Sexuality is probably the most controversial and least represented of these factors. Desai (2003) notes the absence of literature focusing on sexual diversity in art education, stating that as multiculturalism becomes widely accepted and institutionalized, we must be careful that certain cultures are not given more legitimacy than others. Some individuals with disabilities have also advocated to be considered unique and separate cultures, which might initially seem contrary to American notions of inclusion. In his book *No Pity*, which explores the disability rights movement, Joseph Shapiro (1993) quotes a deaf man named John Limnidis as saying “Deafness is not a handicap. It is a culture, a language, and I’m proud to be deaf” (p. 85).

Teacher centered multicultural resources.

From my review of the two most popular magazines geared towards art teachers (*School Arts*, August 2009-August 2010 and *Arts and Activities*, October 2009-September 2010) as well as teacher resources on the Internet, I believe that most multicultural art content geared towards teachers seems to focus superficially on cultures of the distant past in noncontroversial ways or commonly repeated themes such as Chinese dragons, African masks and Kente cloth, Aboriginal dot patterns, or Native American totem poles. These themes have been accepted as “safe” by most parents, teachers, and administrators because they do not bring up issues of racism, or race relations as related to contemporary situations in the United States. These types of lessons do not

address the current state of cultural diversity within the United States, and frequently do not speak to students' personal backgrounds and interests (Davenport, 2000).

Looking through the October 2009-September 2010 issues of *Arts and Activities*, which is advertised as “The Nation’s leading art education magazine,” I found only three lessons which deal with any non-western content, whereas Vincent van Gogh was used as a specific reference at least three separate times. Most of these are superficial celebrations of diversity through self-portraiture (*Arts and Activities*, October, 2009) or connections to African American artists like Romare Bearden or Jacob Lawrence. Only one article in the past year of issues fit the definitions given in Chapter One (p. 6) for a high quality multicultural art lesson. This article describes contemporary African American artist Yvonne Wells and her quilts depicting social change in the United States. The article gives curriculum suggestions for a wide range of classes including social studies and the visual arts, and asks students and teachers to reflect upon the historical events since the civil rights movement and discuss what progress has been made, and what still needs to be changed (Sartorius, 2009).

A survey of the past year of issues of *School Arts* magazine provided only slightly better results. Two lessons claimed to be about African art, but simply used images from Africa or African artwork as examples for a studio project with no cultural explanation or connections. One article, entitled *Art as Social Concern* reflected social and multicultural issues in a meaningful way. This article describes a lesson where high school students discussed the Guerilla Girls, “a group of anonymous artists who have taken the names of famous deceased female artists” (Hodge, 2010, p. 32), as a starting point for students to create linoleum cuts that express issues of social concern. A recent (August/September 2010) issue of *School Arts* focuses on the theme of “Compassion” and includes two high school aged lessons which encourage

students to reflect on social and political issues (Gebhart, 2010; & Tam, 2010). While these lessons are not specifically multicultural, they do provide a platform for students to discuss race and other issues through their artwork. This issue reflects the recent trend of art education as social justice, which is also the September 2010 theme for the journal *Art Education*.

Aside from *School Art*'s August/September 2010 issue, both *Arts and Activities* and *School Arts* reflect a narrow scope of multicultural content, as well as the absence of resources from which art teachers have to pull. While many teachers are comfortable talking about the contributions of female artists like Georgia O'Keeffe or African American artists like Romare Bearden, they may be afraid of branching out into less familiar territory or broaching topics in art which are currently controversial in Virginia, such as sexual diversity among artists. These topics were not explored in any of the *School Arts* or *Arts and Activities* magazines that I reviewed. Even discussions on tessellations refer to MC Escher and not the Islamic tradition of tessellating patterns. Teachers who search teacher-resource magazines and the Internet for multicultural lessons will find a plentitude of lessons on folk art of ancient African, Native American, or Central and South American people, but very little on current art trends in these cultural groups. This stereotyping may lead students to a narrow and superficial view of other cultures, and does not assist them in understanding students of various cultures in their own schools.

Opposition to Multicultural Education

There are political forces actively working against multicultural education as well. Recently the Texas Board of Education approved social studies textbook curriculum changes which stress "the superiority of American capitalism, questioning the Founding Fathers' commitment to a purely secular government and presenting Republican political philosophies in a more positive light" (McKinley, 2010, p.1). This same board rejected all proposals to include

more Latino figures, despite the state's large Latino population (McKinley, 2010). Loewen (1995) writes about the revisionism of American history textbooks, where the recent past (Vietnam war-present) is not covered with nearly the depth of the distant past, and is watered down to avoid any portrayal of America in a negative light.

The politics of Virginia may cause teachers to be wary of bringing up issues such as sexual diversity in their classrooms. Virginia is traditionally politically conservative, and recently issues involving gay rights have been in the news (Santoscoy, 2010). Soon after entering office, Governor Bob McDonnell signed an executive order banning employment discrimination for state workers based on race, sex, religion and age, but not sexual orientation, replacing orders by Virginia's previous two governors which included protections for gay and lesbian workers (Santoscoy, 2010). Attorney General Cuccinelli also sent letters to Virginia colleges and universities urging them to make similar changes to their own policies. After large protests, McDonnell made a public statement promising that discrimination of any kind will not be tolerated in the state workplace (Santoscoy, 2010). Art teachers in conservative districts may be hesitant to bring up controversial topics which could upset parents and the community. As will be detailed in Chapter Four, several participants of this study cited that one of the reasons they infrequently teach multicultural perspectives is because it is not something valued by their students or community.

During my first year of teaching, the principal, who has since retired, shocked me by taking time at a faculty meeting to make it clear that students should not be permitted to remain silent in school as part of the National Day of Silence, which is a day when many students remain silent to bring attention to the problems of bullying and harassment against LGBT

students. What angered me was that he had allowed a different school club to remain silent as a fundraiser during that same school year. I was further disturbed by the number of teachers who seemed to be in agreement with his decision. Fortunately my school has begun to develop a more favorable climate towards LGBT students. They are now permitted to maintain the Day of Silence, and are supported by a faculty sponsored school club called the Gay Student Alliance. While my school is very culturally diverse, different groups tend to insulate themselves and seldom intermix.

Methods and Purposes of Multicultural Art Education

Most of the sources that I consulted agree, in a general sense, about the importance of multicultural education. They each cite various studies or authors that demonstrate the importance of introducing students to artwork in addition to that of European artists. Some of the authors (Banks, 1996, 1999; Collins & Sandell, 1992) offer suggestions for methods which may be used in the creation of multicultural lessons or a multicultural curriculum. While these methods are not strictly hierarchical, there is a sense that some are more advanced, or preferable, as compared with others. In researching multicultural education it is important to acknowledge the goals and aims of each author, as their motives shape the methods that they suggest.

Multicultural art education for cultural appreciation.

One theme which emerged from the literature was using multicultural art education to build cultural appreciation. In this approach, called “Escape Multiculturalism” by Collins and Sandell (1992), the art or artifacts of other cultures are examined in a romanticized and idealized way. Generally the end result of this approach is a studio project where students replicate an historic cultural artifact using art materials. This is the approach I found commonly in my survey

of Art Education magazines geared towards teachers such as *School Arts* and *Arts and Activities*. While this approach can arouse interest in a previously unknown culture, it is often through a superficial lens. The escape method can also lead to viewing other cultures as naïve and simple. Smith (1994) compares the escape approach with the movie *Dances with Wolves*, calling it “beautiful, in a sense, nostalgic, projecting a sense of loss, but in the end not suggesting a course of action beyond regret and sadness” (p.15). This approach relates closely to Banks’ (1996, 1999) “contributions approach,” also generally referred to as “heroes and holidays.” Commonly seen examples of this would be discussing female or African American artists in February, paper dragons at Chinese New Year, African masks and Kente cloth, or American Indian totem poles. The danger in this curriculum approach to multicultural education is that it promotes only a superficial understanding of other cultures, while reinforcing them as “other” and outside of the “normal” curriculum (Appelbaum, 2002). This approach may also insinuate that these cultures are primitive or exist only in the distant past, holding no relevance to the present day.

Building self-esteem in minority cultures.

Another theme that emerged through Collins and Sandell (1992), and was discussed by other authors, is the “Repair Response.” The goal of this approach is to build the self-esteem of members of a minority culture through exposure to positive images from their own culture (Collins & Sandell, 1992). Smith (1994) says that while the repair approach, done without care, can lead to trivialization, “it can be a rewarding approach in the classes of sensitive teachers who research background of their students with intent to go beyond gimmicky, quick lessons” (Smith, 1994, p. 16). While I agree that gimmicky lessons should always be avoided, I believe that students benefit from learning not just about their own ethnic heritages, but of many other

cultures as well. More importantly, I believe that students in our culturally blended society benefit from the presentation of themes and ideas which extend beyond a singular culture.

Need for multicultural curriculum reform.

Some authors, including Banks (1996, 1999) and Collins and Sandell (1992) argue for multicultural curriculum reform. Banks believes that educators must examine hidden biases throughout the curriculum, and restructure their teaching through a multicultural lens (Banks, 1999). Collins and Sandell (1992) also refer to curriculum reform as the “Transformative” approach to multicultural art education. Their transformative approach seeks to build a “new common culture, one without violence, oppression, and inequality” (Collins & Sandell, 1992, p. 6). This approach attempts to select the best aspects of different cultures and combine them together to form a new culture. At first glance this seems like a utopian ideal; however, Smith (1994) is quick to point out the ethical dangers in allowing one group to determine what is good and bad about another society. In addition, by only showing the best aspects of each culture, we are shielding students from reality and avoiding what could be important conversations about the problems and injustices of the world.

Chalmers (1992, 1996) presents an approach for totally restructuring the art curriculum using the Discipline Based Art Education (D.B.A.E.) format. Chalmers (1992, 1996) combines multicultural education into his D.B.A.E. approach, asserting that it is effective because it presents art in the context of culture, intricately linked to history, aesthetics, and art criticism of the artists and their heritage. This is far more valuable than the simple presentation of art from another country in a studio-based activity. Chalmers (1996) gives some concrete and practical suggestions for how multiculturalism can be combined with art education. Instead of sample lesson plans, which he says “could be used as only partial, Band-Aid solutions. . . . simply lifted

and added on to existing programs” (Chalmers, 1996, p. 62), he suggests how to sequence multicultural education, using a D.B.A.E. approach, starting with elementary grades and progressing through high school. In his model, students are gradually exposed to more complex forms of cultural literacy as they progress through school. He also suggests themes such as “using art to *enhance and enrich the environment . . . using art to celebrate . . . and ritualistic and therapeutic uses of art*” (Chalmers, 1996, p. 74-75) to explore the similarities and differences of art across cultures.

Restructuring the curriculum involves much more than simply teaching about other cultures. Art educators must make sure that curricula connects “with the social context of the students in the school and attend(s) to their interests and experiences . . . (that it addresses) multiple perspectives, multiple forms of assessment . . . a wide range of learning styles . . . (and) collaboration with the community” (Appelbaum, 2002, p. 56). Rethinking curriculum in this way is extremely difficult and requires a large commitment of time and energy from educators.

Through the course of my research into multicultural education, I have begun to critically examine my own biases, and those I pass on to my students. While I have begun to include the work of a wider variety of artists, I still teach a majority of Western art and artists. This is because Western art is what I have the greatest comfort and familiarity with from my own education. What I have begun to change, through this process of reflection, is the way I talk about Western art. I try to avoid discussing themes of Western art as if they are universal. For example, in a PowerPoint on Impressionism that I have used for several years, I found the phrase “At this time, France was the center of the art world.” I changed this to say “At this time, France was the center of the Western art world.” These changes are minor, and only the earliest

stages of curriculum reform, but they make important distinctions as to the place of Western art in the world. I try to treat each artist and art movement as equal, instead of thinking of Western art as the “norm” and non-western art as “other.”

Multiculturalism for social change.

Many educators (Ballengee-Morris & Stuhr, 2001; Bailey & Desai, 2005; Banks, 1996, 1999; Wasson, Stuhr, and Petrovich-Mwaniki, 1990) view the purposes of multicultural education broadly as a means for whole school and societal reform. Ballengee-Morris and Stuhr (2001) advocate for the use of art education to help students think critically about themselves and their interactions with others. This is an approach where the “disenfranchised, as well as the franchised, are sensitized to the taken-for-granted assumptions implicit in the dominant ideology” (Wasson, et al., 1990, p. 235). Banks’ “social action approach” to multicultural education describes learning where “students make decisions on important social issues and take actions to help solve them” (1999, p. 31). Bailey and Desai argue for the use of art as a vehicle in examining the world “through multiple critical lenses and for imagining our responsibilities and actions within that world” (p. 39). Through the social change model, multicultural curriculum is for all students, “to improve society for all” (Appelbaum, 2002, p. 55). Some art educators take issue with this view because they wish to see art education further the understanding of art instead of using art as a vehicle for social change (Smith, 1996).

Multiculturalism through contemporary art.

A few innovative educators (Cahan & Kocur, 1994; Graham, 2009; Knight, 2006) have suggested the use of contemporary art as a vehicle for meaningful multicultural learning. Susan Cahan and Zoya Kocur (1994) give examples of several contemporary American artists from

varied backgrounds who address social concerns in their artwork. They suggest studying contemporary artists, who come from African, Mexican, and Japanese backgrounds, to explore “how art can serve as a form of collective memory, individual expression, social criticism, and political struggles, as well as offering visual pleasure” (Cahan & Kocur, 1994). Knight (2006) discusses her use of contemporary art images (considered by some to be controversial) as a means to examine personal biases and think critically about culture. Graham (2009) points out the effectiveness of contemporary art as a “catalyst for developing a critical awareness of race, immigration, difference, and privilege” (p. 156).

Of the approaches and suggestions I researched, contemporary art is the one which resonates the most with me and seemed most applicable to my own teaching. I have begun including contemporary artists such as Kehinde Wiley, Shazia Sikander, and Roger Shimomura in my classroom teaching because they are all artists living in America who come from mixed racial and cultural backgrounds and explore these themes in their work. I like the idea of letting the artists speak for themselves, instead of my trying to project my views upon them. So far, my students have reacted very positively to these artists. The work of these artists seems closer and more understandable to them than those from the distant past. Contemporary work also appeals to their sense of aesthetics, and they are interested to hear about the lives and work of living artists. Many of my students come from mixed-racial and cultural families that are not represented by the typical array of multicultural lessons. For example, I had a female student whose father is black and mother is Dominican. She spoke English at school and Spanish at home. This student frequently complained to me that she felt isolated in our school. She explained that the black students and Spanish speaking students were in very separate cliques,

and neither group would fully accept her because of her connection to the other. This student and many others responded well to hearing how Wiley, a gay African American who loves Western art, but wanted to make a place for black people in it, became wealthy and successful, how Shimomura, who was born in America, but is of Japanese descent, deals with the racism directed towards him as a perceived foreigner, or how Shazia Sikander deals with the connections between Muslims and Hindus as well as the role of women in her native culture.

The experiences of dual-culture children in different stages of acculturation is detailed in research by Lopez (2009), who critically examines, through artistic analysis and interviews, three first generation children's views of the United States and their ancestors countries of origin. She points out that some dual-culture children may fully embrace "American" culture, others may be fearful of it and identify with the culture of their ancestors, and some children are able to comfortably choose and embrace aspects of both cultures. The use of contemporary art exemplars may help teachers avoid making assumptions about students at differing stages of acculturation, such as assuming that African American students are knowledgeable about and interested in African art. Teachers must take into account that their African American students may identify themselves as American and have no connections to their African ancestors. Additionally, Africa is a huge continent containing many distinctly different languages and cultures that should not be generalized. Else Rivin (1996) works in a magnet school for immigrant students who have commented to her that traditional artwork of their ancestors "did not speak to their own life experiences" (Rivin, 1996, p. 26). Using contemporary art exemplars may help avoid some of these problems by exposing students to artists who may have had similar struggles with identifying and defining their own cultures.

Multiculturalism in a Postmodern World

There are some art education scholars, such as Desai (2005), who have wondered about the place of traditional multicultural education in our current society. She discusses how the traditional multicultural art approach of exploring the distinct characteristics of a previously unknown culture may need to be rethought (Desai, 2005). Due to the increased globalization of society, many cultures, especially in places like the United States, have become so intermixed that individual cultures are no longer distinguishable. For this reason, teaching about cultures as distinctly different entities may be both inaccurate and damaging. This is another reason for art educators to consider including contemporary artists of mixed cultural backgrounds to explore the interconnectedness of society (Desai, 2005). Visual culture may also be used to teach multicultural content in a way that is relevant to students. Stuhr, Petrovich-Mwaniki, and Wasson (1992) suggest the analysis of television advertisements as a way for students to explore issues of gender and culture. Some aspects of visual culture may be viewed as a shared American culture that students of different backgrounds can all understand. Graham (2009) also points to the benefits of visual culture and contemporary art to help students develop “intercultural competence and experience . . . in a way that makes them (the artist’s work) poignant and comprehensible” (p. 115).

Criticism of Multicultural Education

While it appears that multicultural education has been generally accepted as beneficial, there are some authors who have criticized it. Smith (1996) points out that while multiculturalists seek to explore the value of all cultures, the origins of this mode of thinking come from the very same middle-class Western society which it seeks to transcend. Kamhi (2004) writes about her concern that the shift towards visual culture results in overemphasis of symbolic interpretation at

the expense of aesthetic appreciation. She feels that through critically analyzing works of art to bring about social themes of racial injustice, students are ignoring the beauty of the artworks themselves (Kamhi, 2004). A few authors have taken extreme offense to multicultural education. Schmidt (1997) feels that multiculturalism is a Marxist, leftist political agenda that emphasizes other cultures' achievements at the expense of European culture. He worries that society's drive for inclusion will instead cause white Americans to be put down and excluded. Wax (1993) states that the artistic traditions of realism and linear perspective reflect a uniquely Western rationality of thought which was abandoned as artists came into contact with the art of Asia and Africa. Wax's statements reflect the traditional Western educational goal of realism as the end result in artistic training, leaving little room for the inclusion of artistic cultures that value narrative qualities or symbolism over accurate rendering. While views as extreme as these are in the minority, it is undeniable that the multiculturalism movement has been affected by the national political landscape.

Summary

While multiculturalism in education has been a topic of extreme interest for decades, it seems, from my observation of fellow teachers as well as the lessons in popular art teaching magazines, that some art educators are still unsure of how to bring it into their classrooms effectively. Teachers may become frustrated and lost, feeling that they must be experts on all cultures. Chalmers (1996) suggests restructuring the entire curriculum; however this would require immense resources of time and money. Many teachers think they are doing their students a service by integrating multiculturalism, but may be doing so in superficial ways that can actually be harmful to students' conceptions of culture (Smith, 1994). It is important that teachers do not give students the impression that cultures are homogenous and predictable, or

that all people from a particular culture will act and behave in the same way. For this same reason, teachers must be careful not to only teach the same few cultures again and again. Teachers must also be careful not to associate students with cultures to which the students, themselves, do not relate. In our attempts to make our classrooms more inclusive, we may actually be drawing unwanted attention to minority students by pointing out their differences. Chalmers' (1996) approach suggests discussing the works and cultures of many groups of people across a common theme. In this way we show not only how we are different, but also how we are all human beings in a shared society.

Despite the many challenges that restructuring curriculum may present, it is important for our diverse students to learn to understand and appreciate people who do not look like them (Floyd, 1999). Multicultural education should be about helping all children, regardless of their backgrounds, understand the complex mixture of cultural identities that makes up contemporary society in the United States. Contemporary art is an excellent approach for this purpose because contemporary American artists more accurately reflect the ethnic diversity of the United States than does a traditional Western art history approach. Rivin (1996) states that "it is precisely because so much of contemporary art deals with social issues, and questions of identity . . . that young people can relate to it" (p. 26). Contemporary art is also a good vehicle because primary source literature about it is readily available through artist statements and interviews. This gives us a unique opportunity to allow students to discover firsthand what influenced an artist, instead of reading the interpretations of (usually white, European, male) art critics.

While we have made much progress since the birth of pluralism, I believe that many art educators are still at a loss in determining how to appeal to the children in their diverse classrooms. Many of the authors cited have offered valuable suggestions; however there seems to

be a gap between scholarly literature and what occurs in classrooms. For this reason, I believe that there is research still to be done to determine what resources teachers need to implement a meaningful multicultural art curriculum.

Chapter 3

Methodology

This chapter includes a summary of the purpose of the study, a description of the research design, and reasons for the choice of survey methodology. Characteristics of the participants as well as the time frame and location of the study are detailed. Further, I describe the data collection process, the data analysis process, and limitations of the study. The purpose of the study was to understand how public high school art teachers in Virginia approach multicultural content in their classrooms. I also wished to learn what factors hinder these teachers from integrating multicultural content more frequently, and what resources would assist them in integrating more multicultural content.

In conducting this study, I utilized a survey of Virginia public high school teachers that was designed to examine the following research questions:

- How do Virginia public high school teachers understand multicultural art education?
- How frequently do they teach from this perspective, what cultures are represented, and what teaching strategies do they use?
- If teachers do not teach from this perspective, why is this, and what, if any, incentives would encourage them to do so?

Research Design

Surveys are a type of questionnaire where the same data is collected from a large group of people. Surveys typically use a self-report method, where respondents provide information about themselves (Adler & Clark, 2008, p. 216). The survey used for this research was static,

meaning that the survey was the same for all participants, as opposed to programs which change the questions according to the respondent's answers (Alreck & Settle, 2004, p.184). Survey methodology was effective for this study because my goal was to collect data pertaining to specific questions from a large group of art teachers. According to Jaeger (1997), "the purpose of survey research is to describe specific characteristics of a large group of persons, objects, or institutions" (p. 449). Surveys are practical for large-scale data collection due to their comparatively low cost and short time commitment. Internet surveys have the advantages of low cost and convenience, as well as the potential to reach a wider audience than do paper surveys (Dillman, 2007). My choice of using an Internet survey also reduced the time required to conduct the research because I did not have to wait for mailed surveys to be returned and because SurveyMonkey has features that calculate quantitative data automatically. Surveys, such as the one I conducted, are recommended for the exploration of complex issues "only when the survey population is composed of specialists with a common background and a natural interest in the topic" (Jaeger, 1997 p. 459). In this case the "specialists of common background" were high school public art teachers.

Survey instruments have been used in many research studies in art education where the goal has been to collect data on the same subject from a large group of people in a common field. Chapman (2005) used data from multiple surveys to assist her research on the general status of elementary art education as well as the impact of *No Child Left Behind* through a period of seven years. Milbrandt and Klein (2008) used an electronic survey to gather data about the credentials and experience of professionals in higher art education. Speirs and Young (2008) also used a survey questionnaire to assess the curriculum influences of novice (0-5 years of experience)

teachers. In all of these examples the goal was to obtain similar types of information from a group of participants with the same professional role.

While survey made sense for this study, for reasons outlined above, there are several drawbacks of survey research and Internet surveys in particular. As surveys rely on self-reported data, there is always a chance that participants may misunderstand questions or misrepresent themselves with their answers. Because my IRB required anonymity of participants, I was unable to contact participants if their responses were unclear, or seemed improbable. I provided my contact information along with the survey, in case participants had any questions or comments; however, only one participant contacted me and this was to offer helpful suggestions, and not to clarify the survey content. I also have no way of calculating an exact response rate, as I do not know exactly how many teachers received notification of the study.

For this study, I used a web-based survey created on the website *surveymonkey.com*. Survey Monkey is a popular survey program which allows users to create a survey using a complex variety of questions. A web based survey is one which is created, housed, and completed all through a web browser. The survey data was password protected and only accessible by me. The survey itself was accessed using a unique web address which was distributed to potential participants through an email message. *Survey Monkey* includes features which allow me to sort and filter data, as well as create charts and graphs reporting the data collected.

Participants

Through this study, I focused on the practices of public high school art teachers in the Commonwealth of Virginia. I selected high school because it is the level which I teach and therefore holds the most interest to me. All participants are held to the same set of Standards of

Learning (SOLs). Virginia has a published set of learning standards for public art classes, including Art I-Art IV standards for high school, however there are no published standards for other art and craft electives taught in many Virginia high schools (Virginia Department of Education, 2010). All participants are college educated, however I made no distinctions between full time and part time teachers.

Pilot test.

A group of six graduate students in Art Education at VCU and High School Art Teachers in Henrico County, Virginia pilot tested the initial survey in February 2010. Pilot test participants offered suggestions to make the survey easier to understand and more user-friendly. Using these suggestions, I then revised the survey questions and sent them for approval through Virginia Commonwealth University's Internal Review Board (IRB). The final version of the survey is located in Appendix A. The IRB reviewed and approved all aspects of this study prior to the data collection to ensure the safety of human participants. The approval form from the IRB is in Appendix B.

Dissemination of the survey.

The survey was sent through Virginia Art specialists and the VAEA. Because the survey was sent to VAEA members, it is assumed that many of the participants are also members of the VAEA and National Art Education Association (NAEA). Participants completed the survey at their own or work computers and on their own time from May 1st through July 31st of 2010.

Survey Instrument

I divided the survey into three main sections. Section 1 contained the eleven questions which I spread across multiple pages in order to control the order of information provided to the participants. On the first page I asked participants to supply their own definition of multicultural

art education. On the second page I provided Banks' (2005) definition as well as the definition I have formed based upon the literature review, and then asked questions pertaining specifically to those definitions (See p.6).

Section 1 contained the core of the study and sought to assess the participants' definitions of multicultural art education as well as their multicultural teaching practices. Section 2 contained four questions which sought to establish the demographics of the schools where each participant teaches, and Section 3 established the educational background of the participants. The following paragraphs detail the data collection procedures for each section.

Section 1: Establishing definitions and teaching practices.

In Section 1 of the survey, I dealt with definitions of multicultural art education as well as multicultural art teaching practices. This section was the most complex part of the study, and contained questions designed to elicit qualitative and quantitative data. The first purpose of this section was to establish how participants commonly define multicultural art education. This was done through an open response question. Responses were coded for key words which appeared frequently and commonalities between the definitions. I then compared participants' definitions with those of Banks (2005) and with the four levels of multicultural education outlined by Collins and Sandell (1992). Through a third round of analysis of this data, I uncovered key themes which emerged throughout the survey.

The combination of an open response and a Likert-scale question were then used to establish the importance that participants assign to multicultural content in their classroom. This was followed by a set of questions which established the frequency of multicultural lessons, their perceived quality, and the types of cultures covered, again through a combination of open-response and Likert-scale questions. All Likert-scale questions in this section are rated on a five-

point scale, with averages automatically calculated by the Survey Monkey program. For example, participants were asked to rate how frequently they structure multicultural lessons using different teaching methods. Participants were able to choose on a scale where *never* was calculated as 1 point, *seldom* as 2, *about half the time* as 3, *very frequently* as 4 and *always* as 5 points. See Figure 1 for an example of this type of question. The open response questions were coded for common responses, and key words which appeared frequently.

Figure 1. Example of Likert-scale question

8. About how frequently do you structure multicultural art lessons using each of the following methods? (Answer for each method individually)

	Never	Seldom	About half the time	Very frequently	Always
Teaching about a traditional art work or craft from a particular culture and having students create something similar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching about the history of a work of art, artist, or stylistic period with an emphasis on art historical content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Section 2: School demographics.

In Section 2, participants answered quantitative questions to establish the demographics of the schools in which each participant teaches. Questions related to the socio-economic status of the schools, average classroom sizes, and racial/cultural demographics of their student populations. The purpose of this section was to establish information about the school systems

and classrooms represented by the participants of this survey and to determine if there were any obvious relations between the frequency and type of multicultural art taught and the demographics of the student population.

Section 3: Teacher demographics

Section 3 included questions about participants' educational background, degrees held, number of years teaching, and their involvement in professional art education organizations. The purpose of this section was to gather more detailed information about the teachers who chose to participate.

Data Collection

As participation in this survey was voluntary, I sought the broadest possible response rate. The survey was disseminated through two means: the Virginia Art Education Association (VAEA) secondary mailing list and through 131 city and county art specialists. Virginia DoE Art Specialist Cherry Gardner provided me with contact information for the art specialists. The survey was sent as a link in an email which explained the purpose of the study and asked for any high school public art teachers in Virginia to respond. I received responses from 7 of the 131 specialists, confirming that they did forward the email containing the survey link. In late May, 2010, I sent a second email to the 124 art specialists who did not reply with the same request. I received one additional confirmation after this request. The survey was open for responses from May 1st, 2010 until July 31st, 2010. Of those who participated in the survey, one teacher responded saying he or she teaches grades kindergarten through five and one teacher responded saying he or she teaches grades six through eight. Because this survey is of public high school teachers I discarded their responses.

Data Coding and Analysis

The survey contained a combination of quantitative, Likert-scale, and open response questions. These three groups of questions were each coded and analyzed in a different way. The questions in the survey were designed to address different parts of the research problem. The problem “How do Virginia public high school teachers understand multicultural art education?” was addressed by questions 1-3, and 6. The problem “How frequently do they teach from this perspective, what cultures are represented, and what teaching strategies do they use?” was addressed by questions 4, 5, 7 and 8. Questions 9-11 addressed the problem “If teachers do not teach from this perspective, why is this, and what, if any incentives would encourage them to do so?” Questions 12-15 collected demographics data about the participants’ students and schools, and questions 16-21 collected demographic information about the teachers’ professional experience and education backgrounds. Question 21 asked which VAEA and NAEA resources participants used. This information was collected to establish the participants’ level of involvement in professional communities.

Analysis of quantitative data.

Questions 4,5,10 and 12-21 collected quantitative information which was analyzed using *Survey Monkey’s* auto-calculation features. The majority of quantitative questions were designed to establish demographic information.

Coding and analysis of open response data.

I used a grounded theory approach to open response data analysis. Glaser and Strauss (1967), respected authors of the grounded theory approach, state that it is “how the discovery of theory from data- systematically obtained and analyzed in social research- can be furthered” (p. 1). Grounded theory is a process commonly used in social science disciplines to inductively

generate ideas from the data instead of testing a preconceived hypothesis (Gibbs, 2007). Because I approached this study through a constructivist lens, I used Charmaz's (2000) constructivist view of grounded theory. Unlike Glaser and Strauss' (1967) views of grounded theory, which assume "an objective, external reality, a neutral observer who discovers data . . . and objectivist rendering of data" (Charmaz, 2000, p.510), constructivist grounded theory allows for the researchers to retain their own views and expects that theory will arise from interactions between researcher, participants and data (Charmaz 2000). As I am a practicing public high school art teacher in Virginia who feels strongly about multicultural learning, it is impossible to completely separate my views from the research. For this reason a constructivist approach to grounded theory allows my own knowledge and experience to assist in the formation of theory.

After the survey ended, I exported the data from Survey Monkey into a spreadsheet file in Microsoft Excel. This file contained all of the raw data, with the questions along the X axis and number code assigned to each participant along the Y axis. I then edited the spreadsheet to increase readability by deleting columns of blank answers and condensing the multiple response questions into single columns. I printed the document in 80 pages and placed the printed pages in a 3-ring binder. Using a separate notebook, which became my codebook, pens, and colored markers, I first read through the responses of each question several times and recorded notes on interesting data. These notes were the open codes (Charmaz, 2000). Open coding is a process of line-by-line coding that encourages the researcher to keep looking at the data while theory develops (Charmaz, 2000). I then assigned focused codes and used the colored markers to indicate them the printed spreadsheet and in my codebook. Focused codes are used to sort data from the open coding which occurs frequently (Charmaz, 2000). I also used thematic analysis to form codes. Thematic analysis is a process of coding qualitative information so that it may be

observed and interpreted (Boyatzis, 1998). Some of the codes looked for specific words or phrases; for example, I counted the number of times the word “difference” or some variation thereof, was used in participants’ definitions of multicultural education. Other codes involved a more in-depth analysis of what the participants wrote. An example of this would be the code “student-centered” which I applied to participants’ definitions that focused on student learning or student oriented goals. While most of the participants did not explicitly state that they believe the purpose of multicultural art education is to benefit their students’ learning experiences, phrases 15 of them used indicated a “student-centered” view.

As more complex theories began to emerge, I re-printed the data from each open-response question and cut them into separate slips of paper. I was then able to sort and arrange the data into different structures to look for new patterns and theories. This step was important in the formation of grounded theory, which requires researchers to continually revisit data in new ways, and engage in new data collection to generate theory (Charmaz, 2000).

Limitations of the Study

While I maintained all efforts to ensure validity, some limitations persisted. Because the survey was anonymous it is impossible to ensure that all participants were eligible. Eligibility requirements were clearly stated in both the accompanying email and the first page of the survey, and participants were required to check a box confirming that they had read these requirements, however, based upon their responses to the question of which art courses each participant taught, I believe that one middle and one elementary art teacher mistakenly took the survey and these are the two responses I excluded. It is also possible that some participants may have felt pressure to answer questions in a way which reflected better upon them and their teaching styles. I attempted to minimize this effect by making the survey anonymous and stating that the results were for

research purposes only. It is also likely that a higher percentage of the responses came from art teachers in and around the Richmond area, especially Henrico County. Because I am a teacher in Henrico County, art teachers who know me or have connections to the nearby Virginia Commonwealth University may have been more inclined to participate in this study. The number of responses to the study was also lower than I expected. VAEA sent an email with the survey information to its members, however this email was only sent once, and as part of a much longer mass-email. The information about the study was nestled towards the end of this email and it may be that many people did see the information about this study. In using an Internet survey, there are always concerns that the survey will be limited only to people with access to the Internet (Devlin, 2006). However, it is unlikely that many art teachers in Virginia do not have Internet access while at work.

Charmaz (2000) states that “researchers cannot produce a solid grounded theory through one-shot interviewing in a single data collection phase” (p.519). However, due to the stringent policies of VCU’s IRB board, and the fact that my IRB did not permit me to collect personal information about participants, I was unable to conduct follow up interviews. For this reason I continually revisited the data, creating several different iterations of analysis. Grounded theory was conducted through data analysis by three distinct levels of analysis: open coding of common words and themes, thematic analysis of the data, and then reorganizing the data to uncover larger themes.

Summary

In this chapter I discussed survey as a methodological framework for this study of Virginia high school art teachers and their views and practices concerning multicultural art education. I outlined the design of the study including descriptions of the participant population,

the time frame and location of the study. I explained the three sections of the survey including an explanation of the data analysis used as well as the limitations of the study. In the next chapter I will explain, in depth, the results of the study.

Chapter 4

Findings and Analysis

This study used a survey to understand how Virginia public high school teachers practice multicultural education in their classrooms. For the purposes of this study I used Banks' (2005) definition of multicultural education along with my own additions, as formed through the literature review (See p. 6). In this chapter I describe the participants of the study and examine the results of the survey questions. This study used an online survey of Virginia public high school teachers to examine the following research questions:

- How do Virginia public high school teachers understand multicultural art education?
- How frequently do they teach from this perspective, what cultures are represented, and what teaching strategies do they use?
- If teachers do not teach from this perspective, why is this, and what, if any incentives would encourage them to do so?

I present the data collected through this survey and explain the findings gained from that data. Conclusions are drawn from the data and suggested implications for future research in multicultural art education are given.

Researcher Assumptions

In assessing the results of this study, I took into account my own belief in the importance of Multicultural Art Education, and how it affects my biases in approaching this research. It was important for me to acknowledge that the survey relied on self-reported data, which may differ

from observational data (Alder & Clark, 2008). Teachers may have felt pressured to respond with what they feel is the “correct” answer. They may also have responded with a more idealized version of what they would like to do, rather than what they actually teach. In the email accompanying the survey, I assured participants that in no way would their data be connected with their names.

Respondents

A total of 78 people viewed the survey. Of these, 56 people answered many of the questions, however only 47 of these answered every question. According to data provided by Cheryl Gardner, Virginia DOE Art Specialist, there are 1,177 middle and high school art teachers in the Commonwealth of Virginia (C. Gardner, personal communication, September 14, 2010). Information on how many of these were high school teachers was not available, nor do I know how many people received the survey, so I am unable to calculate a response rate.

Teacher demographics.

The majority of participants (74%) have taught for fewer than 18 years. Of the 46 participants who responded, 24% have taught fewer than 4 years while only 17% have taught for 25 or more years. Participants teach a wide range of classes, encompassing general studio art, levels I-V, crafts, art history, advanced placement art, computer art, and photography. Of the participants who responded, 42% currently hold a master’s degree and another 7% are working towards one. Only one participant currently holds a doctorate, and one participant is working towards a doctorate. A large number of participants (77%) stated that they use at least one resource provided by VAEA or NAEA. The VAEA newsletter was the most commonly used resource, followed closely by the NAEA journal *Art Education*, and VAEA conference attendance. The preceding data suggests that all participants have some teaching experience, are

well educated in their field, but not necessarily continuing their formal education, and moderately active in the art education community.

Student demographics.

Participants were asked to estimate the racial demographics of the students in their classrooms. I compared this data with the demographics data published on the Virginia DOE website (www.doe.virginia.gov). The statewide data included all public school children grades K-12, while participant data only covered high school. Figure 2 demonstrates that the averages given by participants were fairly similar to published statewide data. This suggests that the teachers surveyed have students roughly representative of the statewide population. A few interesting things arose from this data. One participant recorded that his or her students were 52% white and 48% “other” which made me curious as to whether this participant was unaware of the racial background of 48% of his or her students, or if these students were truly not represented by the other choices in the survey. Also of interest is that the Virginia Department of Education statistics do not record Middle Eastern or Bi-racial/multi-racial as categories, whereas participants reported an average of 1.8% of their students are of Middle Eastern descent and 5.4% of bi-racial descent.

Figure 2. Racial Demographics of Students in Virginia Public High Schools

Racial description	Average percent of student population as described by participants	Student population in all public schools in Virginia for the 2010 school year www.doe.virginia.gov
White/Caucasian	51.8%	56.0%
Black/African American	21.6%	25.4%
Hispanic/Latino	11.8%	9.4%
Asian/Pacific Islander	4.9%	5.9%
American Indian	1.1%	0.32%
Middle Eastern	1.8%	Not reported
Bi-racial/multi-racial	5.4%	Not reported
Unspecified/Other	1.6%	3.0%

n=46

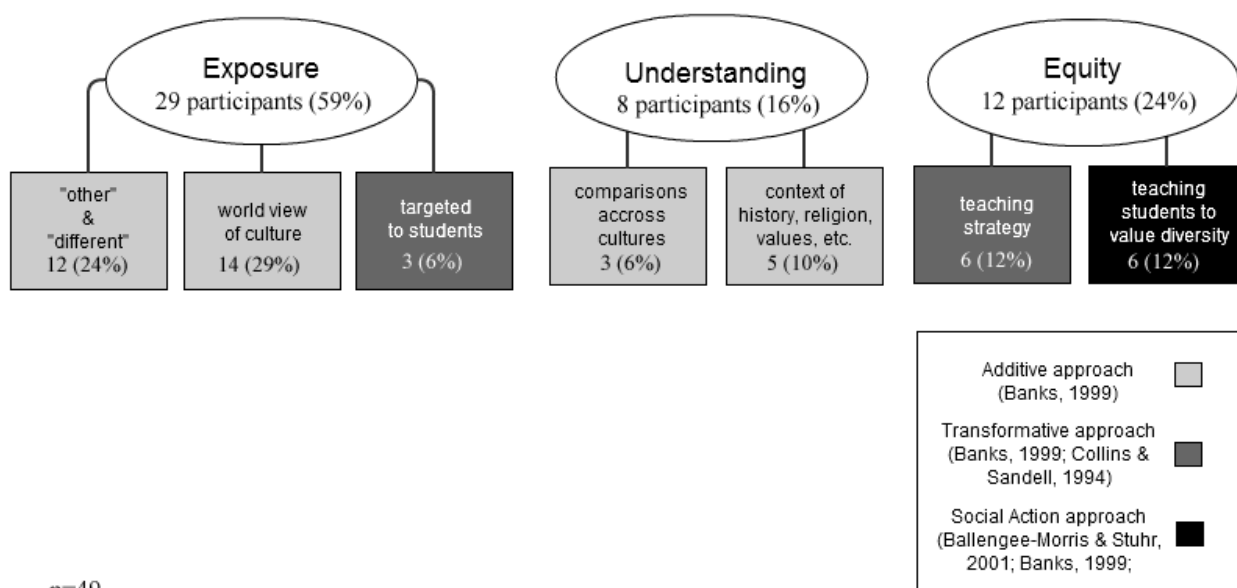
Participants were asked to describe their school system as rural, suburban, urban, or a combination thereof. Of those who responded, 54% described their school system as rural, 46% described it as suburban and only 11% as urban. Some participants described their school systems as a combination of both rural and suburban, which accounts for the discrepancy in percentages. In question 13, participants were asked to estimate the current economic situation of their school, as compared with the rest of Virginia. Interestingly, 61% of participants stated that they felt their school was less economically advantaged than most in Virginia, while only 4% believed that their school system was more economically advantaged, and 35% felt that their school system was about equal economically to most of Virginia. It is worth noting that it is mathematically impossible for over half of Virginia school systems to be less economically

advantaged than the average Virginia school. This leads me to believe that many participants have a pessimistic view towards their school's economic well-being.

Definitions of Multicultural Education

The major finding of this study involved participant definitions of multicultural art education. The survey began with a free response question asking participants to define multicultural education. While the question did not mention art education in particular, most participant definitions mentioned or assumed the presence of art education. In conducting grounded theory analysis of this data, I initially noted the frequency of certain words or phrases, then looked deeper to explore the common themes behind the definitions. Through focused analysis of the 49 definitions, three main themes emerged. Participant definitions described the purposes of multicultural education to be exposure to multicultural art, understanding of other cultures through art, or social equity. Under each of these themes were several subthemes which are detailed in Figure 3.

Figure 3. Major Themes Found in Participant Definitions of Multicultural Art Education



Multicultural education to increase exposure.

The majority (59%) of participant definitions fall under the “exposure” category because they all described the importance of exposing students to culture. Of these participants, 12 (24%) used the words “different” or “other” to describe the cultures explored, suggesting that the cultures studied are unlike American culture, while 14 (29%) stressed a worldview of culture, and 3 (6%) reported that they target cultures specific to their student body. The definitions in the exposure category fall primarily under the “additive approach” to multicultural education, where multicultural content is “added to the curriculum without changing its structure” (Banks, 1999, p.31). An example of a typical definition in the “exposure” category is: “(multicultural education is) exposing students to the art work of different cultures” (Participant 15). The three participants who reported targeting their multicultural teaching towards their students are showing beginnings of a “transformative approach” because they are changing their curriculum to reflect diverse groups (Banks, 1999; Collins & Sandell, 1992).

Multicultural education to build understanding.

The second theme which emerged from participant definitions of multicultural education is “understanding.” Definitions which fit into this category describe specifically how students should be exposed to multicultural content in order to increase student understanding of cultures. According to participant definitions, understanding is created either through the comparison of multiple cultures to see similarities and differences, or through exploring art within a greater context. Context may include way of life, religion, values, and history. Understanding through context could be created through a D.B.A.E. approach such as that described by Chalmers (1992). However, while participants specifically mentioned activities involving studio activities, art history, and aesthetics, none mentioned art criticism. The definitions in the “understanding”

category also fit the “additive approach” however more specificity is given in these definitions as to the teaching methods which build this understanding (Banks, 1999). An example of a typical response in the “understanding” theme is: “(multiculturalism is) teaching about other cultures – their art in particular, why they created it, characteristics of their way of living, practices and beliefs” (Participant 19).

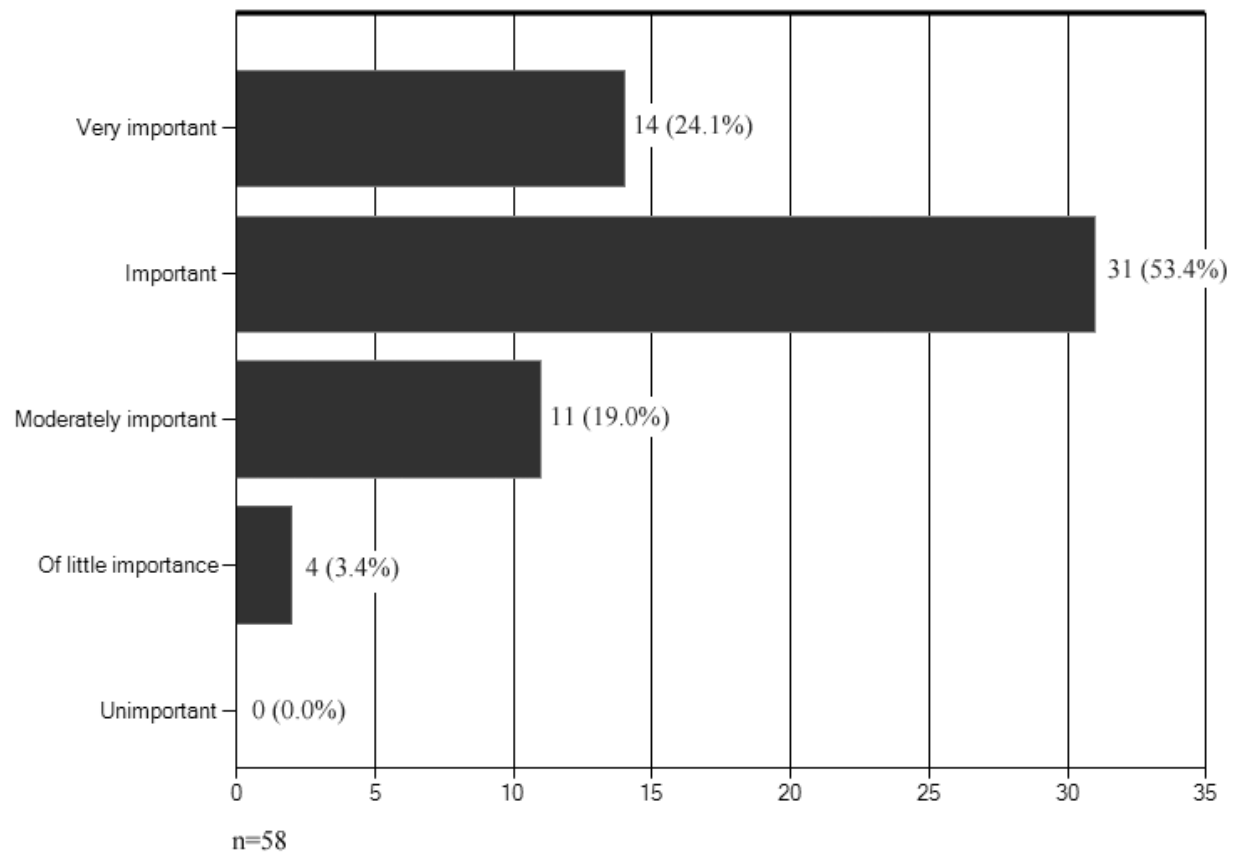
Multicultural education to create equity.

The third category, “equity,” was addressed in participant definitions through two means. Equity was described by six participants as a pedagogical strategy, where the teacher changes the structure of the curriculum so that all students have equal opportunity for success. These definitions fit the “transformative approach” to multicultural education because teachers are re-thinking their entire curriculum through a multicultural lens (1999). Another six participants described the goal of multicultural education as teaching students to respect and value equity and diversity. Definitions in this category seem to strive towards the “social action approach” of multicultural art education (Ballengee-Morris & Stuhr, 2001; Banks, 1999). An example of a response in the equity theme is: “Education that allows young people to be exposed to and genuinely understand cultural paradigms that exist outside our own in order to allow pathways to tolerance and involvement” (Participant 22).

Importance of Multicultural Art Education

The second question asked participants to rate how important it was to them to include multicultural content in their classrooms, and then provided a free response space for them to explain why they do or do not find multicultural content to be important. The results of the second question are shown in Figure 4. As is evidenced by the data below, the majority of participants find multicultural education to be important to their teaching.

Figure 4. How Important is it to You to Include Multicultural Content?



Question 3 provided participants with an open- response section to explain why multicultural education is or is not important to their teaching. Analysis of these responses revealed that 19 (37%) participants view the importance of multicultural education to be teaching their students about other cultures while 20 (39%) participants see it as important to teach diverse students. Of the participants who reported teaching about other cultures, the three themes of “exposure,” “understanding,” and ‘equity’ emerged again. The participants who described multicultural education as important to their diverse students explained its purpose as teaching diverse students to value their own cultures or helping students understand a global view of culture. One participant stated that multicultural lessons seem “very elementary oriented (and felt) like high school is more about studying technique” (Participant 50). Another participant

stated that multicultural lessons are important to them, but “that high school students resist projects about their personal family backgrounds or respond in a very rote way” (Participant 9).

Frequency and Quality of Multicultural Lessons

The next section of the survey was designed to address how frequently participants teach from a multicultural perspective and how participants believe their multicultural lessons relate to the definitions of multicultural education supplied in the study. After participants supplied their own definitions of multicultural education, they were given the working definitions of multicultural education for this study.

Multicultural education is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, language, and cultural groups will have an equal chance to achieve academically in school (Banks, 2005).

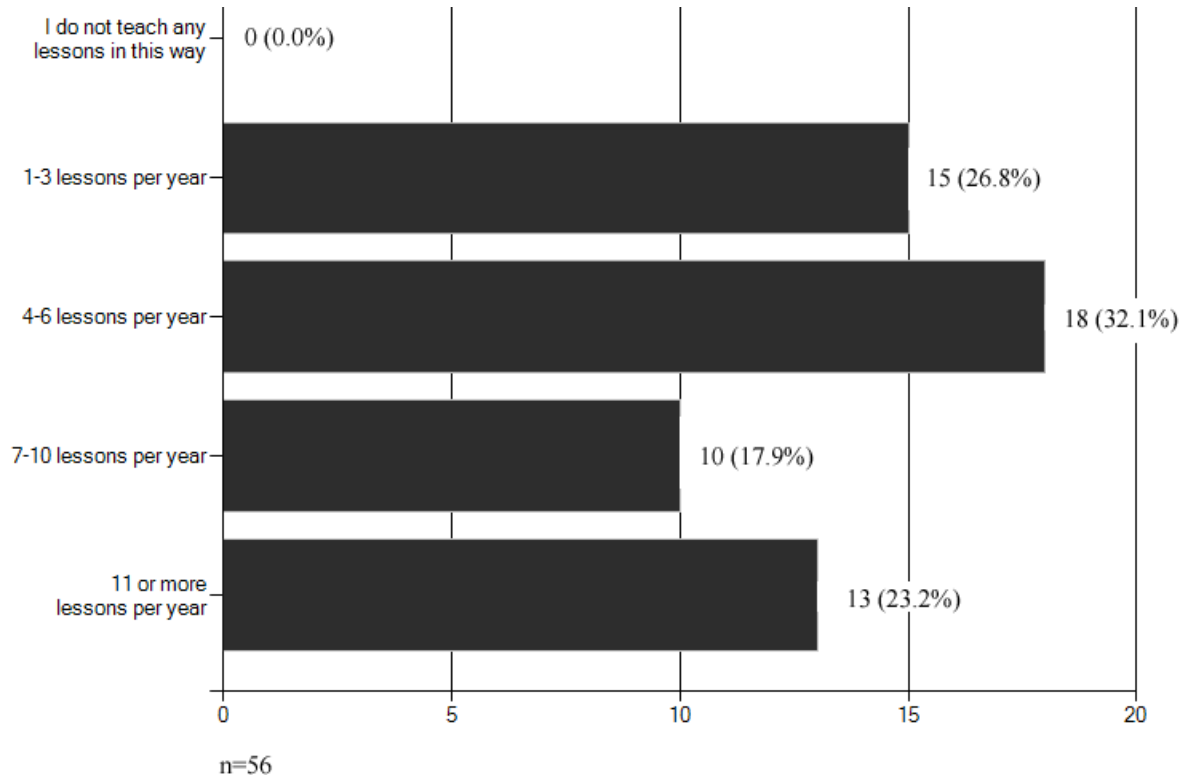
The following statement is one that I developed as a result of Banks’ work and my research as detailed in Chapter Two. I provided it to participants as an addition to the previous Banks definition.

Quality multicultural art education should increase students’ awareness and understanding of the world around them by exploring cultural differences in a meaningful way. Multicultural art education should help students to think critically about their place in their community and the world.

Question 4 asked participants to estimate how many lessons they teach per year which meet the expectations in the above definitions. They were then asked to rate how well, on average, their lessons meet the expectations outlined above, and were given an opportunity to elaborate on their

answers in an open response question. I used this data, along with data from questions 1 and 2, to determine which participants report teaching from this perspective the most often. The majority of participants reported teaching between 1 and 6 lessons per year which include multicultural content in a manner fitting the definitions provided. Surprisingly, no participants reported that they never teach in this manner, and 29% reported teaching 11 or more lessons each year which follow Banks' provided definition of multicultural education as well as my own. These numbers were much higher than I anticipated which indicates either that there is a greater awareness of multicultural art education than I realized, that participants misrepresented how many lessons they teach, or that participants misread or misunderstood the question.

Figure 5. How Many Lessons Do You Teach Which Fit the Provided Definitions of Multicultural Education?



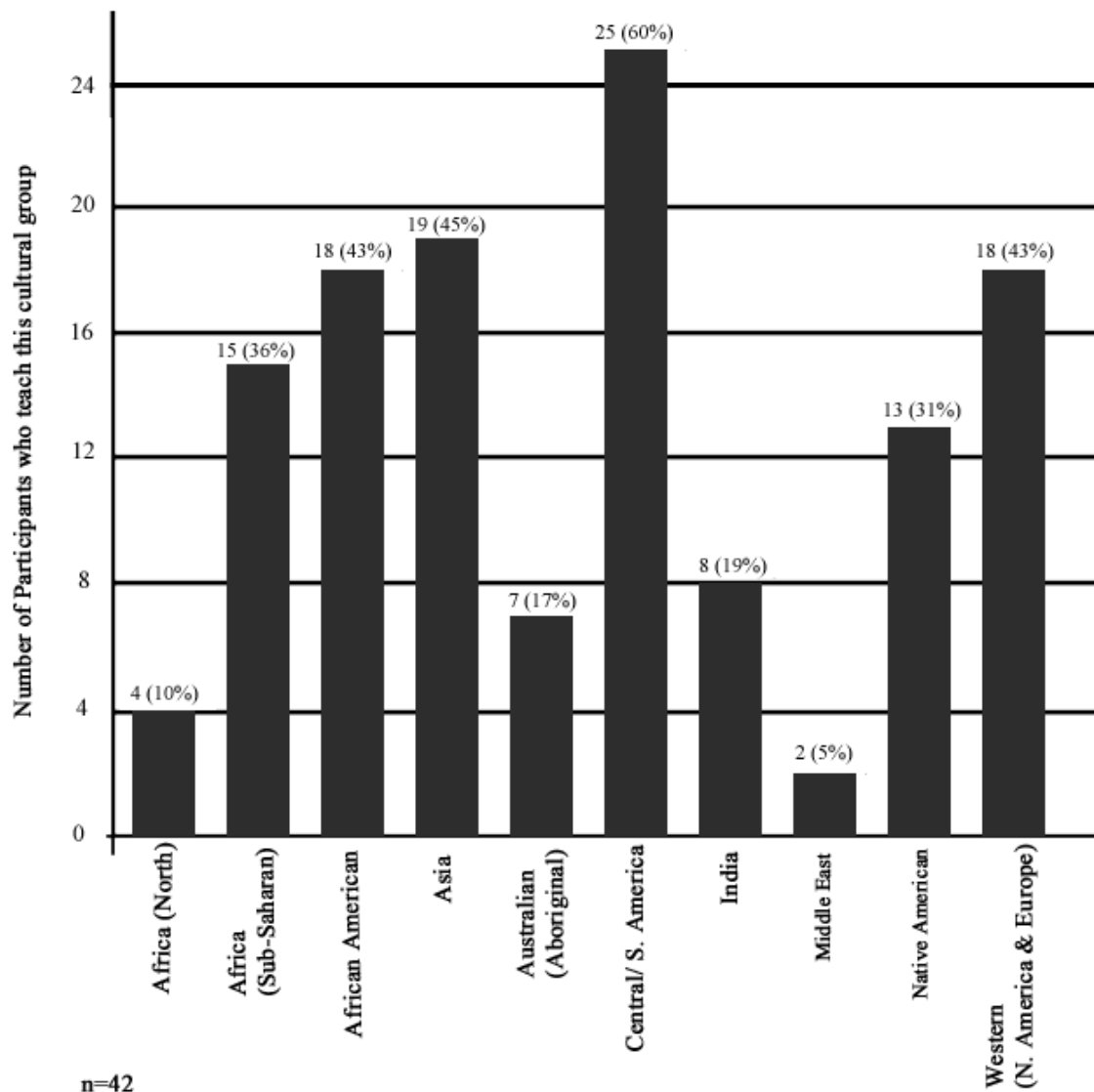
Participants were given an open response field to explain their response to question 4. I divided these responses into those participants who were self-critical of their own teaching and those who seemed confident with their multicultural lessons. Participants who reported criticisms of their own multicultural lessons explained this was due to lack of time and resources (5 participants) or uncertainty of how to make lessons more meaningful and inspire critical thinking (6 participants). Through analysis of the responses of those participants who expressed confidence in their multicultural lessons, the themes of “exposure” (6 participants), “understanding” (5 participants), and “equity” (11 participants) appeared again from participants’ descriptions of their lessons. One participant, who reported teaching in a diverse, urban, population, said that they are particularly limited in what multicultural content he or she can teach because of the curriculum. Another participant, who reported teaching a rural, predominately white, population stated that multicultural content seemed “forced and meaningless to students” (Participant 18).

Cultures Represented

Question 7 asked participants to list all the cultural groups they include in their lessons and approximately how many times they include each group. I explained in the question that culture may include factors of race, ethnic background, religion, gender, sexual orientation, disability status, etc.; however, this question was intentionally left open-ended to allow for participants to use their own terminology in describing cultures. Participants therefore used a variety of different terms to describe similar cultural groups, which I then coded and categorized under broader terms. For instance, participants listed cultures such as Mexican art, Hispanic art, Latin American art, South American art, and Latino art, which I coded and placed under the umbrella term of Central/South American art.

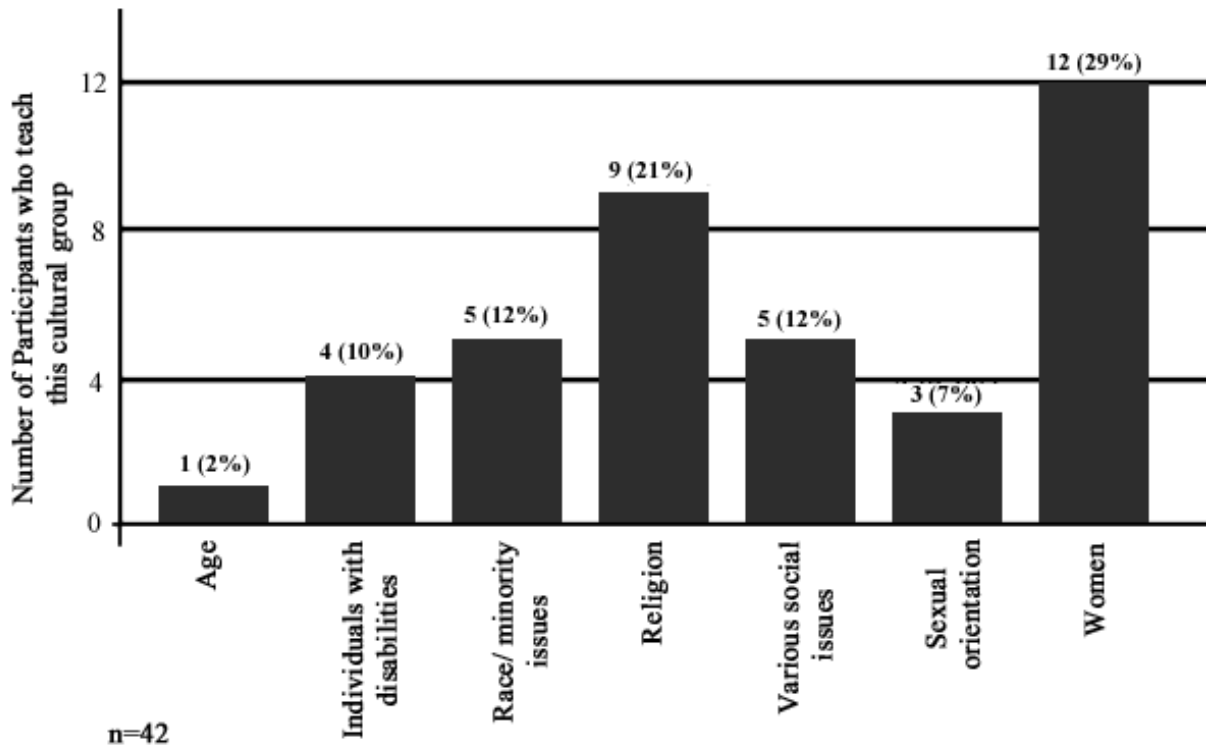
On average, the participants who responded to this question teach 4.6 different cultures per year, with 1 being the fewest taught and 10 being the most cultures taught per year. I divided the cultures mentioned into two main groups: those cultural groups which could be arranged by geographic region, and those which could not be. Of the cultures arranged by geographic regions, Central/South American art was taught by the most participants (25 (60%)). Asian art (encompassing Japan, China, and Korea) was taught by 19 (45%) participants. Initially America, Western Europe, and Eastern Europe were listed as separate categories, but I then felt that it would be more accurate to combine them under the broader category of Western in the same way that China and Japan were combined as Asian culture. In combining these three groups, they were still taught by fewer participants than Asian and Central/ S. American cultures. I found it very surprising that Western was not first on the list, however, many participants did not list any Western art at all, which leads me to believe that they were only including instances of non-western cultures. Middle Eastern art was only mentioned twice, compared with Australian Aboriginal art, which was mentioned seven times. I found this to be very interesting if one thinks about the number of students in classrooms in Virginia who are of Middle Eastern descent compared with those of Australian Aboriginal descent. While I have at least 3-5 students every year who are of Middle Eastern descent, I have never had a student of Australian Aboriginal descent in my classroom.

Figure 6. Geographic Cultures Taught by Participants



Of the non-geographic cultural groups mentioned, women was the most frequent group mentioned (12 participants (29%)). Race/minority issues were mentioned as a culture by 5 (12%) participants and various social issues were also mentioned by 5 (12%) participants. Sexual orientation was mentioned 3 (7%) times by separate participants, twice with specific reference to Keith Haring. Individuals with disabilities were mentioned by 4 (10%) participants, and one participant mentioned age as a cultural category, but went into no further detail.

Figure 7. Non Geographic Cultures Taught by Participants.



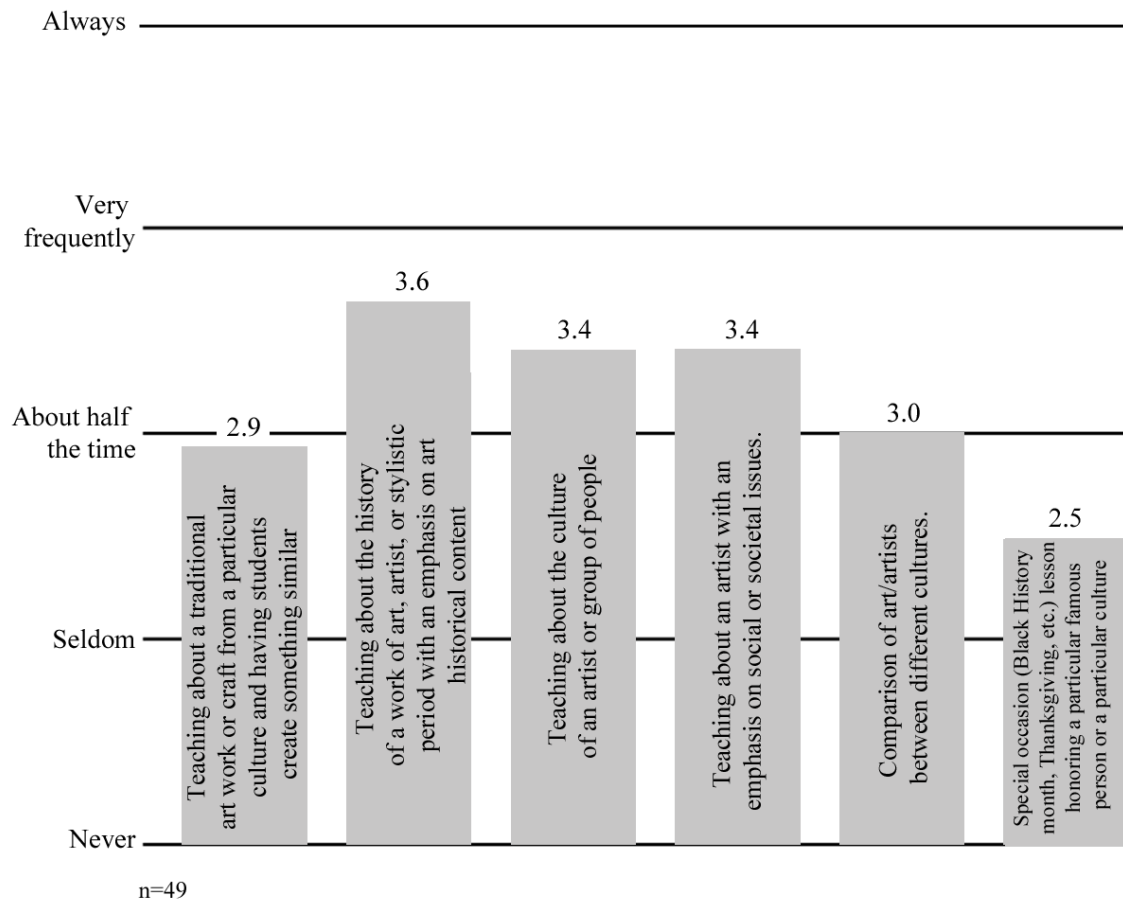
These results further support my belief, from the selection of lessons provided by *Scholastic Arts*, *Arts and Activities*, and the Internet, and from the lessons I have seen taught and displayed by art teachers in my region, that while art teachers are fairly comfortable with discussing Native American, African, and Central/South American art, they are much less likely to include Indian and Middle Eastern cultures, or discuss sexual orientation and disabilities of artists.

Teaching Strategies Used

Question 8, asked participants which teaching strategies they used in structuring multicultural lessons. Six teaching strategies were presented and participants were asked to rate how frequently (on a scale from never to always) they use each strategy. I designed the teaching

strategy options to fall along different levels of multicultural education, as described by Banks (1996, 1999), Collins and Sandell (1992), and Chalmers (1992); however, this was not apparent from reading the question. Figure 8 shows the average frequency with which participants reported using each teaching strategy. I calculated the averages by assigning each response with a numerical value, where “never” received 1 point and “always” received 5 points. I then divided the total points by the number of respondents to calculate an average for each teaching strategy.

Figure 8. Average Frequency of Multicultural Teaching Strategies Used.



Contributions approach and exposure

The teaching strategies “teaching about a traditional art work or craft from a particular culture and having students create something similar” and “special occasion (Black History month, Thanksgiving, etc.) lesson honoring a particular famous person or a particular culture” are representations of the contributions approach, also known as “heroes and holidays” (Banks, 1996, 1999). They also fit the “exposure” theme which evolved from participant definitions (Figure 3). These approaches were reported as taught the least often by participants. Lessons using these teaching strategies are a frequent starting point for multicultural art education that are often incomplete or superficial, and can lead students to view the culture represented as naïve and simple (Smith, 1994). This is also the type of lesson plan that is most commonly found on the Internet and in magazines such as *Arts and Activities*.

Additive approach and understanding

“Teaching about the history of a work of art, artist, or stylistic period with an emphasis on art historical content” and “teaching about the culture of an artist or group of people” represent the D.B.A.E. approach to multicultural art education where art is displayed within the context of culture, the artist’s heritage, and history (Chalmers 1992). They are also representative of an “additive approach” to multicultural education (Banks, 1999; Collins & Sandell, 1992) and fit the “understanding through context” theme in Figure 3. These teaching strategies represent individual multicultural art lessons which are explored with more depth and thoughtfulness than those in the “contributions” approach. These two strategies were reported as used the most frequently by participants. “Comparison of art/artists between different cultures,” is also representative of “additive approach” and the “understanding through comparison” theme in Figure 3.

Social change and equity.

The strategy “teaching about an artist with an emphasis on social or societal issues” represents the social change model of multicultural art education for (Ballengee-Morris & Stuhr, 2001; Banks, 1996, 1999; Wasson, Stuhr, and Petrovich-Mwaniki, 1990) and also fits the “equity” theme explored in Figure 3.

The data from this question indicates that many Virginia public high school art teachers who do incorporate multicultural content in their classrooms attempt to do so through an “additive approach,” where multicultural content is included in the existing curriculum (Banks, 1999) through the inclusion of cultural and historic background information. The exploration of social issues is a goal of more than half of lessons taught by these participants.

Influencing Factors

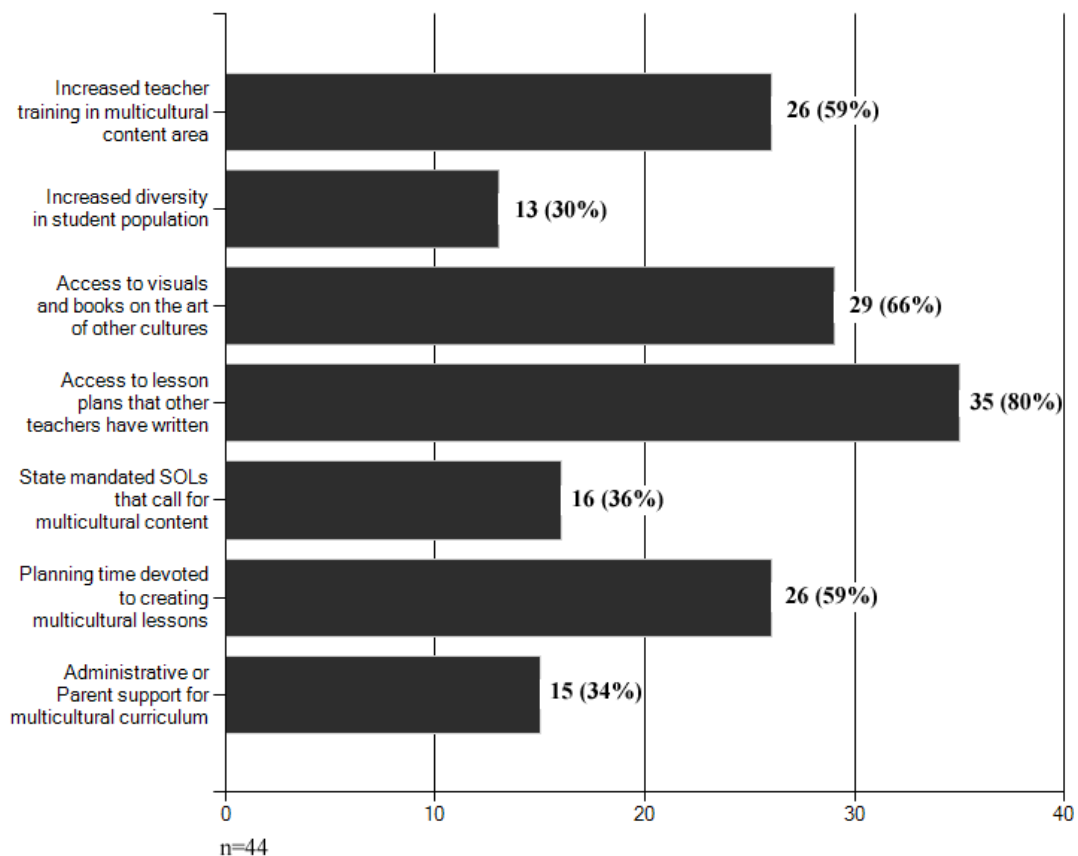
Another important goal of this study was to explore what factors prevent Virginia public high school art teachers from teaching from a multicultural perspective more often, and with greater depth. I included a series of three questions to assess these factors. Question 9 was an open-response question which asked participants to explain factors which prevent them from teaching from a multicultural perspective more often. I read through all of the responses and created codes for themes which occurred frequently, or which spurred specific interest.

Figure 9. Please Explain the Factors Which Prevent You From Teaching From a Multicultural Perspective More Often.

Factor	Number of participants who mentioned this factor
Multicultural content is not supported by curriculum	12 (31%)
Not enough time	9 (23%)
Lack of training	8 (21%)
Technical skills are more important	4 (10%)
Multicultural content is not important or desirable to teach	4 (10%)
I am a first year teacher	2 (5%)

n=39

Figure 10. Which of the Following Factors Would Influence You to Include More Multicultural Content in Your Classroom?



Question 10 provided a list of factors which might influence teachers to include more multicultural content in their classroom, and allowed participants to check any and all factors which applied to them. These factors are shown in Figure 10. I also provided a category: *other* for participants to write in additional reasons. Several participants used this space to elaborate on the reasons that they do not have enough time to implement effective multicultural lessons. One participant noted that their students seem uninterested in multicultural lessons, 2 (4%) participants stated that they are already confident teaching in this way and do not need any assistance, 2 (4%) participants suggested that interactive websites and other digital resources such as online videos would be helpful, and 1 (2%) participant stated that non-Western art is not accepted in their community. This data suggests that most participants would be likely to create more meaningful multicultural lessons if provided with devoted time, training, and resources to do so.

Impact of Teacher and Student Demographics on Multicultural Education

In addition to acquiring statistical data to determine what the educational background of the average participant, as well as the demographics of their students and school system, I also wished to see if there was a relationship between the level of participant (teacher) education and the frequency and quality of multicultural education that they report teaching. In order to do this I used SurveyMonkey's filtering feature on question 19: "Have you considered pursuing a Master's degree?" The 23 participants who responded saying that they have no interest in pursuing a Master's degree or have not yet begun pursuing one were filtered with the label *No master's degree*. The 22 participants who responded saying that they either currently possess or are currently working towards a Master's degree were filtered as *Master's training*. I was then able to view the attitudes and practices of each group separately. Those teachers with Master's

training were slightly more likely to teach from a multicultural perspective, stated that they taught this way more often, and rated multicultural art learning as more important. Figure 11 compares the answers of each group to these 3 questions. This illustrates that 75% of participants with no master's degree think that multicultural education is important compared with 86% of participants with master's training. Also, 30% of those without a master's degree teach 7 or more multicultural lessons each year compared with 50% of those with master's training.

Figure 11. Comparison Between Participants With and Without Master's Training in Art or Art Education.

	No Master's	Master's training
#3. In planning your curriculum, how important is it to include multicultural content?	Very Important – 25% Important – 50% Combined total - (75%)	Very Important – 27% Important – 59% Combined total - (86%)
#5. How many lessons each year do you teach which fit the definitions of multicultural education provided?	1-3 lessons – 25% 4-6 lessons – 46% 7-10 lessons – 17% 11 or more – 13%	1-3 lessons – 23% 4-6 lessons – 27% 7-10 lessons – 14% 11 or more – 36%
#6. How well do your multicultural lessons meet the expectations in the definitions provided?	Always – 4% Very Frequently – 46% About half the time – 42% Seldom – 4% Never – 4%	Always – 9% Very Frequently – 50% About half the time – 27% Seldom – 5% Never – 9%

I then created filters based upon student demographics. I created one filter called *Least diverse* for participants who stated that their student populations are over 75% white and another filter called *Most diverse* for participants who stated that their populations are less than 50% white. I found that participants who indicated more diverse student populations (less than 50% white) were more likely to teach multicultural lessons, and had slightly more positive views towards multicultural education than did those participants who indicated that their student populations are more than 75% white. When I filtered the participants in urban and suburban

schools from those in rural schools, the results were similar, likely because those in urban and suburban neighborhoods tended to have more diverse populations.

Figure 12. Comparison Between the Least and Most Diverse Student Populations.

	Least diverse student population	Most diverse student population
#3. In planning your curriculum, how important is it to include multicultural content?	Very Important – 33% Important – 33%	Very Important – 33% Important – 48%
#5. How many lessons each year do you teach which fit the definitions of multicultural education provided?	1-3 lessons – 44% 4-6 lessons – 33% 7-10 lessons – 11% 11 or more – 11%	1-3 lessons – 29% 4-6 lessons – 19% 7-10 lessons – 24% 11 or more – 29%
#6. How well do your multicultural lessons meet the expectations in the definitions provided?	Always – 11% Very Frequently – 22% About half the time – 56% Seldom – 0% Never – 11%	Always – 0% Very Frequently – 71% About half the time – 19% Seldom – 5% Never – 5%

Summary

In this chapter I discussed the results of the survey data, described the demographics of the participants, and explored what implications the data suggests. A large majority of participants believe that multicultural education is important and in addition to Western art, teach about art from Central and South America, Asia, and Africa, and about African American and Women artists. They are less likely to teach about art and artists from the Middle East or about issues of sexuality in art. Participants use a wide range of teaching strategies in approaching multicultural content, but primarily teach about one individual culture, with an emphasis on both the cultural background of the art and historical content.

The three themes of “exposure,” “understanding,” and “equity” emerged throughout many of the open responses. The data suggests that participants use the “exposure” method most

frequently. This method aligns with the “contributions” and “additive” approaches to multicultural education (Banks, 1999) which do not involve restructuring the entire curriculum. “Understanding” is similar to “exposure,” only with more depth and thoughtfulness. The recurrence of the “equity” theme suggests that many participants agree with educators (Banks, 1996, 1999; Wasson, Stuhr) who believe that the purpose of multicultural education is to create equal learning opportunities for all students, and to teach students to value diversity.

Participants cited lack of time, training, and support in the SOLs and curriculum as their main impediments in trying to implement multicultural content. Participants who have some training in a master’s program or who teach diverse students were slightly more likely to teach from a multicultural perspective than were those participants who do not have master’s training or do not teach diverse populations. Most participants reported interest in attending training classes on multicultural art education and indicated that they would be likely to expand their multicultural lessons as a result of this training. This data suggests that despite the scholarly research available on multicultural art education, most Virginia art teachers have not begun transforming their curriculum through a multicultural lens, because they do not think they have the resources (time, training) to do so, or do not feel that this structure is supported by the current curriculum.

In the next chapter I summarize the main points of each chapter and make suggestions for how this research may guide practicing art teachers in Virginia, district art supervisors, and Art Education professors.

Chapter 5

Conclusions

In this chapter I summarize the purposes of this study as well as the findings which resulted from this survey. I draw connections to the literature presented in Chapter 2 and offer suggestions as to how the research may be useful to practicing teachers and the art education field. Lastly, I discuss the influence that this research is making on my own classroom practices and the learning of my students.

Review of the Research Problem

The role of multiculturalism in United States education has been debated since the Civil Rights movements of the 1960s (Davenport, 2000). While multicultural education began as a teaching methodology geared specifically towards African American and Latino American students, it has expanded towards the goal of inclusion for all school children in the United States (Appelbaum, 2002). Multicultural education should focus not just on race as a culture, but also gender, socio-economic class, sexuality, and exceptionality (Ballengee-Morris & Stuhr, 2001). Despite the extensive attention paid to multicultural education by scholarly research, it seems, in my experience as a public school art educator and as a result of this study, that many art teachers are still conflicted and frustrated as to how to implement effective multicultural learning in their classrooms. I have also found very little quality multicultural content in art magazines such as *School Arts* and *Arts and Activities* that are geared towards practicing teachers.

The purpose of this study was to examine the way that public high school art teachers in the Commonwealth of Virginia view and approach multicultural content in their classrooms. I also examined what cultures participants include in their lessons and what pedagogical strategies they use most often. I asked participants to articulate reasons that they do not include more multicultural content and had them identify what might influence them to include multicultural content more frequently, or with greater depth.

Summary of the Findings

In order to address these research questions, I created a survey instrument to question Virginia public high school art teachers about their definitions of multicultural education. The survey also addressed participants' views of the importance of multicultural education in the art curriculum, as well as the frequency and types of multicultural content they teach.

Through analysis of participant definitions of multicultural education, three themes emerged: "exposure," "understanding," and "equity". Of the 56 participants who answered most of the survey questions, most have a global, non-western view of multicultural education, where the goal is for students to expose students to "other" cultures. Fewer participants explore the differences in cultures within the United States. Some participants stated specific ways that they build understanding of other cultures through combining studio projects with art history, cultural background, and aesthetics. About one third of participants agree that promoting equity through appreciation of other cultures is a goal of multicultural art education. Multicultural education is important or very important in their art classrooms of 77.5% of participants. Participants reported teaching an average of 4.6 different cultures each year. Central and South American, Asian, African American, and women art and artists were reported as taught by many participants; however, very few taught about topics Middle Eastern art or topics considered by some to be

controversial, such as artists who are homosexual. Individual participant responses indicated that this imbalance in the cultures represented is partly due to lack of support or acceptance from the community and also due to lack of familiarity on the part of the teachers.

Most participants indicated that they teach multicultural content by exposing students to the artwork of other cultures, reflecting a widely “additive approach” to multiculturalism (Banks, 1999; Collins & Sandell, 1992). This cultural exposure is reportedly done by most participants in a way similar to the DBAE approach suggested by Chalmers (1992): as individual lessons on the art of a culture in the context of historical background. As Desai (2005) points out, discussing culture in terms of geographically defined groups of people with distinct characteristics can be both inaccurate and damaging. In many parts of the world, including the United States, cultures are frequently intermixed and combined, often no longer distinguishable as distinctly separate. Very few participants indicated restructuring their curriculum through a “transformative approach” as is suggested by Banks (1999) and Collins and Sandell (1992).

When asked what factors prevent them from including more multicultural content in their classrooms, over one third of the participants who responded said that their curriculum did not support multicultural content or that the Virginia SOLs did not require it. They also cited their lack of time and insufficient training as hurdles against implementing multicultural curriculum. More than 70% of the participants said that if given the opportunity to take local classes on teaching art from a multicultural perspective, they would most likely take them, provided that they were inexpensive (or free) and offered at a convenient time for most teachers. This data leads me to the conclusion that most Virginia public high school art teachers value multiculturalism in their classrooms and do wish to include it, however, more support is needed

through teacher training programs, staff development in-service training, and state SOLs to assist them in doing so more frequently.

Implications for Future Research

I presented the findings of this study at the 2010 VAEA state conference, and will contact the art specialists who responded to my initial research request and provide them with a copy of the findings. In October 2011 I will present a staff development session on integrating multicultural content to the high school art teachers of Henrico County. I also plan to submit a journal article summarizing this study's findings to *Art Education* or the *Journal of Cultural Research in Education*. Through these outlets, I hope to increase awareness of the lack of time, training, and resources on multicultural art education available to Virginia high school teachers, and suggest actions that can be taken to increase teacher comfort and confidence in teaching from a multicultural perspective.

As a result of this study, I am also striving to broaden the cultural scope of my own teaching, so that my students will benefit from a culturally well-rounded art curriculum. I have gained a better understanding of my own multicultural teaching practices and how they relate to those of other teachers within the state. Through this self-reflection I have realized that I also teach primarily Western European art. In the past two years, I have begun taking steps in my classroom to follow what literature and the study reveal as effective practices within multicultural art education by exposing the hidden biases in my teaching so that I may restructure my classroom into a more culturally inclusive place. I have paid more attention to the way that I speak about Western art, so that I am careful to make certain that my students understand that the Western view of art is not the only view. While I have not removed Western art from my curriculum, I have included more art and artists from other cultures along with it. I

am interested in using contemporary art as a vehicle towards multicultural art education. My students have reacted very positively to contemporary artists in the United States such as Kehinde Wiley, Shazia Sikander, and Roger Shimomora. These artists reflect the mixed heritages common among my students and they address issues of culture in their work. I am also encouraging my upper-level art students to investigate contemporary artists who inspire them personally.

Through the exploration of these ideas, I may conduct an action research study into my own classroom practices involving contemporary art and multiculturalism. This study would explore how the inclusion of multicultural art content influences student learning, and student enthusiasm towards art. I hope that increased awareness of the need for high quality multicultural art learning may inspire teachers to improve the quality of their lessons and perhaps share successful lessons with fellow teachers throughout the state of Virginia. I may also conduct case studies of art teachers within Virginia who have strong multicultural education practices.

Summary

In order to create inclusive and equitable classrooms, curriculum must be re-thought outside of the male Eurocentric tradition. Cultural stereotypes are often deeply ingrained into societies and teachers may unknowingly pass them on to students. For this reason it is important for teachers to be self-reflective in examining their own biases. Teachers should introduce lessons that not only teach about different cultures, but challenge cultural stereotypes and inspire students to make positive social change a part of their artwork and their own lives. Few teachers wish to rewrite their entire curriculum, or have the time to do so. It is easier and more common for teachers to use an additive (Banks 1996, 1999) approach to multicultural education where teachers use a similar pedagogical strategy but strive to include more diverse art historical

connections in their lessons. I believe that this is a good start to making art classrooms more inclusive of all students; however, ideally, multicultural education should involve a new way of looking at the entire curriculum, instead of separate multicultural lessons. In order to do this, Virginia public high school art teachers should be provided with training and resources to begin examining the hidden biases within their own teaching practices.

As was stated by one participant, the goal of multicultural education is “to include all cultures in instructional planning and strategies” (Participant 21). Another participant wrote that multiculturalism creates “equal educational opportunities for students from diverse racial, ethnic, social-class, and cultural groups” (Participant 49). In saying this they are implying that effective multicultural education is not *what* we teach, but *how* we teach it. This is the sort of pedagogical change that will likely require support from the Virginia state SOLs and county curriculum supervisors to help implement.

My classroom pedagogy fits within both the themes of understanding and equity. In my own classroom, I have tried to adopt multiculturalism as an attitude instead of individual lessons on “other” cultures. Through this I hope to achieve Banks’ (1999) description of a transformative approach to multicultural education, where teachers examine their own biases and restructure their curriculum as viewed through a multicultural lens. I am in the early stages of this process, where I have examined the biases and flaws in my teaching, but I am still working to restructure my curriculum. Currently I teach primarily in an additive manner, where I add additional cultural information to existing lessons (Banks, 1999). I have begun including contemporary exemplars into my lessons. For example, when I teach about ancient Egyptian art, I now include images of contemporary Egyptian artists and ask students to examine what aspects of the traditional work have persisted and where influences from other cultures are evident. Transformation has

occurred in my teaching through the way that I view my entire classroom. I approach equity and inclusivity as goals for my classroom environment, not just lessons that I teach my students, but how I treat my students and expect them to treat each other. I hope that in time, multiculturalism will become integrated fluidly into my classroom and my teaching.

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Appendix A Survey Questions

By completing this survey, you are participating in a research project. Your participation is voluntary and may be discontinued at any time. Responses to this survey are anonymous, will be analyzed in aggregate, and will not be connected to you in any way.

If you have any questions, comments, or concerns, or if you would like to be contacted for future research concerning multicultural art education, please contact Laura Nichols:
nicholslk@vcu.edu

Please check here to indicate that you have read and understand the above information
(check required to continue)

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Questions for Survey on Virginia Multicultural Art Education

Section 1: Multicultural Art Learning

1. What is your definition of multicultural art education (be as specific as possible)? *(open response question)*

2. When planning your curriculum, how important is it to you to include multicultural content?

- ☐ Very important
- ☐ Important
- ☐ Moderately important
- ☐ Of little importance
- ☐ Unimportant

3. Please explain why multicultural art learning is or is not important to your teaching.
(open ended response)

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Please read the following definitions of multicultural education.

Multicultural education is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, language, and cultural groups will have an equal chance to achieve academically in school (Banks, 2005).

Quality multicultural art education should increase students' awareness and understanding of the world around them by exploring cultural differences in a meaningful way. Multicultural art education should help students to think critically about their place in their community and the world.

4. How many lessons do you teach each year which fit the definitions of multicultural education described above?

- ☐ I do not teach any lessons in this way
- ☐ 1-3 lessons per year
- ☐ 4-6 lessons per year
- ☐ 7-10 lessons per year
- ☐ 11 or more lessons per year

5. On average, how well do your multicultural lessons meet the expectations described in the definitions at the top of this page?

My multicultural lessons meet these expectations:

- ☐ Always
- ☐ Very Frequently
- ☐ About half the time
- ☐ Seldom
- ☐ Never

6. Briefly describe your reasoning for the answer to question #5. (open ended response)

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7. During the past school year, what different cultural groups did you include in art lessons, and approximately how many times? (culture may include factors of race, ethnic background, religion, gender, sexual orientation, disability, etc.)

Format: Culture: _____	Times taught this year _____
Format: Culture: _____	Times taught this year _____
Format: Culture: _____	Times taught this year _____
Format: Culture: _____	Times taught this year _____
Format: Culture: _____	Times taught this year _____
Format: Culture: _____	Times taught this year _____

8. About how frequently do structure multicultural art lessons using each of the following methods? (Answer for each method individually)

8a. Teaching about a traditional art work or craft from a particular culture and having students create something similar

Never Seldom About half the time Very frequently Always

8b. Teaching about the history of a work of art, artist, or stylistic period with an emphasis on art historical content

Never Seldom About half the time Very frequently Always

8c. Teaching about the culture of an artist or group of people.

Never Seldom About half the time Very frequently Always

8d. Teaching about an artist with an emphasis on social or societal issues.

Never Seldom About half the time Very frequently Always

8e. Comparison of art/artists between different cultures

Never Seldom About half the time Very frequently Always

8f. Special occasion (Black History month, Thanksgiving, etc.) lesson honoring a particular famous person or a particular culture

Never Seldom About half the time Very frequently Always

9. Please explain the factors which prevent you from teaching from a multicultural perspective more often. (open ended response)

10. Which of the following factors would influence you to include more multicultural content in your classroom? (check all that apply)

- ☐ Increased teacher training in multicultural content area
- ☐ Increased diversity in student population
- ☐ Access to visuals and books on the art of other cultures
- ☐ Access to lesson plans that other teachers have written
- ☐ State mandated SOLs that call for multicultural content
- ☐ Planning time devoted to creating multicultural lessons
- ☐ Administrative or Parent support for multicultural curriculum
- ☐ Other (open ended response)

11. If your district or local university offered classes to help train teachers in teaching art from a multicultural perspective, would you take them?

- ☐ Yes, definitely
- ☐ Most likely
- ☐ I am not sure
- ☐ Most likely not
- ☐ Definitely not
- ☐ Sub question: What factors would influence your decision (for example, cost, convenience, credit and staff development points, etc.

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Section 2: School Demographics:

12. How would you describe your school? *(please check all that apply)*

- ☐ Rural
- ☐ Suburban
- ☐ Urban
- ☐ Other _____

13. How would you describe the economic situation of the students at your school?

- ☐ More economically advantaged than most in Virginia
- ☐ About equal economically to most in Virginia
- ☐ Less economically advantaged than most in Virginia
- ☐ I don't know

14. What is your average class size this year?

- ☐ 9 or fewer students
- ☐ 10-14 students
- ☐ 15-19 students
- ☐ 20-24 students
- ☐ 25-30 students
- ☐ 31-35 students
- ☐ 36 or more students

16. Approximately what percent of your students this year make up each demographic group? (please make sure your percentages total 100)

_____ % American Indian
_____ % Asian, Asian American or Pacific Islander
_____ % Bi-racial or multi-racial
_____ % Black or African American
_____ % Hispanic, Latino or Latin American
_____ % Middle Eastern
_____ % White or Caucasian
_____ % Other (please specify) _____

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Section 3: Teaching and educational history:

16. How many years have you been teaching art in a k-12 school environment?

- ☐ 0-3 years
- ☐ 4-10 years
- ☐ 11-17 years
- ☐ 18-24 years
- ☐ 25-31 years
- ☐ 32 or more years

17. Please list the art courses you currently teach. (open ended response)

18. Please list all degrees you currently hold and the areas that they are in. (for example: BFA: Painting)

19. Have you considered pursuing a Master's degree?

- ☐ I have no interest in pursuing a Master's degree
- ☐ I have considered going back for a Master's degree
- ☐ I am currently working on a Master's degree (please specify your major)

- ☐ I currently possess a Master's degree (please specify your major)

- ☐ Other _____

20. Have you considered pursuing a Doctoral degree?

- ☐ I have no interest in pursuing a Doctoral degree
- ☐ I have considered going back for a Doctoral degree
- ☐ I am currently working on a Doctoral degree (please specify your major)

- ☐ I currently possess a Doctoral degree (please specify your major)

- ☐ Other _____

21. Which of the following resources offered by VAEA or NAEA do you utilize? (check all that apply)

- ☐ Local conference attendance
- ☐ VAEA conference attendance
- ☐ NAEA conference attendance
- ☐ VAEA newsletter
- ☐ VAEA website
- ☐ NAEA Art Education Journal
- ☐ NAEA Website
- ☐ Other
- ☐ None of the above

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Section 4: Comments

22. Please list any additional comments which you have, or which you think might contribute to this study. (optional, open-ended response)

Appendix B

IRB Approval

VCU Memo

V i r g i n i a C o m m o n w e a l t h U n i v e r s i t y

Office of Research Subjects Protection
BioTechnology Research Park
BioTech One, 800 E. Leigh Street, #114
P.O. Box 980568
Richmond, Virginia 23298-0568
(804) 828-0868, fax (804) 827-1448

DATE: April 15, 2010

TO: Melanie Buffington, PhD
Art Education
Box 843084

FROM: Lloyd H. Byrd, MS *hbl/ax*
Chairperson, VCU IRB Panel E
Box 980568

RE: **VCU IRB #: HM12713**
Title: Evaluating Multicultural Art Education: What Approaches are currently being used in Virginia's Public High Schools?

On April 9, 2010 the following research study *qualified for exemption* according to 45 CFR 46.101(b) Category 2. This approval reflects the revisions received in the Office of Research Subjects Protection on April 9, 2010. This approval includes the following items reviewed by this Panel:

RESEARCH APPLICATION/PROPOSAL: NONE

PROTOCOL: Evaluating Multicultural Art Education: What Approaches are currently being used in Virginia's Public High Schools? version 1- 11/23/09, received 1/21/10
▪ Survey, version 3-3/29/10, received 4/9/10

CONSENT/ASSENT:

- Because the project is exempt from federal regulations, the procedures described in § 46.116 (Consent) and 46.117 (Documentation of Consent) are not applicable to your research study. Nevertheless, the Common Law of the Commonwealth of Virginia, as well as the canons of sound ethics require you to inform potential subjects of foreseeable risks and possible benefits (if any) associated with participation in your research study. Therefore potential subjects should be informed of foreseeable risks and possible benefits of participation in your research study. They should also be informed that they may refuse to participate in your research and they should understand that they might withdraw at any time without penalty.
- This process of informed decision-making should be documented along with other information associated with the study.

ADDITIONAL DOCUMENTS:

- None

The Primary Reviewer assigned to your research study is Victoria Shivy, PhD. If you have any questions, please contact Dr. Shivy at vshivy@vcu.edu and 828-0294; or you may contact Donna Gross, IRB Coordinator, VCU Office of Research Subjects Protection, at dsgross@vcu.edu or 827-2261.

Attachment – Conditions of Approval

Conditions of Approval:

In order to comply with federal regulations, industry standards, and the terms of this approval, the investigator must (*as applicable*):

1. Conduct the research as described in and required by the Protocol.
2. Obtain informed consent from all subjects without coercion or undue influence, and provide the potential subject sufficient opportunity to consider whether or not to participate (unless Waiver of Consent is specifically approved or research is exempt).
3. Document informed consent using only the most recently dated consent form bearing the VCU IRB "APPROVED" stamp (unless Waiver of Consent is specifically approved).
4. Provide non-English speaking patients with a translation of the approved Consent Form in the research participant's first language. The Panel must approve the translated version.
5. Obtain prior approval from VCU IRB before implementing any changes whatsoever in the approved protocol or consent form, unless such changes are necessary to protect the safety of human research participants (e.g., permanent/temporary change of PI, addition of performance/collaborative sites, request to include newly incarcerated participants or participants that are wards of the state, addition/deletion of participant groups, etc.). Any departure from these approved documents must be reported to the VCU IRB immediately as an Unanticipated Problem (see #7).
6. Monitor all problems (anticipated and unanticipated) associated with risk to research participants or others.
7. Report Unanticipated Problems (UPs), including protocol deviations, following the VCU IRB requirements and timelines detailed in VCU IRB WPP VIII-7:
8. Obtain prior approval from the VCU IRB before use of any advertisement or other material for recruitment of research participants.
9. Promptly report and/or respond to all inquiries by the VCU IRB concerning the conduct of the approved research when so requested.
10. All protocols that administer acute medical treatment to human research participants must have an emergency preparedness plan. Please refer to VCU guidance on <http://www.research.vcu.edu/irb/guidance.htm>.
11. The VCU IRBs operate under the regulatory authorities as described within:
 - a) U.S. Department of Health and Human Services Title 45 CFR 46, Subparts A, B, C, and D (for all research, regardless of source of funding) and related guidance documents.
 - b) U.S. Food and Drug Administration Chapter I of Title 21 CFR 50 and 56 (for FDA regulated research only) and related guidance documents.
 - c) Commonwealth of Virginia Code of Virginia 32.1 Chapter 5.1 Human Research (for all research).

Vita

Laura Kathleen Nichols was born on May 6, 1980, in Fairfax County, Virginia, and is an American citizen. She graduated from Broad Run High School, Ashburn, Virginia in 1998. She received her Bachelor of Fine Arts in Illustration from the Savannah College of Art and Design, Georgia, in 2002 and her Bachelor of Fine Arts in Art Education from Virginia Commonwealth University, Virginia, in 2005. She has taught art at the high school level in Henrico County Public Schools for over five years.