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Characteristics of Culturally Inclusive Art Education Pedagogy:

A Historical Document Analysis Study

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of  
Philosophy at Virginia Commonwealth University.

By

Fatemah Akili Khawaji

Bachelor of Art Education, College of Education for Economics and Arts Education, 2004

Master of Art Education, Indiana University–Purdue University, Indianapolis, 2011

Co-Chair: Courtnie N. Wolfgang, Ph.D.

Associate Professor, Teaching + Learning in Art + Design

Rhode Island School of Design

Co-Chair: Dr. Ryan Patton

Associate Professor, Art Education Department

Virginia Commonwealth University

Richmond, Virginia

November 2022

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## Abstract

CHARACTERISTICS OF A CULTURALLY INCLUSIVE ART EDUCATION PEDAGOGY:  
A HISTORICAL DOCUMENT ANALYSIS STUDY

By Fatemah Akili Khawaji, Ph.D.

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy at Virginia Commonwealth University

Virginia Commonwealth University, 2022

Co-Chair: Courtnie N. Wolfgang, Ph.D.  
Associate Professor, Teaching + Learning in Art + Design  
Rhode Island School of Design  
Co-Chair: Dr. Ryan Patton  
Associate Professor, Art Education Department

The objective of this mixed methods historical document analysis is to identify the characteristics of culturally inclusive art education pedagogy. Using the theoretical lenses of intersectionality, critical theory, and socially inclusive pedagogy, this study seeks to determine the reasons for the misapplication of diversity and inclusion in art education. Qualitative and quantitative methods are applied to the historical document analysis of National Art Education Association articles in two major journals: *Art Education* and *Studies in Art Education*. The findings indicate that for the last 20 years, 20% of the articles published in *Studies in Art Education* and 30% of those published in *Art Education* mentioned diversity in some capacity. The findings indicate that deficit thinking and whiteness within the literature are limited to articles that highlight the need to fight white supremacy in the form of racialized stereotypes and inequality in arts and education because of the selection processes that the researchers followed. The findings also help to formulate a set of recommended characteristics of culturally inclusive

art education pedagogy. These characteristics are as follows: 1) critically reflecting on one's personal characteristics and its impact on one's view of people who are different from oneself, (2) cultivating a deeper understanding of culture beyond only celebrating physical differences in order to capture deeper nuances and reveal differences in lived experience, (3) reflecting on the cultural framing of references and its effect on the materials displayed or presented in the classroom and the curriculum, and (4) examining and adjusting teaching practices based on both the instructor's and the learner's points of view. Lastly, this study provides an overview of the history of art education in terms of diversity and inclusion in the curriculum and pedagogy as related to race and ethnicity over the past 20 years (2001–2020). Overall, the findings of this research provide greater insight into the ways in which inclusion and diversity can influence art educators' practices.

## CHAPTER I: INTRODUCTION

The objective of this historical document analysis mixed methods study is to identify the characteristics of culturally inclusive art education pedagogy. Using the theoretical lenses of intersectionality, critical theory, and socially inclusive pedagogy, the study seeks to determine the reasons for the misapplication of diversity and inclusion in art education. Qualitative and quantitative methods will be applied to the historical document analysis of National Art Education Association (NAEA) articles in two major journals: *Art Education* and *Studies in Art Education*. In the literature review, research on related topics, particularly on the social construction of race in the United States and its impact on education in general and art education in particular, will be presented. Intersectionality and inclusive pedagogy are the research's theoretical frame; they will be reviewed as part of Chapter II.

### Background

The United States of America has a highly diverse population, but its education system is failing to meet the needs of its students in both urban and rural communities. These disparities in education have been widely documented (Ighodaro & Wiggan, 2013; Mondale & Patton, 2001; Tyack, 1974). The unequal distribution of academic resources, such as school funding, qualified and experienced teachers, books, and technologies, mostly affects communities that are historically underserved. Moreover, students from marginalized communities are frequently denied access to well-resourced schools based on their social status (Ighodaro & Wiggan, 2013; Nickens & Smedley, 2001). This inequality impedes the educational success and efficacy of these individuals, ultimately hindering their social and economic advancement in public schools (Margo, 1994).

White teachers and teachers who teach in predominantly white and middle-class schools are not prepared to teach diverse populations (Frankenberg & Siegel-Hawley, 2008). However, recently there has been a movement across the education community in the U.S. to recognize this problem and to attempt to restructure education programs to help teachers and schools meet the needs of students. One of the methods used by education researchers and practitioners to achieve this is inclusive pedagogy, which involves modifying instruction and support services to meet students' needs regardless of their race, gender, religion, or abilities. Hawley and Nieto (2010) found that multiple studies have shown that a student's racial or ethnic background can be used as a meaningful element in the learning process, and some researchers believe that cultural viewpoints can affect the way students react to instruction and the curriculum. Cultural perspectives can have an effect on teachers' expectations about students' ways of learning (Hawley & Nieto, 2010). Indeed, racial differences in classrooms can cause cultural misunderstandings between teachers and students with regard to behavior, communication, and learning styles (Ford, 2010). The curriculum in the United States has long been established to service the development of the dominant group, while minority students are constantly reminded of their status as outsiders (Ladson-Billings, 2012; Woodson, 1933, 2000).

Art education in particular reflects the inequalities in the education system in North America. According to Linsin (2012), students from low-income families and marginalized learners generally do not have access to the same quality of art learning opportunities as students from privileged racial, ethnic, and socioeconomic backgrounds. Research has also demonstrated that in higher education arts programs, in general, minority students are less satisfied and feel more isolated than white students (Kraehe & Irwin, 2018). A comprehensive study conducted by the Strategic National Art Alumni Project (SNAAP, 2013) found a correlation between structural

inequality in art professions and race. Lack of access to career opportunities and the burden of substantial student debt are examples of these structural inequalities. According to Gaztambide-Fernández and Parekh (2017) of the Urban Art High Schools research project in Canada, high school art programs across Toronto show a preference for white middle-class students in terms of access to quality art learning environments and art programs. Based on data collected in his study, Linsin (2012) claimed that there were noticeable achievement gaps in art learning levels based on race, ethnicity, socioeconomic status, gender, and school location across the United States; however, there is a movement in art education to address and narrow these gaps.

Inequalities in art education exist far beyond the learning environment and access to art programs in schools. Education, and art education in particular, in the United States is built on Western and European standards and understandings that prefer the experiences and learning styles of predominantly white populations in western culture. In the 1960s, people expressed their dissatisfaction with the inequalities in the education system during the civil rights movement (Banks, 2010; Davidman & Davidman, 1997). As a result, the multicultural education theory was developed to provide equal educational opportunities to all students regardless of their racial, religious, or economic background or sexual orientation (Acuff, 2018). Since then, adaptations to curriculum content and knowledge around multicultural education have been undertaken.

Many teachers, especially art teachers, have been struggling to apply the multicultural theory in classrooms for some time. However, this has resulted in the superficial adaptation of this theory, which has reinforced stereotypes and led to the dissemination of misinformation (Acuff, 2018; Leake, 2018). *The Kids' Multicultural Art Book: Arts and Crafts Experiences From Around the World* (Terzian, 1993) is an example of the superficial adaptation of

multiculturalism. According to Leake (2018), this book perpetuates stereotypes about the cultural traditions of select communities, such as the Plains Indians of North America, by oversimplifying entire groups of people, their traditions, and their beliefs. Leake (2018) further explained that these kinds of books and arts activities are culturally insensitive, as they put people of color down by undermining their experiences. Further research in this area is warranted to uncover the factors that contribute to why diversity and inclusion in art education have become a cliché and how inclusion and diversity have been addressed in the art education literature and field for the last 20 years.

### **Statement of the Problem**

As a field, art education has been somewhat late in reckoning its racist past to its white supremacist present. This is partly because the scholarship of the arts in education has been largely about art advocacy. As such, there has been a general reluctance among art educators and researchers to recognize, theorize, and address the ways in which the arts operate in relation to, and are implicated in, white supremacy. In fact, despite strong rhetoric to the contrary, art education scholars and practitioners have been remarkably silent on how the dynamics of race and racial oppression manifest both explicitly and implicitly through assumption, practices, and frameworks that define the field. Instead, the focus has been on how that which is called “the arts” presumably challenges racism and encourages social justice, with little attention to how the opposite is also the case.

(Gaztambide-Fernández et al., 2018, pp. 2-3)

Gaztambide-Fernández et al. (2018) shed light on the lack of research that highlights the impact of white supremacy, the social construction of race, and Eurocentric pedagogy on people’s thinking, teaching style, and curriculum building when they teach arts explicitly and

implicitly. They assert, as do other art education scholars, that there is a misapplication among art teachers, especially white teachers, in teaching non-white arts and cultures in art education (Buffington & Bryant 2019; Kraehe, 2019; Acuff, 2018; Leake, 2018).

Although many studies have addressed inequities in art education, there has been a dearth of research analyzing how inclusivity and diversity have been addressed in written documents of art education, of historical document record analysis of ways in which diversity and inclusion have been practiced in art education classrooms, and of research related to curriculum and pedagogy in the last 20 years. It is, also, important to mention that the lack of historical data analysis that address trends and historical overviews in the field in general (Grodoski, Willcox, & Goss, 2017; Castro & Funk, 2016). By conducting such research, the hope is to illuminate the arc of progress related to diversity and inclusivity within the field of art education and to highlight the gaps in the field's historical record of the last 20 years. To do so, the researcher analyzed the available archive of research and pedagogy related to inclusion and diversity in *Studies in Art Education* and *Art Education* publications. Furthermore, the research will provide suggestions related to the possible characteristics of inclusive art education pedagogy.

### **Statement of Purpose**

The purpose of this mixed methods research is to develop a historical analysis of how art education publications have addressed inclusion and diversity, especially in articles by the National Art Education Association (NAEA) in major journals, as well as to identify the characteristics of inclusive art education pedagogy practices. The study comprises qualitative and quantitative historical document analyses of *Studies in Art Education* and *Art Education* through the lens of intersectionality, critical theory, and culturally inclusive pedagogy. The data will be collected from the last 20 years (2001–2020) because this period falls within the twenty-first



century, when art education as a field began to shift from Discipline-Based Art Education (DBAE) toward a “critical, historical, political, and self-reflexive understanding of visual culture and social responsibility” (Carpenter II & Tavin, 2010, p. 329). It was also a time when the conceptualization of the art education curriculum as more socially engaged and responsive began to play a more prominent role in the field of art education. Furthermore, there is a lack of chronological historical document analyses on pedagogical research and practices that focus on diversity and inclusion, and why the practices of diversity and inclusive pedagogy have failed in art education. The study will involve locating and counting the frequency and number of articles and books that have addressed diversity and inclusivity, the impact and extent of whiteness and deficit thinking on research and practices in art education in relation to diversity and inclusion, and the ways by which inclusivity and diversity have been addressed in the field. All of these processes will be carried out in order to ascertain the recommended practices of inclusive pedagogy in art education. This study will help narrow the current knowledge gap regarding why diversity and inclusivity are not meeting their full potential.

### **Research Questions**

In mixed methods research, research questions can be formulated in multiple ways. Each of these styles offers different perspectives (Tashakkori & Creswell, 2007). In this study, the research question is an overarching hybrid that is integrated and broken down into sub-questions. This style of writing a research question would fulfill the need of the qualitative and quantitative phase of the study (Teddlie & Tashakkori, 2008; Tashakkori & Creswell, 2007). It is more frequent in parallel or concurrent studies than in sequential ones.

The overarching research question for this study is the following: What are the recommended characteristics of inclusive art education pedagogy? Meanwhile, the sub-questions that will support each part of the research separately are as follows:

1. How are inclusion and diversity addressed with regards to curriculum and pedagogy addressed in the journal publications of the National Art Education Association?
2. What language and themes have been used to address diversity and inclusion over the past 20 years in those journals?
3. How many times have diversity and inclusion terms come in a form that addressed the overlap of multiple identities (intersectional analysis) in those journals?
4. How many times has the literature addressed diversity and inclusion, or any word or theme associated with them, over the last 20 years in those journals? (Note that this analysis will be considered in five-year blocks.)
5. How are whiteness and deficit thinking manifested in those journals?

### **Theoretical Framework**

Although the meaning of the term “intersectionality” was discussed by black feminists decades ago (Carastathis, 2014), Kimberly Crenshaw, a professor at Columbia Law School and the University of California at Los Angeles, is credited with formulating the theory of intersectionality as we know it today. According to Carbado et al. (2013), “Intersectionality is a method and a disposition, a heuristic and analytic tool” (p. 1) that examines interrelated systems of power, such as patriarchy, capitalism, white supremacy, ableism, colonialism, and so on. In other words, the intersectionality theory examines the complex biases that people face due to the overlapping of their identities and experiences. It argues that disadvantaged people are often subjected to multiple sources of oppression, such as those induced by their race, class, gender

identity, sexual orientation, religion, and other identity markers. Núñez (2014) states that the theoretical framework of intersectionality helps in understanding the impact of the correlation between the interlocking systems of power and multiple social identities associated with educational equity, especially for underserved groups in the context of education. The study used Bešić's (2020) understanding of intersectionality being a pathway to inclusive education as a philosophical lens. Its goal was to help address how different levels of analysis, types of practices, and relationships between social categories, separately or together, affect educational opportunities. The main philosophical lens of this study is intersectionality, and it has been used as an analytic framework to analyze and interpret the relevant data. In addition to intersectionality, culturally inclusive pedagogy has also been employed in this research to facilitate the identification of the characteristics of culturally inclusive art education.

UNESCO (2005) considers inclusive education to be fundamentally focused on the equal participation of all students in the education system, where their needs are addressed and responded to by increasing their involvement in learning, culture, and communities, and by reducing their exclusion within and from education. While this study follows the definition provided by UNESCO, it is important to note that the definition of inclusive education varies globally (Bešić, 2020; Waitoller & Kozleski, 2013). The UNESCO definition requires that inclusive education include changes and modifications to content, approaches, structures, and strategies to fit the educational needs of all children according to the associated appropriate age range and backgrounds. Identifying and eliminating barriers regularly is crucial to ensuring equal educational opportunities for all, especially for underserved students (UNESCO, 2005). Inclusive education aims to provide students, regardless of their social background and standing (Bešić, 2020; Mittler, 2006), with open access to a wide range of educational and social opportunities,

including high-quality education, human rights, equal opportunities, and social justice (Armstrong et al., 2011). In this research, inclusion has also been influenced by the framework of inclusive pedagogy and socially inclusive pedagogy proposed by Florian and Black-Hawkins (2013). Florian's (2007) definition of inclusive pedagogy relies on respecting human differences and on responding to these differences in ways that encompass all learners instead of excluding them from any daily classroom practices. The author believes that, to overcome these challenges, teachers should change their teaching and learning practices. They should transition from an approach where the majority of students are taught alongside those who are considered "different" to an approach that takes into account the differences that exist among students. This novel approach should also lead to the development of a rich learning community comprising learning opportunities that are adequately constructed so as to be available to everyone (Florian & Linklater, 2009).

### **Overview of the Research Design**

This research adopted a mixed methods approach as its research design. This approach is an emergent research methodology in which both quantitative and qualitative data are used in a single study (Caruth, 2013; Creswell, 2009; Greene, 2007; McMillan, 2004; Ponce, 2011; Ponce & Pagán-Maldonado, 2014). Like any research design, the mixed methods approach has its advantages and disadvantages. Its main advantage is that it enables the researcher to use the strengths of each of the approaches involved to form a more comprehensive and complete picture of a situation or phenomenon than using a single method would provide. For this reason, the researcher decided to use mixed methods, employing both qualitative and quantitative data.

The research involved a historical document analysis of two National Art Education Association (NAEA) publications, *Studies in Art Education* and *Art Education*. These NAEA

peer-reviewed academic journals were chosen as the main source of historical documents because its contributors include elementary, middle, and high school visual arts educators, college and university professors, preservice art educators, researchers and scholars, teaching artists, administrators and supervisors, and art museum educators. The NAEA has members from all 50 states, the District of Columbia, U.S. Possessions, most Canadian provinces, U.S. military bases around the world, and 25 foreign countries (NAEA, n.d.). Furthermore, In NAEA website, it has been stated that the NAEA become the largest art education association since the association have twenty thousand active member. While there are several types of mixed methods approaches (McMillan, 2004), the one used in this study is the triangulation design, which entails that both qualitative and the quantitative data are collected at the same time so that each element serves to balance the weaknesses of the other. This results in the acquisition of an extensive and complete dataset (McMillan, 2004). In this study, the data were collected from *Studies in Art Education* and *Art Education*. However, the data were analyzed twice: quantitatively and qualitatively. The quantitative section of the study aimed to determine how often inclusion and diversity are defined in art education research and practices with regard to curricula and pedagogy, while the quantitative analysis focused on the nuances of the associated phrasing and frequency to include language and trends that may have affected or influenced the changes in pedagogy and curricula.

In the qualitative section of the study, the researcher used the framework of intersectionality, while also taking inclusive pedagogy into consideration, to analyze and interpret the data. Intersectionality recognizes the impact of people's identities and social positions on how society treats and views them. Further, it acknowledges the overlap of a person's identities, such as a person's age, ability or disability, ethnicity, gender, gender identity,

religion and beliefs, sexual orientation, and socioeconomic background, and how these identities inform a person's actions and reactions in society and shape their experiences and perspectives (Crenshaw, 1989, 1990; Núñez, 2014). Using intersectionality while conducting research required putting the data and the results into context (Christoffersen, 2019). Moreover, the researcher studied the historical and contemporary structuring of inequalities, both in society (in general) and in the education system (in particular). Doing so helped the researcher account for the contribution of the contextual issues when analyzing and interpreting the data collected (Christoffersen, 2019).

Culturally inclusive pedagogy helped identify the main characteristics that define culturally inclusive art education pedagogy. As previously mentioned, the study sample was drawn from two NAEA publications, *Studies in Art Education* and *Art Education*. Further details on the specific design of the study have been provided in Chapter III.

### **Definition of Terms**

Providing definitions of terms ensures that readers will understand the concepts discussed in the study as well as contextual information about how these terms will be used therein.

*Deficit thinking*: This is a deficit-based notion that was formulated from the belief that students, especially those of lower socioeconomic status, their family, and their lived experience deficiencies are to blame for their failure to succeed in schools instead of acknowledging the systemic injustices within the education system (Davis & Mucu, 2019; Bruton & Robles-Piña, 2009; Haggis, 2006; McKay & Devlin, 2016; Solórzano & Yosso, 2001; Valencia, 1997, 2010; Weiner, 2003).

*Diversity:* The variety of characteristics that make people unique, including their race, age, gender, religion, sexual orientation, and cultural background, among many others (Vavrus, 2012).

*Historical document research:* Research involving the analysis of written documents that is normally used as a secondary method of data collection to add triangulation to the research and strengthen the validity of its results; however, in some cases, document analysis can be the primary research method.

*Inclusion:* Practice and policy that provides equal access to opportunities and resources for people who might otherwise be excluded or marginalized based on their race, ethnicity, religion, gender, sexuality, or ability (Oxford, NA; Cambridge, NA).

*Inclusive education:* Education that ensures that students from all backgrounds are allowed to participate equally in the education system; education services must be structured to honor all students' needs regardless of their background or ability (Waitoller & Therius, 2012; Florian & Black-Hawkins, 2011; Florian, 2007; UNESCO, 2005).

*Intersectionality:* The overlapping nature of social categorizations such as race, class, and gender as they apply to a given individual or group that results in interdependent systems of discrimination or disadvantage (Carastathis, 2014; Núñez, 2014; Crenshaw, 1990, 1989).

*Mixed methods:* A research methodology that includes the use of more than one method of data collection in a research study or set of related studies (McMillan, 2004).

*Pedagogy:* The theory, method, and practice of teaching and learning. Pedagogy can influence and be influenced by the social, political, and psychological development of learners and the practitioner. Pedagogy, as an academic discipline, is the study of knowledge and skills in

an educational context and the interactions that take place during learning (Thomson et al., 2012).

*Phenomenology*: according to Edmund Husserl (1989), Phenomenology is a study that searches to understand the worlds as it's explained by and through people lived experiences and awareness.

### **Implications and Limitations of the Research**

The findings of this study can assist future research into the history of art education in relation to inclusion and diversity over the past 20 years and can provide greater insight into art educators' individual interpretations of the ways inclusion and diversity influence their practices. A historical analysis of previous and current research written by art education scholars was used to curate a set of principles for what can be termed a culturally inclusive art education pedagogy. Moreover, the researcher will use these principles in future research to examine the feasibility of applying culturally inclusive art education pedagogy in different settings, locations, and populations.

The limitations of this study include application and generalizability: the recommendations from this study related to art education will need to be applied in practice and further examined before they can be adopted more widely. In addition, the findings of this research are not generalizable since they need to be examined in practice repeatedly in multiple situations to strengthen their validity and reliability. The COVID-19 pandemic has impacted every aspect of life, including education systems in the U.S. and globally. This study has also been impacted by the pandemic. Prior to the outbreak of COVID-19, the research plan outlined that, in addition to the NAEA historical document analysis, teachers would be interviewed multiple times and observed in their classrooms, thus reinforcing future research findings.



However, this was made increasingly difficult or is no longer possible. Moreover, the researcher has considered her positionality in the context of this research. The researcher understands the teachers' vulnerability in relation to online teaching, how COVID-19 has impacted teaching practices, and the inequalities that have further been highlighted between social, economic, and racial groups. Furthermore, taking into account the increased workload many professionals are currently struggling with, the researcher was unlikely to find participants willing to take on extra work within the tight timeline of the study. As a result, the researcher decided instead to conduct an in-depth mixed methods historical document analysis to understand how the field of art education implements inclusivity and diversity in the twenty-first century.

Also, the researcher acknowledged the limitation that *Studies in Art Education* journal and *Art Education* journal can pose as a proxy of the field due to editorial selection and articles submission. Moreover, the process the researcher used to select the qualitatively analyzed articles posed as limitation to the findings of the study.

### **Summary**

This study seeks to understand how and why inclusion and diversity lose their meaning when applied to the field of art education, using intersectionality theory and socially inclusive pedagogy as frameworks for investigation. As noted previously, several established art education scholars who are people of color, including Stephen Carpenter II, Joni Acuff, and Amy Kraehe, among others, are calling for art education practices to change. They believe the misapplication of cultural practices, meanings, and norms within the field have been more harmful than beneficial. Gaztambide-Fernández et al. (2018) go further and have called for researchers in the field to address the explicit and implicit impacts of white supremacy and a Eurocentric perspective on the pedagogy and practice of art education. They believe that the findings of an

in-depth historical document analysis of *Studies in Art Education* and *Art Education* will provide a more in-depth understanding of this situation.

This study includes four other chapters. Chapter II provides a comprehensive review of the literature exploring race relations in the U.S. and the impact of race relations on education in general and art education in particular. The primary topic for discussion in Chapter II is the absence of historical documentation of practices in art education research and teaching related to inclusion and diversity. Chapter III includes the research design and specific details regarding how the study was conducted. The remaining chapters focus on the results and discussion of the research. The research results are found in Chapter IV, followed by a discussion and an interpretation of the findings in Chapter V.

## CHAPTER II: LITERATURE REVIEW

The education system in the United States was shaped by the white European way of thinking. According to Judy Gelbrich (1999), education in colonial America was heavily influenced by European settlers' traditions and philosophy, and was forged by the European or Western belief system (Gelbrich, 1999). To this day, Eurocentric pedagogical approaches to education are widely practiced in the United States. The narrow, singular lens of these approaches has negatively affected minority students' academic achievement. Alongside various social and economic factors, the Eurocentric pedagogical method enhances the disparity in education between white students from the middle and higher social classes and minority students, especially those from African American and Latino backgrounds. Art education, in particular, reflects the inequalities in the education system. According to Tavis Linsin (2012), students from low-income families and marginalized learners generally do not have access to the same quality of music and arts learning opportunities as students from privileged backgrounds. Research has also demonstrated that in higher education art programs, minority students are less satisfied and feel more isolated than white students (Kraehe & Irwin, 2018).

The disparity in art education exists not only in terms of accessibility to quality art programs or to art class enrolment, but also manifests in the meaning of what people define as 'arts'. Stephen Carpenter II (2018) believes that art education in the United States is shaped by a colonial and Eurocentric understanding of what is considered arts and which artists should be admired and valued. He also argues that there are limited efforts to challenge the past and the present white supremacy status quo in the field of art education. The lack of research and

pedagogy that confronts the white supremacy of what arts means, especially in education, has affected teachers' understanding of how to approach the non-European form of arts without perpetuating stereotypes. Joni Acuff (2014) explains this phenomenon by discussing the implementation of the multicultural approach:

K–12 art teachers continue to utilize a liberal multicultural art education framework in which students create artifacts like Native American dream catchers and African masks, and they eat ethnic foods, read folktales, sing, and dance. These celebratory activities do not call for a critique of power, nor do they recognize how racism, heterosexism, and other discriminations are “enmeshed in the fabric of our social order” (Ladson-Billings, 1999, p. 213). These practices trivialize art and perpetuate racist beliefs and misinform people about culture and art. (Delacruz, 1996, p. 68)

The problem in implementing multicultural art education is ongoing in art education. The call to address this problem began in the late twentieth century, if not earlier. Delacruz (1995) discusses the confusion surrounding multicultural art education and provides alternative ways “to reinforce the democratic principles upon which multiculturalism is based: equity, diversity, and social justice” (p. 57). However, 25 years later, art education remains infused with ill practices and misimplementation of multiculturalism. Some think that art education is built on colonial ideology (Carpenter, 2018) and that what is going on today, even if not intentional, is a consequence of that ideology (Wolfgang, 2019). Thus, these ongoing practices have led the researcher to question why the field of art education is still grappling with these issues some 25 years later. Kraehe (2019) argues that the diverse representation occurring in art education under the name of ‘diversity’ is shallow. Kraehe (2019) states that diversity is a means of representing

diverse groups of people, frequently combined with ‘inclusion’, although these terms have different meanings. She believes that having a diverse representation in art education practices does not guarantee functional engagement or a sense of belonging to the invited group; it merely addresses the underrepresentation of specific groups but does not ensure their full participation. On the other hand, inclusion is the assertion to incorporate a wide range of accommodations in practices to facilitate all forms of participation. According to Kraehe, the problem with diversity and inclusion as widely practiced in art education relates to who has the power to decide which part of the accommodations are taken to fully ensure the equal and active engagement of the group presented, particularly the underrepresented ones. In a hierarchical relationship, the dominant group has the power to decide what should be included and what should be excluded, and this dynamic has to change.

United States education in general and art education in particular have been shaped by white and colonial norms and ideologies. Art education scholars, among them Stephen Carpenter II, Joni Acuff, Amelia M. Kraehe, and Rubén Gaztambide-Fernández, have been challenging the *whiteness* of the art education field. In light of their work and alongside the ongoing struggle to adopt accurate art education practices when inviting a diverse representation, especially in multicultural art education, the need for an inclusive pedagogical approach to art education is crucial. Thus, the researcher developed the following research questions: How are inclusion and diversity addressed in art education research and practices with regards to curriculum and pedagogy? What are the relationships between deficit thinking, whiteness, and the failure of diversity and inclusion efforts to meet their full potential in art education? What language and themes have been used to address diversity and inclusion over the past 20 years? Of the language

and themes identified in question 3, which have addressed any historical and/or social movements affecting or influencing changes in pedagogy and curricula? How many times have diversity and inclusion terms come in a form that addressed the overlap of multiple identities (intersectional analysis)? How many times has the impact of deficit thinking and whiteness been addressed in art education publications? How many times has the literature addressed diversity and inclusion, or any word or theme associated with them, over the last 20 years? (Note that this analysis will be considered in five-year blocks.) According to the available literature, what are some of the ways inclusive art education pedagogy has been practiced in the art education field? What are the critiques of the application of diversity and inclusion in art education?

To conduct the study rigorously, the researcher must understand the complexity of the current state of art education. To do so, the researcher will review the historical context of disparity in the United States, especially in the construction of the concept of race and its impact on art education. In the literature chapter, the researcher collects, evaluates, and analyzes numerous publications to support her argument and build her case. The literature review will provide an overview of the root of the problem, and current research will allow her to identify the relevant theories, methods, and gaps in the existing literature. The researcher maps her work in the following order. The first section will discuss the social construction of race. This section will focus on how race meaning in America is formed, immigration and immigration laws, and the impact of the social construction of race on relationships among racial groups in the United States. The second section will present a brief history of disparity in education and deficit thinking. The third section will investigate disparities in art education, pedagogy in art education, as well as the gap in the literature and the need for the research. The last section will discuss the

theoretical framework of the research from multiple lenses: intersectionality, critical theory, and inclusive pedagogy.

### **The Social Construction of Race**

The concept of “race” does not differentiate among humans based on biology (Roger & Wright, 2011; Schaefer, 2018). Indeed, according to a 1950 statement by the United Nations Educational, Cultural and Scientific Organization (UNESCO), “the scientific use of race is not a biological phenomenon” (as cited in Schaefer, 2018, p. 14). It has been agreed upon that, scientifically speaking, there are no pure races due to frequent human migration, exploration, and invasions (Schaefer, 2018). People’s skin color among one race varies, and the interpretation of race between two cultures or countries differs distinctly. For example, a person who is considered white in Brazil might be considered Black in the United States because of the social adoption of the one-drop (of blood) rule (Smedley, 1999a; Roger & Wright, 2011; Onwuachi-Willig, 2015; Schaefer, 2018). Therefore, many researchers believe that race is socially constructed (Young, 2003; Roger & Wright, 2011; Onwuachi-Willig, 2013; Schaefer, 2018).

The history of racial disparity in the United States has been influenced by the social construction of race and class in that country. Racial inequity in the United States is not new (Rogers & Wright, 2011). Between the sixteenth and eighteenth centuries, race was considered a folk idea in the English language. It was used as a categorizing term similar to type, kind, sort, breed, species, and similar terms (Allen, 1994; Hannaford, 1996; Smedley, 1999a, 1999b; Onwuachi-Willig, 2015). Around the end of the seventeenth century, “race” gradually became a term used to refer to populations then interacting in North America, including Europeans, Africans, and Native Americans. At the beginning of the eighteenth century, this definition of race was widely adopted in written documents (Poliakov, 1982; Onwuachi-Willig, 2013). By the

time of the American War of Independence, “race” had officially come to serve as a social category designation for Native Americans, Blacks, and whites (Allen, 1994; Smedley, 1999b; Onwuachi-Willig, 2013).

Such an era also marked a time when a philosophy was emerging about human physical features and ethnic differences as a new way of structuring society that had never existed in human history (Onwuachi-Willig, 2013). According to Joel Garrod (2006), the theory of race based on biological considerations began in the early sixteenth century in order to justify the ambition of European rulers to invade non-European cultures. However, the modern idea of race in biology, also known as “scientific racism,” began in the eighteenth century. According to Onwuachi-Willig (2013) and Garrod (2006), a new classification of human type was needed to justify the selection by the American colonies’ leaders of Africans to become permanent slaves. Thus, social power brokers who controlled or dominated wealth and politics at that time constructed the concept of “race.” Historically, the dominant group has defined which group is privileged and which is not, thus allowing racial hierarchies to benefit.

According to Erik Olin Wright and Joel Rogers (2011), there is a false belief that the American colonies, and later the United States, were established based on the search for freedom, at first religious and then political and economic. However, from the outset, American society was founded on a brutal system of domination, inequality, and oppression whereby slaves were denied a form of freedom espoused by the social strata above them. The social construction of race in the United States started from an unscientific norm of superiority and was backed by the power to dehumanize non-Europeans. This phenomenon was set in motion when European political powers began to search for wealth (gold and spices) by invading other countries. To be able to perpetuate this idea and justify their actions, they created the illusion that



non-European peoples and their cultures were inferior to those of Europe. Therefore, the superior culture was justified in using force against them (Zinn & Arnove, 2014). This idea served as the seed of the social construction of race, racism, and racial and educational inequity, especially in the United States, which is the focus of this section. Racial and educational inequity was thus the result of stereotypes, particularly those regarding people of non-European descent.

Racial and educational inequity in the United States is not new. Inequity arrived the day the first European settlers set foot on American soil. This section of the literature review includes a historical analysis of the social construction of race and its influence on race in the United States today. To trace the construction of race and its impact in America, this section will be divided into three parts: Native American and African American peoples, immigration and U.S. immigration laws, and race relations in the United States.

### **Native American and African American Peoples**

The experiences of Native American and African American peoples have been combined in one section because of the distinct yet similar circumstances of their place in the history of the Americas in general and the U.S. in particular. It has been well documented that Native Americans preceded the Europeans in entering the Americas. Indigenous peoples already inhabited the American continents between 30,000 and 10,000 years ago (Arnaiz-Villena et al., 2010), implying that Christopher Columbus did not ‘discover’ the American continent, in his day the homeland of indigenous nations. In the case of African Americans, their existence in America came about not by choice but by force. They were the only group of people in America who were kidnapped, sold, and traded to fulfill the needs of European rulers and settlers to conquer other cultures (Zinn & Arnove, 2014; Garrod, 2006).

Unfortunately, in the history books used by American schools, students are only exposed to the white historical view of Columbus and American history. This view purposefully does not include what happened to the native population at the hands of Columbus and his men (Zinn & Arnove, 2014). According to Zinn and Arnove (2014), for example, when Columbus landed in the Bahamas, he was looking for gold. During this search he killed, enslaved, and distressed the native inhabitants. He saw the native Taino as less than human. Columbus's cruel treatment of the indigenous people of the three islands he and his men explored continued for years. However, one person, Bartolomé de las Casas, was so devastated by Columbus's actions that he fought to bring the issue to the Spanish Royal Council to stop the inhumane treatment of the natives. In 1550, his efforts resulted in a debate between himself and a priest named Juan Gines de Sepulveda before the Council. This debate, which took place in the city of Valladolid, addressed the key question, "Are Indians human beings and therefore deserving to be treated that way, or are they subhuman and so deserving of enslavement?" (Zinn & Arnove, 2014, p. 42). Sadly, the result of the debate was to consider the natives as subhuman, which opened the door for further instances of cruelty in the future.<sup>1</sup>

Notably, de las Casas's documents have been used recently as evidence of Columbus's cruelty against the original inhabitants of the American continent, which has led to his being seen "as the first representative of the European imperialism in the Western hemisphere, as a person who, while hypocritically presenting himself as a devout Christian, kidnapped, maimed, and killed the indigenous people of Hispaniola in pursuit of gold" (Zinn & Arnove, 2014, p. 35).

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<sup>1</sup> For more information on this issue, please refer to Zinn and Arnove's *Voices of a People's History of the United States* (2014)

According to Jeffery Ostler (2015), various authors consider 1492 as being synonymous with cruelty against indigenous people or, as he named the phenomenon, the “depopulation of indigenous people,” which was in fact genocide (p. 1). However, Ostler mentions there is another group of writers who disagree with this sentiment while acknowledging the cruelty of the European settlers and the white Americans toward the Native Americans. The partial extermination of indigenous people took several forms, such as (but not limited to) exposure to diseases.

Along with depopulation, cultural assimilation was also one of the destructive practices against Native American culture, one that unfortunately continued from 1790 until the 1920s. Cultural assimilation occurs when a marginal group of people or a culture adopts the values, behaviors, and beliefs of the dominant group (Spielberger, 2004). Not all cultural assimilations are voluntary. For instance, the European settlers considered the Native Americans as “savage” by dint of being non-Christian, which in turn justified their killing them and taking control of native land. The cultural assimilation of Native Americans was imposed by the United States to transform Native American culture into a form of European-American culture (Spring, 2018; Kunz, 2018; Ostler, 2006). In 1783, George Washington proposed that if the U.S. government bought Native American lands, this would result in governance by European-American laws. However, this plan did not work, as the land purchased by the U.S. government from the Cherokee at this time remained under the latter’s control. Hence, by 1803, Thomas Jefferson’s idea of the accumulation of property was born. Jefferson wanted to assimilate the Native Americans into the European style of living and government in order to gain control over Native American lands. In the late nineteenth and early twentieth centuries, following the end of the Indian War, the U.S. government became more aggressive, banning the practice of all traditional

religious ceremonies (Spring, 2018) and criminalizing traditional Native American dancing practices (Treglia, 2016).

Furthermore, the U.S. government introduced Native American boarding schools, which Native American children were forced to attend. Children were prohibited from speaking their native language and practicing their native traditions: they were forced to speak English, study standard subjects, and attend church (Spring, 2018; Kunze, 2017). (In-depth information about a Native American boarding school is included later in this chapter.) Furthermore, according to the terms of the Dawes Act of 1887, Native Americans were only able to obtain U.S. citizenship by giving up their land and some form of tribal self-government. Thus, Native Americans lost control of a huge part of their land, which was mostly gifted to Americans of European origin via the homestead law or returned directly to Native Americans as individuals (Spring, 2018). By 1924, the Indian Citizenship Act had taken effect as part of the U.S. government's assimilation policy. This act offered full citizenship to all Native Americans living on reservations.

All of these practices against Native American populations and communities resulted in disparities in economic, wealth, and education indicators that persist to this day. Unfortunately, they also helped perpetuate negative stereotypes about Native Americans, stereotypes that also continue to exist.

The experience of African Americans in the United States is like no other. Forced migration of Africans began in the early seventeenth century. White colonists in Virginia were desperate for labor. As the settlers could not force Native Americans to work, and white immigrants were deemed poor candidates for slavery because of their race, the settlers decided to bring to their new colonies Black people, whom they forcibly captured in Africa, to work for them (Alexander, 2010; Zinn & Arnove, 2014; Nash, 2006, 2010, 2015). The year 1619 marked

the beginning of African slavery in America (Zinn & Arnove, 2014). However, at that time, both white and Black people worked as servants for plantation owners. According to Alexander (2010), those workers were from the same economic class, and were treated with equal contempt by their overseers, yet Blacks occupied the bottom rank in the social hierarchy and the plantation system. In 1675, white property owner Nathaniel Bacon formed a revolutionary coalition against the planter elite. The coalition, however, saw servant workers of all colors fight the servitude system. As a result, the elite property owners changed tactics: henceforth they relied heavily on importing more Black slaves to help maintain their dominance and superiority. They also took further steps to prevent the formation of any future coalitions by extending special privileges to poor whites in order to build a wedge between them and the Black slaves. This strategy is now called a “racial bribe” (Alexander, 2010, p. 25). “By the mid-1770s, the system of bond labor had been thoroughly transformed into a racial caste system predicated on slavery” (Alexander, 2010, p. 25). At that time, enslavers purposefully created a system of laws to control enslaved people and make them fully dependent on the slave masters. For example, learning to read and write was prohibited for all enslaved individuals. In addition, enslavers limited the free movement of the enslaved, controlled their behavior, and even sexually abused enslaved women. In yet another severe limitation, enslaved people could not legally marry. Nevertheless, many of them did marry and subsequently formed large families. Unfortunately, even though most of the masters encouraged enslaved persons to marry, the enslaver would usually divide these families by sale or removal. To maintain their power, the enslavers rewarded those enslaved people who complied and brutally punished those who did not. Moreover, they built a stringent hierarchical system among the enslaved in order to divide them, making it less likely for them to organize against their enslavers.

It is important to understand that enslaved Africans did not accept their fate, as some historians would have us believe. They resisted in multiple ways, such as through the many slave uprisings in the Carolinas and on the shore of East Virginia. Additionally, in 1773, a document found on a street in Yorktown related the desire of enslaved Africans for freedom at a time when there was little to no chance for a revolution to succeed (Zinn & Arnove, 2014). There followed several petitions for freedom signed by groups of enslaved men from Boston and nearby areas before the Civil War, such as that of January 6, 1773, known as the “Felix (Unknown) Slave Petition for Freedom” (Zinn & Arnove, 2014).

In the second half of the eighteenth century, upon the outbreak of the U.S. War of Independence, Africans enslaved in America were promised freedom if they fought against the English king. Unfortunately, that promise was not fulfilled, which led to substantial conflicts between the North, which wanted to abolish slavery, and the South, which wanted to keep it. This conflict provoked tremendous debates over slavery, which ultimately led to the Civil War (1861). And although that war ended on April 9, 1865, it took an additional two years for all enslaved Black people to be freed. Unfortunately, African American suffering did not end there, and the legacy of slavery continued to influence American history, from the Reconstruction era (1865 to 1877) immediately following the Civil War, to the civil rights movements (1940s to 1960s) and the new Jim Crow age (mass incarceration) (Alexander, 2010).

The Reconstruction era resulted in African Americans gaining freedom and equal citizenship. The thirteenth and fourteenth amendments were issued by the end of the Civil War as Reconstruction-era instruments. Their aim was not merely to end slavery but to give African Americans full equality in terms of their citizenship as well as the right to vote and the right to political representation. The national U.S. government (the North), the southern states, and

African Americans tried to negotiate a new social order for the southern states. However, this ambition and its subsequent negotiations faced a great deal of resistance from Confederate southern states. This led to the so-called Jim Crow laws, or what used to be called the “Black Codes.” Unfortunately, these laws supported most of the existing discrimination. As a result, such laws continued to negatively affect the livelihood of African Americans, their education, and how they were perceived at that time. Between 1890 until the civil rights movements, African Americans were lynched, dehumanized, and prohibited from full participation in commercial and civic life. The latter occurred only in 1965, when African Americans were granted their voting rights once again.

Despite seeing an unprecedented degree of Black participation in American political life, the Reconstruction era was ultimately frustrating for African Americans, and the rebirth of white supremacy—including the rise of racist organizations such as the Ku Klux Klan (KKK)—had triumphed in the South by 1877. Most Americans believed that the Jim Crow laws and their associated discrimination were mostly a product of the South. However, some northern, midwestern, and western states also had Jim Crow-like laws. Some of these prohibited slaves from voting until they owned property, and segregation was still very much apparent in schools and neighborhoods, where some businesses displayed “Whites Only” signs. In addition, after the Second World War, some laws were implemented to prevent African Americans from accessing home mortgages, especially in the suburbs. These practices created what is now known as “redlining.” In the words of the “Federal Fair Lending Regulations and Statutes,”

Redlining is the practice of denying a creditworthy applicant a loan for housing in a certain neighborhood even though the applicant may otherwise be eligible for the loan. The term refers to the presumed practice of mortgage lenders of drawing

red lines around portions of a map to indicate areas or neighborhoods in which they do not want to make loans. (Consumer Compliance Handbook, 2017, p. 1)

Most instances of redlining had been practiced disproportionately against African Americans, and its negative impacts lasted for decades. Furthermore, the lasting effects of slavery, Jim Crow laws, and prejudice against African Americans persist in different forms. For instance, mass incarcerations and educational disparity are manifestations of systemic racism, which perpetuates and intensifies discrimination to this day.

### **Immigration and U.S. Immigration Laws**

This section will discuss the waves of immigration and pertinent laws from the eighteenth to the twenty-first centuries and their impacts on race-related issues in the U.S. According to Louis DeSipio and Rodolfo O. de la Garza (2015), the United States experienced increased levels of immigration during the eighteenth century. The first documented immigration law was “The Naturalizing Bill” passed in 1790. However, this bill only granted citizenship by naturalization to free white people who had been living in the U.S. for at least two years. As a result, Native Americans, enslaved people, free Black people, indentured servants, and later Asians, were eliminated from citizenship, which in turn limited their access to constitutional protection, such as the right to vote, own property, and testify in court. However, some states did grant citizenship to free Black people at the state level. Such laws remained in place until 1956.

Most of the early waves of immigrants came from northern European countries. However, those who came before 1840 were never considered a threat to native-born Americans, as they were viewed as similar in many respects to the native-born population. However, as new Irish and German Catholic immigrants arrived, the native-born population began to feel threatened. This influx is considered the first great wave. During this time, fear of immigration



and of Catholic immigrants in particular generated the formation of political groups, such as the nativist American Party. Irish immigrants had been perceived as poor people riddled with various diseases. Furthermore, Americans at that time believed that the Irish immigrants were going to steal their jobs and put a strain on the American welfare system. Moreover, they had also been accused of being rapists and lowly criminals. The willingness of the Irish to assimilate, along with their indigent living conditions, subjected them to discrimination, which was frequently exacerbated by religious conflicts that erupted between them and native-born American Protestants. Unfortunately, these religious tensions were fuelled by verbal attacks that led to instances of mob violence in major U.S. cities. The fire that razed St. Mary's Catholic Church in New York City in 1831 and the Philadelphia riots that left 13 people dead in 1844 are only two examples of the violence perpetrated against Irish immigrants. Although there were as many German as Irish immigrants in the 1850s, only the latter experienced harassment and retaliation from Anglo-Saxons based on religious grounds. Thus between the 1840s and 1860s, the first great waves of immigration, first-time immigrants were largely perceived as being different from the dominant population. Nevertheless, according to DeSipio (2015), even though the first great wave of immigrants faced resentment and discrimination because of their different cultural backgrounds, they were eventually absorbed into the United States.

The period between 1870 and 1920 can be considered the second wave of immigration, during which over 26 million people immigrated to the U.S. It is important to mention that immigration during that time occurred steadily and lasted for half a decade. As most of the immigrants came from southern and eastern European countries, anti-immigrant sentiments began to rise again. The newcomers flocked to east coast and midwestern cities because industrial jobs were concentrated there. Notably, the recruitment of immigrants for these

industrial jobs actually began in their home countries. This phenomenon encouraged nationalist Americans to move to rural areas. It also marked a period during which immigration laws were strictly implemented and restrictions increased. Around 1875, some of these laws included denying entry to immigrants with criminal and prostitution backgrounds as well as Asians who had been forced to come to work in the U.S. By 1882, the entry of immigrants from China had been suspended for 10 years, although the suspension lasted until 1943. According to DeSipio and Garza (2015), these immigration restrictions later extended to those of non-Chinese background. For example, by 1885, a person attempting to enter the U.S. as a contract laborer for a specific kind of service was prohibited from immigrating. Furthermore, other laws from 1885 until 1917 prevented other groups of people from immigrating to the U.S., including those with mental and physical disabilities, children who were not accompanied by their parents, women without their fathers or husbands, and illiterate people, which meant excluding all Asians from immigrating to the U.S. Those laws were put in place because native-born Americans believed the premise that some newcomers, especially those from southern and eastern European countries, were not fully assimilated within the American culture compared to others, and thus should be prevented from immigrating.

These laws were also the result of a commission created by the U.S. Congress to evaluate the country's immigration policies under the leadership of Vermont senator William Dillingham. By the 1920s, immigration laws limited the number of immigrants for many reasons, mainly national origin. In 1920, the first "National Origin Law," which limited the number of immigrants per year, was passed. However, European immigrants were exempted from this law. Around 1924, a second "National Origin Law" was passed whereby the number of annual immigration visas increased, facilitating the immigration of immediate family members to

become U.S. citizens and residents. Fast-forward to 1943, at which time Chinese labor immigration was allowed once again. In 1950, the U.S. also prohibited the immigration of any person affiliated with the communist and Nazi parties or with similar organizations.

Newcomers have faced resentment and rage since the beginning of the first great wave of immigration due to specific characteristics that differentiated them from native-born Americans. Unfortunately, minority racial groups not of European descent faced even harsher treatment: everything from slavery (in the case of African Americans), voting limitations, restricted access to property and wealth, and the lack of basic civil rights. In the case of Native Americans, the discrimination existed in the form of disease transmission, hunger, forced assimilation and destruction of their culture, and denial of citizenship before 1924. Concentration camps, the denial of citizenship, and the exclusion of immigrants are some examples of discrimination against Asian Americans. The list goes on.

Even after 1965 and the rise of the Civil Rights Movement, the changing demographic of immigrants, the guaranteed granting of naturalized citizenship to people from all backgrounds, and the first-time limitations on immigrants from countries in the western hemisphere did little to change the state of racial hierarchy in American society. Unfortunately, discrimination against people of color manifested in various ways, such as (among others) the war on drugs and mass incarceration, which mostly affected African Americans and Latinos. In many ways, these incidents further perpetuated stereotypes that, in turn, influenced policy-making and the subsequent treatment of people of color. One of the areas most severely affected by race-related issues is education. The next section will focus on the impact of the social construction of race.

On the basis of the preceding discussion, one can say that, even after slavery was abolished, racism continued in the form of countless lynchings and murders, redlining,

unfavorable education policies, and unequal distribution of wealth, among other things. If one traces the reasoning behind most immigration laws, one will notice that such laws preserve and maintain the dominance of white people in the American racial hierarchy. Kevin Johnson (1998) explains how even post-1965 immigration laws are still influenced by racial hierarchy, arguing that rather than just being a peculiar feature of U.S. law, the differential treatment of citizens and non-citizens actually serves as a “magic mirror” that reveals how the dominant society treats domestic minorities if legal constraints are abrogated. Indeed, the harsh treatment of non-citizens of color reveals terrifying lessons about how American society used to view people of color. For example, the era of exclusion of Chinese immigrants in the 1800s occurred almost simultaneously with punitive, often violent, actions against the Chinese on the West Coast. Efforts to exclude and deport Mexican citizens from the United States, which accelerated over the course of the twentieth century, also reveal how society generally views Mexican American citizens. Similarly, the extraordinarily harsh policies directed toward poor, Black, Haitian individuals seeking refuge from violent political and economic turmoil in their homeland leave little room for doubt—if there was any—about how American society, as a whole, views its own poor Black citizens. “The out-group homogeneity thesis from psychology, in which in-groups generally view out-groups, such as racial minorities, as homogeneous, lends support to this insight” (Johnson, 1998, p. 1114).

Racism in the United States did not stop in 1965 but rather continued to manifest in different ways, and over the years has produced negative stereotypes of people of color. Peffley et al. (1997) defined stereotypes as “cognitive structures that contain the perceiver’s knowledge, beliefs, and expectations about human groups” (p. 31). Stereotypes are frequently formed by taking a small fraction of a truth and twisting it beyond reality (Hoffmann, 1986). Thus, racial

stereotypes are constructed beliefs that all members of the same race share specific defining characteristics. Stereotypes usually have negative connotations (Jewell, 1993). Those serious about social change must engage and contend with these complex interrelationships in order to gain a better understanding of the history and mechanics of subordination in the United States. To understand the formation of stereotypes and how racial inferiority came to life, we must examine the history of social context, the power dynamics, and their impact as a whole, rather than as a separate matter from its historical and social contexts.

Indeed, the racial stereotypes of early U.S. history had a significant role in shaping attitudes toward minority groups. Unfortunately, these outdated stereotypical notions are still alive in more complex forms and continue to influence people's judgments both consciously and unconsciously. In the next section, I will discuss how prevailing negative stereotypes and race construction have resulted in educational disparity.

### **The Impact of the Social Construction of Race on Education**

The inequalities of the United States education system historically have been based on race, ethnicity (Ighodaro & Wiggan, 2013; Mondale & Patton, 2001; Noltemeyer et al., 2012; Tyack, 1974), and social status (Ighodaro & Wiggan, 2013; Mondale & Patton, 2001; Tyack, 1974). European colonization began in the fifteenth century, expanding western educational and cultural traditions worldwide. European settlers imposed their own culture on others, assuming that local cultures and traditions were inferior to European ones. By the twentieth century, the European style of schooling had spread throughout the colonial settlements, and Europeans built schools, particularly religious institutions, for fear of losing their culture and traditions (Spring, 2018).

Before the Reconstruction era, wealthy white males, and in some cases white females, were the only people allowed to receive an education; hence, they could hold onto the power afforded them through education and maintain their privilege (Ighodaro & Wiggan, 2013; Mondale & Patton, 2001; Tyack, 1974). In the late eighteenth century, the forced assimilation of Native American children began via boarding schools (Mondale & Patton, 2001; Montgomery & Rossi, 1994; Noltemeyer et al., 2012). According to Montgomery and Rossi (1994), the goal of separating Native children from their parents and culture was

to crush the children's allegiance to their Indian nation and replace it with a reverence for white culture (Noley, in press). To achieve this objective, children were removed from their parents, dressed in European-style clothes, discouraged from speaking their native language, and subjected to strict discipline. (Section 1)

Native American children were sent to boarding schools, where they were not allowed to practice their culture and forced to adapt to European American culture (Mondale & Patton, 2001; Montgomery & Rossi, 1994; Noltemeyer et al., 2012). Moreover, these schools suffered from insufficient funding (Montgomery & Rossi, 1994; Noltemeyer et al., 2012). The inequity in accessing education also impacted other minority groups. In California, Chinese American children were denied education based on their racial heritage (Noltemeyer et al., 2012). However, in the 1884 *Tape v. Hurley* case (Chinese Historical Society of America, 2014; Noltemeyer et al., 2012), the court ruled in favor of Tape's daughter and against the principal, and California school boards allowed schools to educate Chinese American children in segregated settings (Noltemeyer et al., 2012).

Furthermore, in the late nineteenth and early twentieth centuries, American children of Mexican and Latino heritage were excluded from educational opportunities on a racial basis, in

particular in Southern California. In 1931, a judge in San Diego ruled against the Lemon Grove School Board and banned them from turning away Mexican American children; since Mexican Americans were considered white, they were not subject to segregation compared to other minority groups. Even in this case, the judge used race as a factor in his ruling (Noltemeyer et al., 2012). At that time, school segregation was widely practiced against racial minority groups across the country.

In post-colonial America, the only education available for African Americans was reading the Bible. The rationale given for this was to save African Americans from their culture and spirituality (Ighodaro & Wiggan, 2013; Noltemeyer et al., 2012). After the Civil War and Reconstruction, African Americans, for whom education had previously been banned, were eager to learn. They believed that education was a fundamental aspect of freedom (University of Houston Digital History, 2003). However, they “faced exclusion from public schools and many created their own schools” (Mondale & Patton, 2001, p. 58). In 1896, the famous Supreme Court case *Plessy v. Ferguson* gave local governments the legislative power to establish segregated schools and to separate white children from children of color (Rathbone, 2010). Sadly, this case led to the formation of “Jim Crow” laws in the South, resulting in unequal educational and economic opportunities and the perpetuation of the subservient status of African Americans (Rathbone, 2010). This in turn resulted in the exclusion of African American students from schools attended by white students in most states, particularly in the South (Mago, 1990; Rathbone, 2010). According to Mago (1990), there was an enormous financial gap in the funding provided to white and Black schools:

Statistics on expenditures revealed a shocking indifference to the educational needs of Black children. Jones concentrated his attention on expenditures on

instruction (teacher salaries), which were the most reliable and widely available figures. For every dollar spent on teacher salaries per white child aged 6 to 14, 29 cents was spent per Black child. (p. 19)

In 1930, school desegregation became a goal for the civil rights movement, and lawyers from the National Association for the Advancement of Colored People (NAACP) fought segregation in local courts. The 1947 *Mendez v. Westminster* case was the first federal legal challenge to segregated educational systems. This case took place in Orange County, California, and the Mendez family won. In 1954, eight years later, the *Brown v. Board* case resulted in the Supreme Court decision to end school segregation, and it became a federal law that schools must be desegregated. However, the previous decades of school segregation, unequal educational opportunities, unequal pay, and the wealth gap would have a negative impact on the opportunities for people of color to obtain equal education for generations to come (Mago, 1990; Mondale & Patton, 2001; Montgomery & Rossi, 1994). Although African Americans encountered many challenges, they were able to raise Black literacy from 5% after the Civil War to 90% in 1950 (Mondale & Patton, 2001). Most school segregation policies were grounded in the idea that racial minority groups were intellectually inferior, and that having them at the same school with white students would taint the educational experiences of white students (Menchaca & Valencia, 1990).

In North America today, minority groups, particularly African Americans and Latino Americans, still experience a significant disparity in education. Unfortunately, it has been documented that most of the educational reform measures that tackle disparities among various racial and ethnic groups mainly focus on blaming students, their family, and their deficient lifestyle for these continued disparities (Chambers & Spikes, 2016; Coleman, et al., 1966;



McWhorter, 2000; Payne, 2005; Thernstrom & Thernstrom, 2004). In education, most people blame students of color, particularly Black students, for failing believe in the “acting white” theory. Sadly, “acting white” continues to be widely used, despite the fact that it is becoming increasingly evident that the theory is ineffectual (Chambers & Spikes, 2016; Ford & Grantham, 2003). Ogbu and Fordham proposed the “acting white” hypothesis in the 1980s. The premise of this theory is that Black students are underachieving academically due to the idea that peers from a similar background associate being intelligent with being white and being stupid with being Black. However, Buck (2010) argued that while the “acting white” phenomenon does exist among Black students, he believed that it only exists in desegregated (integrated) schools and not in predominantly Black schools, and that it is not merely about academics. Although Buck does not believe the “acting white” phenomenon is widespread among Black male students, it is not the only factor that impacts Black males’ academic achievements.

Weir (2016) argued that teachers’ and school administrators’ implicit biases, particularly when it comes to how they treat African American students, are difficult to overlook as a factor hindering student success. In support of such a claim, Weir (2016) stated that research has revealed that Black students are more likely to experience suspension or expulsion than their white counterparts, and that their chances of enrolling in advanced and gifted programs or classes are low in comparison to white students due to teachers’ low expectations. However, most of the time, such treatment is not intentional or evil (Weir, 2016). Gershenson et al. (2016) argued that non-Black teachers have lower expectations of African American students than do Black teachers. Their research also showed evidence of systematic bias in non-Black teachers’ expectations of African American students (Gershenson et al., 2016). Unfortunately, these

inequalities stem from preconceived and inherited notions about different cultures that influence people's views and judgments (Weir, 2016).

Everyone has prejudices. While removing personal biases might be impossible, it is possible to be more aware of them and to avoid acting on them, according to Melanie Killen (as cited in Weir, 2016). Teachers acting on their biases usually limit Black students' time in class and cause them to spend more time being disciplined, thus hindering African American students' access to a quality education. The U.S. Education Department's 2014 report on school discipline showed that Black students are twice as likely as white students to experience an in-school suspension and 3.8 times more likely to be suspended at least once. Even more troubling is that Black students were 2.3 times more likely to receive a referral to law enforcement or to be subject to a school-related arrest than white students (U.S. Department of Education Office for Civil Rights, 2014). Furthermore, Black students are viewed as disruptive and dangerous even when they are toddlers, which increases their risk of being expelled from school (Goff et al., 2014; Weir 2016). This treatment is highly troubling; data show that 47% of Black children in preschool nationwide have received more than one out-of-school suspension, even though Black children comprise only 19% of the nation's preschool population (Gilliam, 2005; Gilliam, 2016; U.S. Department of Education Office for Civil Rights, 2014; Weir, 2016). American preschoolers are subject to unfair treatment for three reasons: being Black, being male, and looking older than their age (Gilliam, 2005; Gilliam, 2016; Weir, 2016).

Sadly, prejudice and bias affect not only the treatment of the students but also the kind of education available and provided to them. National Educational Longitudinal Survey (NELS) data from 1988 to 2000 showed the impact of high school curriculum placement, race, class, and gender on the job types and wage growth of workers who had not attended college (Sakura-

Lemessy et al., 2009). Sakura-Lemessy et al. (2009) described how high school curriculum tracking discriminates against students based on race, class, and gender. The vast majority of the study supported the argument that high school curriculum placement does not rely on students' achievement and merit but rather on students' racial and ethnic backgrounds. Sakura-Lemessy et al. (2009) "found that Black students' curriculum placement and its link to job sectors and wage attainment occur through a very circumscribed and fundamentally race-specific process" (p. 423). Meanwhile, white students' work and financial accomplishments were structured based on high standards for traditional requirements of educational and work-related success (Sakura-Lemessy et al., 2009).

Furthermore, class-based patterns of discrimination in curriculum placement affected students' entry into the job market (Sakura-Lemessy et al., 2009). Non-Black teachers rarely spot African American students with outstanding academic achievements (Nicholson-Crotty et al., 2016; Weir, 2016). According to Nicholson-Crotty et al. (2016), Black students were 54% less likely than their white counterparts to be recommended for gifted-education programs; the study adjusted for factors such as standardized test scores. However, Black students were three times more likely to be referred for the programs if their teacher was Black rather than white (Nicholson-Crotty et al., 2016; Weir, 2016).

These prejudices, or as Martha Menchaca (1997) called it, "deficit thinking," are grounded on historically dominant classist and racist ideologies that frame less dominant and oppressed groups as deficient (Bruton & Robles-Piña, 2009; Menchaca, 1997). Gorski (2011) has also shown that it is widely documented that deficit thinking manifests from larger historical and sociopolitical contexts and ideologies. Previously, this chapter discussed the social construction of race in the United States to provide a historical overview of the roots of those

perspectives. Unfortunately, deficit thinking exists in the educational realm even today (Chambers & Spikes, 2016; Valencia, 2010). According to Valencia (1997), deficit thinking has a long-standing and powerful influence on educational practices and research. Valencia (1997) argued that deficit thinking has six main characteristics found in educational practices: “blaming the victim,” “oppression,” “pseudoscience,” “temporal changes,” “educability,” and “heterodoxy” (Valencia, 1997, p. 3). Valencia (1997) quoted William Ryan’s (1970) explanation of “blaming the victim” as follows:

In education, we have programs of ‘compensatory education’ to build up the skills and attitudes of the ghetto child, rather than structural changes in the school. In race relations, we have social engineers who think up ways of ‘strengthening’ the Negro family, rather than methods of eradicating racism. In health care, we develop new programs to provide health information (to correct the supposed ignorance of the poor) and to reach out and discover cases of untreated illness and disability (to compensate for their supposed unwillingness to seek treatment). Meanwhile, the gross inequalities of our medical care delivery systems are left completely unchanged. As we might expect, the logical outcome of analyzing social problems in terms of the deficiencies of the victims is the development of programs aimed in correcting those deficiencies. *The formula for action becomes extraordinarily simple: change the victim* [emphasis added]. (p. 3)

Valencia (1997) believed that Ryan (1970) did a fine job in *Blaming the Victim* of helping uncover the grassroots of deficit thinking ideologies, where social problems were named and chosen by victim-blammers and studies were conducted to uncover the differences between

privileged and unprivileged groups. Those differences were considered the causes of social problems. Governmental interventions were then undertaken to correct the deficiencies.

Oppression, the second characteristic of deficit thinking, can be traced via educational policies, such as (but not limited to) compulsory ignorance laws (particularly in the South), school segregations, and standardized testing. Unfortunately, class and race biases usually incite the macro- and micro-level educational policies that target minority students.

The third component of deficit thinking is pseudoscience (Valencia, 1997).

Pseudoscience can be defined as a set of beliefs and practices falsely viewed as being founded on scientific ground (Oxford, 2020). To some extent, these false beliefs dominated scholars and policymakers using the scientific method. However, close examination of research conducted by deficit thinkers consistently highlights the misuse of the scientific method, demonstrating flawed assumptions and/or weak measuring instruments (Valencia, 1997). Blum (1978) argued that any scientific work is governed by a set of hypotheses. One's biases can impact their defense of these assumptions, particularly when the topics investigated are controversial in nature. To be able to distinguish between what is scientific and what is pseudoscience, the following two events must happen simultaneously: "First, there must be attempts at verification which are grossly inadequate. Second, the unwarranted conclusions drawn from such attempts must be successfully disseminated to and believed by a substantial audience" (Blum as cited by Valencia, 1997, p. 6).

The fourth deficit thinking characteristic is temporal change, which means a change that comes with time. However, in deficit thinking, temporal changes arise in two ways. First, the ideology and research climates are shaped by the deficit thinking of the time rather than shaping the climates. For instance, in the early twentieth century, the idea that intelligence differences among racial groups are inherited was widely accepted in research. Second, deficit thinking is

changeable in nature. Therefore, deficit thinking cannot be seen in the basic framework of the model, but can be seen in the interpretation of results. For example, when researching the topic of poor academic performance depending on the social context associated with the living situations of students of color, deficit thinking will single out the domestic and environmental deficiencies as the reason for academic failure. However, researchers who believe in inherited genetic inferiority will single out inferior genetics as the reason for the academic failure of students of color.

The fifth characteristic of deficit thinking is educatability, which is the ability to be educated and be capable of learning to some degree (Valencia, 1997). When they describe, explain, and predict a behavior, deficit thinkers will base their beliefs on the limitations, deficiencies, and/or shortcomings of individuals, families, or cultures instead of a system function or operation (Valencia, 1997). When it comes to students of color struggling in school, deficit thinkers refer to the students' inability to understand the information instead of the faulty teaching method that does not meet the students' needs.

Heterodoxy is the last component of deficit thinking. According to Valencia (1997), heterodoxy is the unorthodox idea that is normally different from the traditional belief. Valencia (1997) refers to Bourdieu's (1992) explanation of the doxa concept to explain heterodoxy in relation to deficit thinking. Bourdieu believed that orthodoxy and heterodoxy are key to understanding class domination. If a crisis takes place between social classes in a class society, where people are divided into distinct social groups, a complete set of ideas are expressed, assumed, or implied in a discussion or in an argument. When this argument or discussion transpires, then the heterodoxy becomes active and usable because the dominant social class will gain and benefit from defining and pushing the limits of doxa in the direction that benefits them

(Bourdieu, 1992; Valencia, 1997). Valencia believed that Bourdieu's theory helps explain the tension between deficit thinkers and anti-deficit thinker groups.

Valencia also acknowledged that from the 1920s to the 1970s, deficit thinking was the traditional way of thinking among scholars. However, Bond (1924), Ginsburg (1972), Ryan (1971), and Sanchez (1934) were some of the heterodoxical voices that tried to push back against the status quo ideology. Therefore, the thinking regarding school failure includes the following ideas: 1) the explanation of failing is explained in association with the student self and group membership deficiencies rather than the system or the institutional structural inequality; 2) the relationship between deficit thinkers and the underserved minority students relies heavily on the uneven power between the two and opens the door for oppression; 3) the deficit thinking model represents pseudoscience research, where the researchers' negative biases impact multiple layers of their work and extremely alter the true meanings of research findings; 4) deficit thinking ideas manifest from historical sets of beliefs and yet occur in various ways based on climates of that time period; 5) for some time the deficit thinking model has been relying on the educability perceptions of low-SES minority students; 6) heterodoxy, which has recently been the focus of deficit thinking in the scholarly and ideological realm, has historically relied on the dominant problematic ideology of the time (Valencia, 1997).

Additionally, Aikman et al. (2016), Smit (2012), Sleeter (2004), Weiner (2003), and Knight (2002) have argued that there are two common ways that deficit thinking appears pervasive and frequently implicit. Therefore, deficit thinking is pervasive and implicit in nature. Meritocratic ideology and colorblindness ideology are examples of how deficit thinking manifests nowadays. Meritocratic ideology suggests that each individual has an equal chance to succeed despite the existing sociopolitical structures between privileged and unprivileged groups

in a society, while colorblindness ideology suggests that systematic racism has a limited impact on racial inequities or on shaping the lived experiences of racial groups in society. The high-stakes testing cultures in education are the result of deficit thinking focusing on student deficiencies, and fixing is prioritized instead of addressing larger structural inequities (Patton Davis & Museus, 2019; Valencia & Guadarrama, 1996).

According to Chambers and Spikes (2016), many scholars have critiqued the dominant narrative of cultural deficit being used to explain achievement disparities. The following are examples of researchers who have challenged the dominant narrative from various disciplines: Bourdieu and Passeron (1990), Bowles and Gintis (1976), Gewirtz and Cribb (2003), Giroux (1983), MacLeod (2004), and Nash (1990) from sociology; D. Carter (2008), P. Carter (2006, 2005), Darder (1991), Fordham (2008, 1988), Gibson (1988), Ladson-Billings (1995), Lundy (2003), Smalls et al. (2007), Tyson et al. (2005), and Valenzuela (1999) from education; and DeCuir and Dixson (2004), Solorzano et al. (2005), and Yosso (2005) are critical race theorists who have critiqued the status quo of the dominant narrative of cultural deficiencies as a cause of disparities and inequalities (Chambers & Spikes, 2016). All of these scholars have focused on how structural and institutional factors muddle the dominant narrative that suggests that cultural deficiencies are the cause of disparities and inequalities among minority groups. However, Chambers and Spikes (2016) argued that despite all these efforts, the dominant narrative about achievement disparities remains widespread. They believe that the reason for the continuous use of the dominant narrative is due to the difficulty of seeing various structural factors at work (Bonilla-Silva, 2010; Chambers & Spikes, 2016; Gooden, 2012; Milner, 2012).

The fight against deficit thinking in education takes many forms. James Banks is one scholar who has been heavily involved in leading the fight against the deficit thinking approach



in education. He has published several books that focus on diversity and multicultural education. These include *Encyclopedia of Diversity Education* (2012), *Teaching Strategies for Ethnic Studies* (1975), *Cultural Diversity and Education Foundation, Curriculum, and Teaching* (2001; sixth ed. 2016), and *Diversity, Transformative Knowledge and Civic Education: Selected Essays* (2020). Banks' work has influenced multiculturalism and diverse education to this day.

Additionally, Gloria Ladson-Billing is a pedagogical theorist known for her culturally relevant pedagogy (CRP). The first mention of this pedagogical approach is in her book *The Dream Keepers* (1994; second ed. 2013). The Ladson-Billing pedagogy is built on the premise of students' assets instead of their deficiencies. CRP can be defined as a philosophical approach and perspective on our style of teaching that informs what, how, and why we teach what we teach. CRP encourages teachers to focus on the academic and personal success of students as individuals and as a collective. The aim of CRP is to ensure that students engage in academically rigorous curriculum and learning, feel affirmed in their identities and experiences, and develop the knowledge and skills to engage the world and others critically (Ladson-Billings, 2013, 1994). Culturally sustained pedagogy (CSP) is a recent example of pedagogies that fight a deficit style of teaching. This pedagogical framework has been developed by H. Samy Alim and Django Paris (2014). This approach focuses on promoting equality across racial and ethnic communities and strives to ensure access and opportunity. Furthermore, CSP encourages students to critique and question dominant power structures in societies.

### **Art Education, Deficit Thinking, and the Problem with the Application of Diversity and Inclusivity**

Art education mirrors the trends of education more broadly. As in general education, the overwhelming majority of art education teachers are white, and their perceptions and training

pedagogy have been informed by Eurocentric perspectives. Education, and art education in particular, in the United States is founded on Western and European standards and understandings. Carpenter (2018) stated that art education in the United States is based on a white idea of what art means, what is considered art, and how art is taught. Art education also reflects inequalities in the education system. Linsin (2012) reported that marginalized learners and students from low-income families generally do not have access to the same quality of music and art learning opportunities as do students from privileged backgrounds. In addition, a comprehensive study conducted by the Strategic National Art Alumni Project (2013) found a correlation between the structural inequality in the art professions and race, while Gaztambide-Fernández and Parekh (2017) of the Urban Art High Schools research project in Canada found that high school art programs across Toronto show a preference for white, middle-class students in terms of access to quality art learning environments and art programs. Based on the data collected for his study, Linsin (2012) claimed that there were noticeable achievement gaps in art learning levels based on race, ethnicity, socioeconomic status, gender, and school location across the United States; however, there is a movement in art education to address and narrow these gaps. Nevertheless, the inequalities in art education exist beyond the learning environment and access to art programs in schools: they also exist in teacher–student relationships and content and curriculum materials.

In terms of teacher–student relationships and teachers’ perceptions, according to Lee (2013), some studies have suggested “that teachers’ racial attitudes affected their efficacy beliefs about student achievement and impacted how they treated and viewed Students of Color” (p. 142). Research has also shown that, in higher education art programs, minority students are less satisfied and feel more isolated than white students (Kraehe & Irwin, 2018), while in other

studies, most of the teachers indicated that their teaching preparation programs had not prepared them to work with the culturally diverse populations they are teaching (Bakari, 2003; Cho & DeCastro-Ambrosetti, 2006; Lee, 2013; Sleeter, 2001; Van Hook, 2002).

With respect to content, curriculum materials, and research, I argue that even when racial and culturally diverse content is included, the presentation of that culture or racial group exposes deep-seated stereotypical and colonial ways of thinking. According to Alden (2001), “Exclusionary practices, along with inaccurate and incomplete information, have historically been used in the classroom by the dominant white culture” (p. 25). Alden (2001) further asserted that these types of representations have been put in place to disempower youth of color and to widen the gap between people of color and whites, which helps maintain the existing power structure. Similarly, several researchers have found that studies on art education neglect the topic of race and its intersections with other forms of sociocultural differences (Alfredson & Desai, 2012; Knight, 2006; Kraehe, 2015; Kraehe & Acuff, 2013; Kraehe & Carpenter, 2018). Although multicultural education has existed in the art classroom for a long time, many teachers, especially art teachers, struggle to apply multicultural theory in their teaching. This has resulted in the superficial adaptation of this theory, which has in turn reinforced stereotypes and led to the dissemination of misinformation (Acuff, 2018; Leake, 2018). *The Kids’ Multicultural Art Book: Arts and Crafts Experiences from Around the World* (Terzian, 1993) is an example of the superficial adaptation of multiculturalism. According to Leake (2018), the book perpetuates stereotypes about the cultural traditions of select groups of people, such as the Plains Indians of North America, by oversimplifying entire groups of people and their traditions and beliefs. Leake (2018) further explains that these kinds of books and art activities are culturally insensitive, meaning that they put people of color down by undermining their experiences.

People expressed their dissatisfaction with the inequalities in the education system during the Civil Rights Movement of the 1960s (Banks, 2010; Davidman & Davidman, 1997). Multicultural education theory was subsequently developed to provide equal educational opportunities for all students, regardless of their racial, religious, or economic backgrounds or sexual orientation. Since then, adaptations to the curriculum content and knowledge around multicultural education have been ongoing (Acuff, 2018), although Acuff (2018) and Leake (2018), among others, consider the adaptation of multicultural education in art education to be superficial, problematic, and harmful. Many art education experts, including Acuff, Leake, Carpenter, and Kraehe, among others, have long been calling for change to address the impact of whiteness, or, as I have called it previously, the construction of race, on art education.

*The Palgrave Handbook of Race and the Arts in Education*, edited by Amie Kraehe, Rubén Gaztambide-Fernández, and B. Stephan Carpenter II (2018), is the only book that addresses how whiteness impacts the interpretation, the value, and the teaching of arts, and that directly discusses the impact of social constructions of race on the arts in education and beyond. The book, which is written by international scholars of art education, argues that the field of art education was long reluctant to address the impact of whiteness on theory and practice in art education, and that the focus of the field was—and still is, to some degree—art advocacy. Furthermore, the editors claim that in the research and practice of art education, there has been limited effort to address the impact of race, either implicitly or explicitly, on the definition of assumptions, practices, and frameworks. They believe that when race is the focus of art education research and practice, it will be about how the arts challenge racism and injustices, ignoring how the field fails to address the arts' role in perpetuating and preserving the status quo of racism and injustices.

The book provides an in-depth discussion of the impact of whiteness on the definition of arts, artist, and the arts in educational spaces using critical race theory as a philosophical lens, as well as the impact of colonialism on the arts in education. It is important to note that the book cover the arts in education internationally, including in Africa (Uganda, Zimbabwe, South Africa), Europe (England, Finland), Asia (China), and North America (Canada and the United States). The book aims to address the manifestation of whiteness in multiple locations and the commonality of whiteness despite the differences in locations and cultures. Visual arts are not the only form of arts discussed: music, dance, cinema, and visual culture are also included. The book is divided into four sections, each focusing on specific issues related to whiteness and its impact on art education. Below is a brief summary of the book's contents, section by section.

The first section comprises eight chapters, authored by multiple scholars (Travis, Gaztambide-Fernández, Vaugegois, Kallio-Tavin, Tavin, Wolukau-Wanambwa, Hoffman, Hardy, Kerr-Berry, Gonye, and Moyo). The first chapter of the section is an overview of the authors' discussions and their contributions to the central argument of the section from different angles. The main discussion of this chapter involves how race and racism have historically existed in art education: colonialism, subjectivities, and cultural resistance. The section emphasizes the impact of racism as a product of colonialism on whitewashing curricula, unequal accessibility to arts, and the dominant dialogues and ideologies in art education. It offers historical and contemporary events to support the chapter's argument.

The second section comprises eight chapters written by the following authors: Sarah Stephana Smith, B. Stephen Carpenter II, Sharlene Khan, Fouad Asfour, Foina O'Rourke, David Herman, Jr., Amelia Kraehe, James Haywood Rolling, Jr., Adam Henze, Ted Hall, Elizabeth Whittenburg Ozment, and Tyson Lewis. This section sheds light on some ways that whiteness

manifests in art education in pedagogical behavior, identifying those ways using critical race theory and providing examples of alternatives. The goal is to trace and inspect the traditional arts materials that have been used in K–12 education, teacher education programs, professional development curricula, and other pedagogical materials. As Carpenter II and Smith in Chapter 10 acknowledge, the chapters in this section include a selection of different pedagogical materials for traditional arts as discursive materials of whiteness. The goal of this section is to provide examples for scholars and practitioners who are dedicating their educational practices to identifying and challenging the whiteness of the arts. The chapters in this section include examples of arts as white property from visual, performance, and textual artworks.

The third section comprises seven chapters. The focus of this section is to provide examples of lived experiences of race and racism in formal and informal art educational spaces, such as, but not limited to, schools and communities. To achieve their goal in this section, the authors conducted research using various qualitative methods to capture the lived experiences of people who have been impacted by arts as white property. This section encourages practitioners and scholars in educational spaces to think beyond what they are familiar with in order to create inventive, justice-oriented, and equitable teaching learning pedagogies that build a way for teachers, students, and institutions to enjoy fruitful and valuable relationships that benefit everyone.

The last section comprises nine chapters. The emphasis of this session is on the impact of whiteness on how artworks are evaluated, what stories are worthy of being heard and how, and who can be called an artist from a critical race theory perspective. The discussions of these issues take place in the form of stories, reflections, and questionings of the status quo of the discourse

in arts in education. The authors highlight their use of critical race theory in their practices as a means to oppose and resist misrepresentation, exploitation, violence, and exclusion.

In short, *The Palgrave Handbook of Race and the Arts in Education* discusses the impact of race and racism on what art is, who can be called an artist, and the arts as a way of maintaining whiteness. As mentioned previously, the book draws examples from both history and modern times; however, it does not attempt to chronicle the entire history of its topic. It does not analyze race and racism in the entire production of published scholarly works on art education; rather, it analyzes the ways in which whiteness and deficit thinking have manifested in art education. This book synthesizes the relationship between the arts, whiteness, and education, whereby the arts play a major role in helping preserve the racial hierarchy in a way that has been influenced by the deficiencies of others, rather than looking at the inequality that the system, curriculums, or pedagogies contain or from which they originate.

It is important to mention that many, if not all, art education pedagogical approaches are influenced by general education pedagogies, such as multicultural education, culturally sensitive pedagogies, and culturally sustaining pedagogies. Yet there is limited data addressing the frequencies of how widespread these practices have become in art education, especially during the last 20 years, let alone the frequencies of how well they have been adapted (Grodoski, Willcox, & Goss, 2017; Castro, & Funk, 2016). However, as discussed earlier, scholars have been denouncing ill-practiced multicultural education pedagogy in art education. In her unpublished dissertation, Hannah Sions (2019) includes a historical analysis of the major publications in the field of art education related to curriculum, pedagogy, and multicultural education. Since Sions's dissertation focuses on teaching racially diverse artists and cultures, she reviews the history of multicultural education in general education and in art education. Her

historical analysis of multicultural education in art education was limited to the two major journals in the field, *Art Education* and *Studies in Art Education*, and to the National Art Education Association (NAEA). Art education in general, and art education research in particular, uses document analysis as a secondary method. In this case, the documents analyzed often include diaries, lesson plans, journals, and student or personal artwork.

The lack of historical document analysis research that focuses on scholarly publications, such as books and journals—and the recent claim of the problematic applications of diversity and inclusion (Kraehe, 2019) within the field of art education and its impact on the quality of outcomes, even though the call for diverse and inclusive approaches began more than 20 years ago—reveal a need to investigate the reasons why art education fails in being diverse and inclusive using the historical document analysis method through an intersectional lens. To do so, the researcher will review all NAEA publications over the last 20 years, comprising books and multiple journals; Chapter III provides in-depth details about both. Historical document analysis of these major publications and of the national organization in the field will provide a comprehensive understanding of how and why art education fails in its commitment to inclusivity. In addition to explaining this phenomenon, the historical document research approach will also provide the necessary data for a set of recommendations that can be considered characteristics of an inclusive art education pedagogy.

### **Theoretical Framework**

This section focuses on the theoretical framework that the researcher will employ as a theoretical lens. The researcher will investigate multiple theories essential to interpreting the data and building an inclusive art education curriculum. To this end, this section reviews concepts such as socially inclusive theory or pedagogy, critical theory, and intersectionality. Furthermore,



the researcher will discuss the purpose and significance of her choices in the following chronological order: critical theory, theory intersectionality, and socially inclusive pedagogy in education. To summarize, the researcher will explain the role of these concepts in collecting, analyzing, and interpreting the data for this research.

### **Critical Theory**

Critical theory, founded by the Frankfurt School in the 1930s (Bohman, 2019; Murphy & Fleming, 2010), is a social philosophy approach that takes into account society's power relations. It also focuses on communication in the dominant social, economic, and political systems in order to confront them. However, since the 1930s, it has branched out to include multiple theories, each branch focusing on a specific part of social power relations. These theories include, but are not limited to, feminist theory, critical race theory, and postmodern critical theory. For example, feminist theory originates from critical thought that provides a complex analysis of gender, sexuality, intersectionality, and marginalization from diverse perspectives (Gough, 2016).

According to Peca (2000), the critical perspective encourages “people [to] use their own insights as well as the work of researchers to understand and, ultimately, change reality” (p. 3). This perspective also includes a critical theory of education influenced by Marxist critiques. The critical theory of education emphasizes the importance of examining ideology and situating educational analysis within dominant social relations. The Marxist project systematically criticizes the assumptions of established hegemonic disciplines (Kellner, 2000; Hart, 1990). Paulo Freire, Raymond Williams, Pierre Bourdieu, Basil Bernstein, Stuart Hall, and Antonio Gramsci are all critical theorists in the education field (Apple, 2019).

This research employs critical race theory as a philosophy that involves being critical of the existing view of society. This perspective holds that we must examine beliefs that favor privileged people, such as rich white men, over other people. In education, critical theory explores how educational systems can offer beneficial education for all. Critical theory will guide the researcher in identifying systemic inequalities in education systems and their impacts on underserved populations. It is important to remember that critical theory is the foundation of intersectionality (Gough, 2016), the primary theoretical lens guiding this research. Therefore, the next section will explore intersectionality in more detail.

### **Intersectionality**

Although the meaning of intersectionality was discussed by Black feminists decades ago (Carastathis, 2014), Kimberly Crenshaw, a professor at Columbia Law School and University of California, Los Angeles, invented the theory of intersectionality as we know it today. According to the Oxford dictionary, “Intersectionality” is sociological term that refers to “the interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage; [or] a theoretical approach based on such a premise.” The goal of intersectionality is to conceptualize a person, group of people, or social problem that has been impacted by discriminations and disadvantages surrounding their location in a community or communities. To achieve the former, intersectional theory examines the complex biases that people face due to the overlapping of their identities and experiences. In other words, intersectional theory argues that disadvantaged individuals often face multiple sources of oppression, such as those stemming from their race,

class, gender identity, sexual orientation, religion, and other identity markers. The theory also acknowledges that identity identifiers, such as being a woman, Black, and lesbian, do not exist independently of each other. Each part of identity informs the other, frequently creating a multifaceted merging of oppression. According to Crenshaw (1989), Black women are subjected to oppression differently than are Black men and white women; yet she acknowledges that some similarities regarding sexism and racism respectively exist between Black women and Black men, and between Black women and white women. Thus, Black women experience oppression simultaneously due to both racism and sexism. As Crenshaw puts it,

When black women were raped by white males, they were being raped not as women generally but as black women specifically: their femaleness made them sexually vulnerable to racist domination, while their Blackness effectively denied them any protection. This white male power was reinforced by a judicial system in which the successful conviction of a white man for raping a black woman was virtually unthinkable. In sum, sexist expectations of chastity and racist assumptions of sexual promiscuity combined to create a distinct set of issues confronting black women. These issues have seldom been explored in feminist literature nor are they prominent in antiracist politics. (pp. 158–59)

Moreover, their identity as Black females has a vital impact on their class and financial wealth compared to Black males and white females. In general, although the African American middle class has grown, the gap in capital between average middle-class African Americans and middle-class whites is larger than that between their incomes, which places some middle-class African Americans slightly above the poverty line (Gans, 2005). Herbert Gans (2005) claims that

countless African American women, including single mothers, work in low-wage jobs. Gans (2005) believes that the wealth gap and the placement of African Americans (both males and females) in low-paying jobs are rooted in history: they have been discriminated against based on biases and stereotyped notions about African Americans, thus preventing them from progressing beyond the middle class over time, even after slavery ended. (This historical event has been discussed in depth previously.)

Hegewisch and Hartman (2019) reported an increased wage gap based on gender, especially for full-time jobs between 2017 and 2018. Within all racial and ethnic groups, females not only earn less than white males, but also less than males of their own racial and ethnic backgrounds. Hegewisch and Hartman state that, on average, the weekly income of female workers of Hispanic background is lower than those of white, Black, and Asian women workers. In terms of average weekly earnings in 2018, Hispanic females earned 61.6% of the wages of white men and 85.7% of those of Hispanic men. The numbers for Black females were 65.3% and 89.0% (compared to white men and Black men, respectively). However, among all racial and ethnic groups, Asian women reportedly earned the most, their average weekly wages amounting to 93.5% of those of white men and 75.5% of those of Asian males. “Due to higher rates of educational accomplishment for both genders, Asian workers have higher median weekly earnings than White, Black or Hispanic workers” (2019, p. 2). These examples illustrate the relationship and intersectionality of class, pay, and race, which contributes to the wealth and social class gaps between and within racial and ethnic groups.

This study aims to suggest what are the principles of art education, inclusive of educational curriculum and pedagogy. To achieve this end, including the intersectional approach

is fundamental to broadening our understanding of how diversity and inclusivity have been addressed in the field and why they failed to fulfill their potential. Furthermore, intersectionality will play a key role in capturing the complexities of identities, and how these have been addressed in the field. It will enhance our understanding of the contextual factors among reference group identities, including culture, language, gender, race, ethnicity, ability, sexual orientation, age, gender identity, socioeconomic status, religion, spirituality, immigration status, education, and employment, among other variables that impact the target population of the study. As discussed previously, disparity in education impacts minorities; however, its effect varies based on identity associations. Therefore, it is necessary to study the impact of prejudice and inequity between and within groups.

### **Inclusive Pedagogy**

Inclusive pedagogy aims to promote the provision of equal learning opportunities for all learners. Socially inclusive practices and teaching methods facilitate the inculcation of practices that ensure equity and reinforce social belonging in the classroom among learners regardless of their gender, race, immigration status, class, sex, sexuality, ethnicity, and cultural background (Cleovoilou, 2008). Armstrong et al. (2011) claimed that high-quality education, human rights, equal opportunities, and social justice are significant components of inclusive education (Armstrong et al., 2011). Furthermore, Sanger (2020) identified inclusive pedagogy as a method that focuses on building an accessible and welcoming learning environment for all students as much as possible. UNESCO (2005) defined inclusive pedagogy as a process whereby diverse students' needs are addressed and responded to as part of the learning process, as well as the culture and communities within the educational process, and not as separate needs wherein exclusion happens within and from education. Moreover, inclusive pedagogy demands changes

and adjustments in content, approaches, structures, and strategies to meet the needs of all learners of appropriate age, in the belief that educating all children equitably is the responsibility of the regular education system. As part of inclusive pedagogy, UNESCO (2005) requires that all barriers faced with high probability by minority groups be excluded and their differences be identified and eliminated. Linguistic, religious, and ethnic minorities, children in war zones, children affected by poverty, and refugee children are among the targeted populations in UNESCO's (2005) definition of inclusive education.

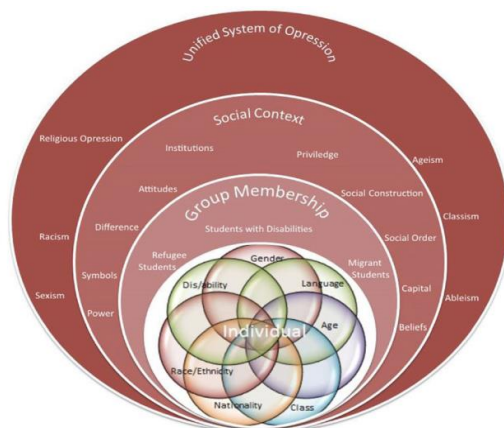
According to Sager (2020), the term "inclusive pedagogy" has been used in two ways by various groups of scholars. The first group (Hockings, 2018) primarily used the phrase in the context of racial, gender, cultural, and socioeconomic backgrounds, while the second group (Florian and Black-Hawkins, 2011) used it in the context of special-needs learners. It is important to mention that the notion of what comprises inclusive pedagogy varies from nation to nation (Bešić, 2020; Waitoller & Kozleski, 2013). The common thread among all the applications and concepts of inclusive pedagogy is an assessment and criticism of the deficit approach (Sager, 2020), or what has previously been discussed as the deficit thinking method, a method that assumes that deficiencies come from the marginalized students themselves and/or that their environments hinder their academic achievements. By contrast, inclusive pedagogy aims to provide equitable access and opportunity for all students in the classroom and curriculum (Sager, 2020; Valencia, 1997). The transition in pedagogical thinking from an approach that works with most to an approach that works with all learners despite their backgrounds and differences, and which helps provide rich learning opportunities for all, is the fundamental premise of inclusive pedagogy (Bešić, 2020; Sager, 2020; Florian & Black-Hawkins, 2011). To provide open access to a wide range of educational and social opportunities for all learners,

regardless of background or social status, is the focal point of inclusive pedagogy (Bešić, 2020; Mittler, 2006). Bešić (2020) and Smyth and McCoy (2009) believe that as education plays an essential role in paving the way for better economic and social outcomes and opportunities for children, education, especially quality education, is a human right and should be equitable for all learners.

Intersectionality, alongside inclusion pedagogy, will be a beneficial theoretical framework for this dissertation for the following reasons. First, intersectionality takes into consideration the various ways in which power plays out, specifically when multiple identities intersect, and the ways in which oppression manifests. Therefore, using intersectionality as a philosophical lens will help the researcher critically analyze written publications while simultaneously taking into account how the aspects of social and political identities combine to create different modes of discrimination and privilege. Additionally, it will provide categorizations to support quantitative analysis. I will include a visualization of intersectionality created by Edvina Bešić (2020), namely, the intersectional union, and will use it as a guide when analyzing and categorizing the research data. Concomitantly, inclusive pedagogy will help the researcher identify the characteristics of inclusive pedagogy in art education throughout the analyzed documents and provide suggestions if needed. It is important to mention that the ways whereby the researcher will use the two theories are subject to change based on the needs of the research. The final analysis and framework will be finalized once the research has been completed and is ready for submission.

### **Figure 1**

*The Intersection Union (Edvina Bešić, 2020)*



### Summary

In conclusion, in this chapter, I focused primarily on elucidating how the meaning of race is socially constructed in the United States. Its impact on the government system, the relationships among groups, and the formation of stereotypes and deficit thinking were thoroughly examined. Next, I discussed the social construction of race in education, followed by an examination of the impact of the construction of race in art education, as of the call to alleviate the failing practices of diversity and inclusion in the field. I discovered that there is a lack of chronological historical document analyses of pedagogical research and practices that involve diversity and inclusion and believe there is a need for such a study to understand why the practices of diversity and inclusive pedagogy have failed in art education. I discussed multiple philosophical lenses that I believe will be beneficial for analyzing and interpreting the data.

In light of the foregoing, it is crucial to undertake a historical document analysis of *Studies in Art Education* and *Art Education* (publications of the NAEA) over the past 20 years. Such an undertaking will help answer the question regarding why diversity and inclusivity are not meeting their full potential. The research will address the frequency and number of articles and books that have addressed diversity and inclusivity, the impact and extent of whiteness and deficit thinking on research and practices in art education in relation to diversity and inclusion,



and the ways whereby inclusivity and diversity have been addressed in the field. All of these will be carried out to determine the recommended practices of inclusive pedagogy in art education. This study is an excellent opportunity to narrow the current knowledge gap in terms of why diversity and inclusivity are not meeting their full potential. A mixed methods approach will be applied in this research. The quantitative section addressed the occurrence and number of terms that have addressed diversity and inclusivity and in what capacity. The qualitative section focused on the following: 1) how those topics have been addressed in the field, 2) the recommended practices of inclusive pedagogy in art education, and 3) the manifestation of whiteness and deficit thinking in the literature. An overview of mixed methods historical document analysis, the research method employed in conducting this study, is provided in Chapter III.

### **Chapter III: Methodology**

The purpose of this chapter is to introduce the research methodology, which involves a phenomenological historical document analysis mixed methods study of the characteristics of an inclusive art education pedagogy. The historical document analysis took two forms: qualitative and quantitative. The qualitative part of the study facilitated a deeper understanding of why inclusivity and diversity are practiced, how they evolved during the years, as well as why they are misapplied or misunderstood in art education theory and practice, specifically in published journal articles. The quantitative analysis identified the various characteristics and forms of inclusion and diversity in art education, as addressed by research findings over the last 20 years. This research relies on the theoretical lenses of intersectionality, critical theory, and social inclusion, with this chapter presenting an in-depth discussion of historical document analysis. This chapter also explains the research design, including the methodology, sample, procedures, method of analysis, and ethical concerns. It is important to note that the research questions and procedures have changed and that needed adjustments took place in order to answer the main research question.

#### **Research Questions**

This study seeks to answer the following research question: What are the recommended characteristics of inclusive art education pedagogy? To answer this question using a mixed methods approach, the researcher formulated the following sub-questions:

1. How are inclusion and diversity addressed with regards to curriculum and pedagogy addressed in the journal publications of the National Art Education Association?

2. What language and themes have been used to address diversity and inclusion over the past 20 years in those journals?
3. How many times have diversity and inclusion terms come in a form that addressed the overlap of multiple identities (intersectional analysis) in those journals?
4. How many times has the literature addressed diversity and inclusion, or any word or theme associated with them, over the last 20 years in those journals? (Note that this analysis will be considered in five-year blocks.)
5. How are whiteness and deficit thinking manifested in those journals?

### **Research Methodology**

Mixed methods is an emergent research methodology employing both quantitative and qualitative data in a single study (Ponce & Pagán-Maldonado, 2015; Caruth, 2013; Creswell, 2009; Greene, 2007; McMillan, 2004). Like any research design, the mixed methods approach has advantages and disadvantages. Its main advantage is that it enables the researcher to use the strengths of each approach to form a more comprehensive picture of a situation or phenomenon that would not be possible using a single method. This advantage led the researcher to decide to use mixed methods, employing both qualitative and quantitative data. According to McMillan (2004), there are three types of mixed methods designs: explanatory, exploratory, and triangulation. Following the explanatory approach, quantitative data is collected prior to qualitative data. In this manner, qualitative data provides insights allowing the researcher to explain or elaborate on the quantitative findings. In the case of an exploratory design, the researcher collects qualitative data prior to quantitative data. The goal of such a study is to use the qualitative data to identify themes, ideas, perspectives, and beliefs that can then be used to plan a wide-ranging quantitative analysis. In a triangulation design, qualitative and quantitative

data are collected simultaneously, allowing each element to balance out the weakness of the other, resulting in a more extensive and complete data set (McMillan, 2004). Researchers have proposed seven mixed methods designs (Ponce & Pagán-Maldonado, 2015; Creswell & Plano Clark, 2011; Teddlie & Tashakkori, 2009; Greene, 2007). The first design involves an *exploratory design using sequential phases (quantitative and qualitative)*; these designs enable the exploration of a research problem with limited information. The second design, *explanatory design using sequential phases (quantitative and qualitative)*, aims at investigating or explaining a research problem in depth. Third, a *convergence design using parallel phases*, enables the investigation of all aspects and dimensions of a research problem. The quantitative analysis focuses on measuring the resources and objective aspects of the problem, while qualitative analysis involves understanding and describing the intuitive aspects of the research. This phenomenon is called a convergence design because each approach—quantitative and qualitative—investigates a different aspect of the problem. The quantitative approach examines the objective aspect while the qualitative approach investigates the subjective aspect of the problem while also taking participants' experiences into consideration. The fourth type of design is a *triangulation design using parallel phases*. This design is almost the same as McMillan's (2004) triangulation design, except that it is used to investigate a single aspect of the research problem in depth using quantitative and qualitative methods in deliberately planned parallel phrases. The fifth type of design is a *complementary design using parallel phases (embedded designs)*, with the purpose of using "one of the research approaches to counter the deficiencies of the other. In this design, a research approach is used in a primary role because it is the dominant or principal method of study" (Ponce & Pagán-Maldonado, 2015, pp. 120–21). The sixth design is the *multilevel design or multiphase design*, which enables the researcher to perform different

levels of analysis to address all the dimensions, manifestations, or ramifications of a research problem. This design allows the researcher to use various research approaches and different groups or samples to address the complexity of a problem by breaking it down into parts. The last type of design is *an emergent design or transformative design*. It is common for mixed methods studies to deviate from the research design for various reasons related to the combination of quantitative and qualitative approaches in a single study. The researcher may encounter quantitative and qualitative data that are contradictory, or they may identify new perspectives on the problem that had not been considered in the original study design. An emergent or transformative design can be used when the qualitative and quantitative data are contradictory, as this design enables the researcher to deviate from the initial research design. By deviating from the original design, the researcher may be able to identify new perspectives on the problem that were overlooked in the original study design.

For this study, the researcher used a triangulation design to collect a comprehensive data set that will provide substantial data from which to draw findings. Ndanu and Syombua (2015) explain triangulation design as follows:

Methodological triangulation involves the use of multiple qualitative and/or quantitative methods to study a phenomenon. Such methods can be interviews, observations, documents analysis, or any other feasible method. If the findings from all the methods draw the same or similar conclusions, then the validity in the findings has been established. This is a popular method of triangulation that is widely used. However, in practice, this method may require more resources in order to carry out the study through different methods. (p. 49)

The researcher collected the data using qualitative methods simultaneously. The quantitative and qualitative approaches took the form of historical document analysis, which involved collecting and analyzing information over the last 20 years from *Studies in Art Education* and *Art Education*, the two main publications of the NAEA.

It is important to mention researcher considered this study as a phenomenological study that sought to understand how diversity and inclusion evolved in written publication in the first part of the 21<sup>st</sup> century. Smith (2013) define phenomenology as the study of how experience, or knowledge has been structured, and how things appears where the events or concept observed to be explained through scientific methods. Also, smith (2013) stated that the term “phenomenology” can be looked at and examined though what things mean in relation to lived experiences such as the impotence of objects, events, tools, the flow of time, the self, and others, as these things appear and how human interact with it in making meaning (Merleau-Ponty, 2012; Mohanty, 2008, Chalmers, 2002; Husserl, 1989). The studies of phenomenology incudes as well how perceptions, concepts, thoughts, desire, and emotions among other things have been structured and understood in many ways including language and how consciously or unconsciously we are aware of it and it impact on how meanings have been constructed (Smith, 2013; Merleau-Ponty, 2012; Mohanty, 2008, Chalmers, 2002; Husserl, 1989). Also, phenomenology can be defined as the study that is concerned with studying events or stations that raised from the experience of being in the world. Edmund Husserl developed what can be refer to as modern phenomenology, where he explained it as the inquiry that seeks to study to understand the outside world as it is interpreted by and through human consciousness (Smith, 2013; Merleau-Ponty, 2012; Mohanty, 2008, Chalmers, 2002; Husserl, 1989).

Furthermore, Theoretical triangulation is also part of the design of this research. The use of multiple theoretical perspectives will enable the researcher to interpret a single set of data from different angles and dimensions. Theoretical triangulation, also called pluralist or multi-disciplinary triangulation, refers to the use of more than one theoretical lens to analyze data (Downward & Mearman, 2004). The triangulation of theory inherently allows the use of multiple disciplinary perspectives to address an issue. Interpreting data using multiple philosophical lenses improves the validity of the research and its findings. The theoretical lenses used for this research are intersectionality, critical theory, and inclusion pedagogy theory.

### **Researcher**

The researcher has taught art education in various settings nationally and internationally. She is currently teaching high school in Prince George County, Maryland. Even though she is bilingual in Arabic and English and speaks, reads, and writes in both languages, English is her second language. She became fluent in English at the age of 25. The researcher holds a bachelor's degree in art education and a master's degree in art education. The researcher does not and will not have a direct relationship with any participant in a way that represents a conflict of interest or imparts bias on the research because the study sample comprises historical documents. However, in March 2022, the researcher was selected to be a board review member of the journal *Art Education*. Her term began in March 2022 and will end in March 2025. Because of this new appointment, and because 2020 marked the end of the second decade of the twenty-first century, the researcher decided to limit the scope of the study sample to the end of 2020. The researcher has been trained in the skills necessary to implement and execute the designed study in a professional and ethical manner through her classwork at Virginia Commonwealth University (VCU). The researcher collected data from NAEA publications and multiple major journals in

the field, coding the information using research skills learned in her quantitative research courses and externships at the Art180 Community Art Program. For the qualitative part of the study, the researcher has received training on designing qualitative research, including data collection and analysis, during her Ph.D. coursework at VCU.

### **Study Sample**

This mixed methods study includes quantitative and quantitative analyses of 20 years' worth of written texts (2001–2020). In content analysis research, choosing a sample size becomes complicated, especially when using historical data or analytical research, as researchers must identify the units they are going to use (Simonton, 2003). Therefore, the sample will be drawn from art education documents from the last two decades. Specifically, these documents came directly from the NAEA's two main publications, *Studies in Art Education* and *Art Education*. The researcher chose the last 20 years of these two journals because (1) they narrow the scope of the study, (2) most teachers and art educators have access to them, and (3) their content focuses on different aspects of the art education field, in particular curriculum and pedagogy, which are the focus of this study. The data collection was carried out in multiple stages. As analyzing the collected data requires quantification, it was imperative for the researcher to create categories, based on intersectionality, diversity, and inclusion, with explicit and implicit terms emerging from them. Next, the researcher discusses the data selection and collection coding strategy in the data collection section.

### **Data Collection**

The data was collected from *Studies in Art Education* and *Art Education*, the NAEA's two main publications. Raw data elicited from the articles was reviewed and evaluated based on an intersectionality and inclusion theoretical framework. In historical research, there are two



types of data: primary and secondary. Historical documents, art education journals, and studies on art education are all considered primary sources. As primary sources, written documents are used extensively in historical research. These documents can be public or private. Examples of public documents include court decisions, poems, short stories, publication titles, and journal abstracts (Tetlock, 1981a, b; Martindale & Martindale, 1988; Simonton, 1992), while examples of private documents include correspondence and diaries, among others (Porter & Suedfeld, 1981; Schaller, 1997; Suedfeld & Bluck, 1993). It is important to note that, in quantitative studies, data are almost always analyzed using one or more statistical tests (McMillan, 2004), which means that all written documents must be transformed into numbers to be categorized. In this case, the research hypotheses comprise inclusion and diversity, which have become buzz words. Misunderstandings of diversity and inclusion can lead to their poor application. Various forms of diversity and inclusion have been used in art education research and practice for the last 20 years. These form the parameters of the quantitative part of this study. For the quantitative and qualitative parts of the research, data were collected based on curriculum and pedagogy in relation to race and ethnicity.

The selection process of the articles went through multiple phases, including the inclusionary and exclusionary phases (Gross, 2018). The inclusionary phase helped to ensure the systematic selection of documents, thus reducing irrelevant data collection. One important parameter the researcher considered is the age of the documents (Gross, 2018). In this study, the historical documents collected were from 2001 to 2020. As a second parameter, all the documents focused on art education in the United States. The third parameter holds that all materials related to curriculum and/or pedagogy. Lastly, the fourth parameter involved the explicit statement of race and/or ethnicity, which were also key factors in the study.

The first phase of data collection involved collecting all articles based on the age of documents, thus 20 years' worth of articles. This phase comprised a total of 644 articles from *Studies in Art Education* and 990 articles from *Art Education*. The researcher created an Excel spreadsheet per year for each journal, so a total of 40 sheets. The researcher categorized each sheet and collected the articles based on seven categories: volume number, issue number, type of the article, title of the article, author(s) of the articles, author(s) affiliation, and citation. It is important to mention that each volume is equivalent to a year. Each volume contained multiple issues: each volume of *Studies in Art Education* comprised four issues, while each volume of *Art Education* comprised six issues.

The exclusionary phase takes place after the inclusionary phase. During this phase, the researcher narrowed the list of documents multiple times. The first time, the researcher color-coded the articles based on type. There were two types of articles: editorial and regular. An editorial article was any article titled as 'editorial' or as 'letter to the editor', while regular articles included those in the written body of the journal and, if any, commentary articles. Editorial articles were colored purple while regular articles were not assigned a color at this stage of the exclusionary phase. All editorial articles were excluded since they offer brief information about the focus of the issues within each volume. After removing the editorial articles, the total number of articles remaining for *Studies in Art Education* was 563 and for *Art Education* 870.

During the second exclusionary phase, the researcher used the second, third, and fourth parameters to determine if the articles would be eliminated or not. Thus, any article lacking one or more of these parameters was excluded. The researcher decided to color-code the excluded articles in red. This stage was very time-consuming, as in order to decide if an article met the study parameters, the researcher had to read each article abstract. To ensure that the data had

been vetted properly, the researcher skimmed over those articles where the abstract was vague and missing one or more parameter (a focus on U.S. art education, included curriculum and/or pedagogy, and race and/or ethnicity explicitly stated in their generic or specific forms). After elimination, the articles comprising the study sample amounted to 120 in *Studies in Art Education* and 257 in *Art Education*, for a total of 377 articles analyzed.

These 377 articles were analyzed quantitatively. However, the sample for the qualitative part of the study went through an extra exclusionary step. Of the 377 articles that were analyzed quantitatively, 16 articles were collected. Since this part of study involved investigating a phenomenon and answering the research sub-questions to help answer the main one, the section criteria had to be more focused, especially since the research findings are not meant to be generalizable by any means. In addition, “because qualitative research is very labor intensive, analyzing a large sample can be time consuming and often simply impractical” (Mark, 2010). Therefore, an in-depth analysis of a handful of articles that can capture a trend or can trace changes in the practices is desired (Duke, 1984; Mark, 2010). The selection criteria were as follows. First, two articles were selected from every half-decade, comprising five years (meaning five volumes). The two articles came from the first and last volume of each half-decade. Second, the title of the article contained explicitly stated race/ethnicity and/or diversity terms. The next section discusses the data analysis procedure that the researcher followed to analyze the data.

### **Data Analysis**

Because the research comprises a historical document analysis with a mixed methods design, the researcher analyzed data quantitatively and qualitatively. As stated above, one of the research goals is to determine how frequently art education publications mention diversity and inclusion. The dissertation also seeks to explore the language choices for diversity and inclusion

in art education publications. To answer the research questions, the data underwent multiple layers of analysis. This process necessitated the development of a system to manage and organize the data prior to interpretation. The two stages in this process were skimming (superficial examination) and reading (thorough examination). The first stage involved skimming the data using the parameters (English, published no more than 20 years ago, curriculum- and pedagogy-related content, U.S.-focused, and race and ethnicity explicitly mentioned). The second stage, which included thorough reading and data examination using intersectional categories, deficit thinking, and whiteness, as well as diversity and inclusion, helped the researcher identify the terms and phrases used in art education publications to refer to inclusion and diversity, both directly and indirectly; it also helped in tracking the changes in diversity practices and provided anecdotal information about the manifestation of whiteness and deficit thinking in the literature. The researcher made some changes and added one extra parameter to the words ‘race’ and ‘ethnicity’ and modified the research sub-questions to answer the main research question with the help of the research sub-questions.

### **Quantitative Analysis**

The research followed a non-experimental descriptive form. The researcher used the quantitative part of the study, which focused on frequency, to understand the phrases and terms used in relation to diversity and inclusion. During this stage, the researcher started by reading the articles thoroughly to analyze them, using the following list of categories stemming from intersectionality categories and terms associated with diversity in relation to race and ethnicity. The terms used to analyze the data included time, whiteness, deficit thinking, intersectional categories (e.g., race, gender, sexuality, religion, socioeconomic status, and ability; see Figure 2), curriculum, and pedagogy. This list was modified due to certain issues that arose during the

course of the study. For example, when the researcher began analyzing the data without using ‘race and ethnicity as key factors’ in choosing the articles, the data collected were too broad and did not thoroughly address the study’s main question. The researcher had to change, eliminate, or modify some sub-questions in order to conduct a comprehensive analysis geared toward the scope of the study. The way these questions were constructed presented them as extra data that were not going to be instrumental to answering the main question. Some terms, such as ‘culture’, were associated with meanings unrelated to diversity and inclusion, as discussed in the research problem and literature review. Therefore, the researcher examined the literature review, the argument she had built, and the main research question, and she realized that diversity and inclusion—the way they had been defined in this research problem—required race and ethnicity as an integral part of the selection of articles. The argument that the researcher had built stemmed primarily from the lack of accurate use and representation of racial and ethnic diversity. Therefore, the researcher ended up reviewing all the articles and tying pedagogy and curriculum to race and ethnicity. Consequently, the second list that the researcher created for the quantitative part of the study did not include deficit thinking and whiteness. Intersectionality categories underwent no change. Table 1 shows the list of terms.

**Table 1***Research Keywords*

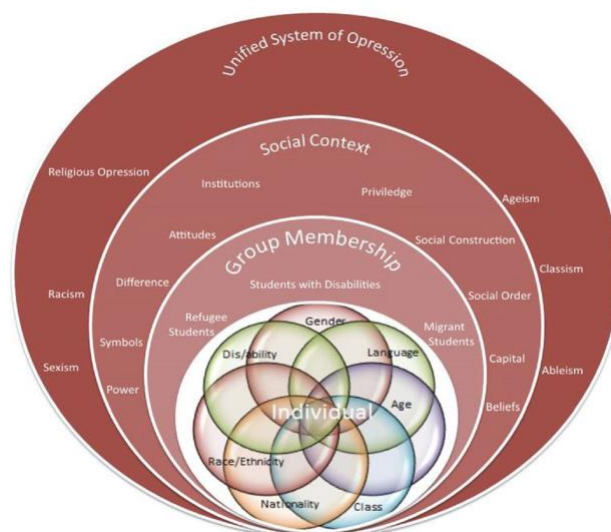
Preliminary Words	Additional Terms
Race	Culturally Sustainable/Culturally Relevant
Ethnicity	Social Issue/Social Change
Pedagogy	Culture
Curriculum	Teaching
Religion	Underrepresented
Diversity	Stereotype
Class/Socioeconomic status	
Multiculturalism/Multicultural	
Inclusion	
Intersectionality	
Marginalized	
Gender	
Sexual Orientation	
Disability/Special Needs	
Racial Categories	
English Language Learner/Speaker	

Subsequently, the researcher focused on parts of the literature review associated with art education and the argument of the need to conduct such research. She narrowed down the list, and the preliminary list of words in Table 1 became the terms that she included in the analysis. The researcher searched all 377 articles looking for the terms and quantifying them into numbers. For example, if the article contained the terms race, gender, diversity, and multiculturalism, the researcher entered the number 1 in the cells associated with these terms. Table 2 illustrates this step.

**Table 2***Example of the Quantifying Procedure*

Article	Diversity	Gender	Race	Multiculturalism
Article 1	1	1	1	1
Article 2	1	0	1	0
Article 3	1	0	1	1
Total	3	1	3	2

At this point, the researcher added all these keywords to the Excel spreadsheet created earlier when she collected data. It is important to understand that the researcher was looking for how many times each word occurred in a given article. The researcher used Excel to create tables and analyze the collected data.

**Figure 2***The Intersection Union (Edvina Bešić, 2020)*

## Qualitative Analysis

After thoroughly analyzing the data, the researcher used Miles and Huberman's (1994) (see Figure 3) interactive model for qualitative analysis. The interactive model helped the

researcher trace correct, stable relationships between social phenomena based on the themes, patterns, and sequences that link them (Miles & Huberman, 1994). Furthermore, the interactive model allowed the researcher to recommend principles for an inclusive art education pedagogy.

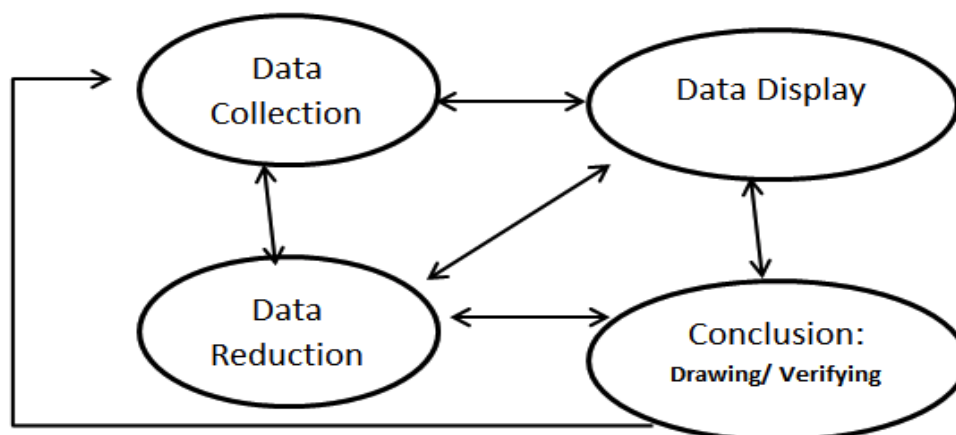
Next, the researcher explains the procedure she followed based on the interactive model during data analyses. As previously mentioned, the researcher chose the articles based on the research parameters and displayed the data. The next step was to analyze the articles, since the research had two analytical components. By this time, the researcher had already completed the quantitative analysis. From the same articles that had been analyzed quantitatively, the researcher chose 16 articles to analyze qualitatively. The articles came from two journals, eight from *Studies in Art Education* and eight from *Art Education*, and article titles from those 16 volumes. The researcher used intersectionality and critical theory as theoretical lenses during the data analysis of the texts. The latter was used particularly with regard to questions related to the manifestation of whiteness and deficit thinking. Valencia's (1997) deficit thinking characteristics, which were discussed in the literature review, were also used. This part of the study required answering three research sub-questions. The researcher answered two questions that focused on language trends and changes alongside the ways in which diversity and inclusion appear in the literature by first analyzing articles in *Studies in Art Education*, followed by those in *Art Education*. For the third question, the researcher analyzed the two publications to provide an overview of how whiteness and deficit thinking manifested in the literature. In this analysis, the researcher considered whether scholarly work in art education has accounted for interlocking social identities; the analysis considered social inequality based on these identities because such experiences cannot be fully understood without considering intersectionality. Along with



intersectionality, critical theory helped locate the power situated in the texts, including the type of power and challenges to it.

### Figure 3

*Interactive model (Miles & Huberman, 1994)*



### Validity and Reliability

Because the study sample came from written documents, no biases arose from subject–researcher interactions. The historical documents used in this study are authentic. The documents came from peer-reviewed journals from the field’s national organization, the National Art Education Association (NAEA). In teaching and research, these documents are widely used as sources of information about the field; their credibility is established by their publication on an academic platform and authorship by recognized experts. Furthermore, the documents used are representative of the field. The NAEA is represented in all states and the District of Columbia, all U.S. territories, most Canadian provinces, all international U.S. military bases, and 25 foreign countries. The researcher used reflexive memos to address any biases that might have occurred when analyzing the data. In these memos, she addressed how deficit thinking could influence her interpretation or analysis of the text. Intersectionality helped the researcher to examine her position and address her biases while critically examining the data.

### **Limitations of the study**

The limitations of this study include application and generalizability: the recommendations from this study related to art education need to be applied in practice and further examined before they can be adopted more widely. Also, it is important to mention that, although NAEA's two main journals cover the field in depth yet, there are more publications in the field that could have been studied, thus not having studied these is also a limitation. Additionally, editors are responsible for deciding what articles are published in these journals, which could mean that the articles selected do not necessarily reflect the field accurately. It is also important to acknowledge that the researcher's decision to select two articles from each time period to deeply analyze is a limitation of the study. The findings of this study can assist future research into the history of art education as it relates to inclusion and diversity over the past 20 years and can provide greater insight into art educators' individual interpretations of the ways inclusion and diversity influence their practices. A historical analysis of previous and current research written by art education scholars was used to curate a set of principles for what can be termed a culturally inclusive art education pedagogy. Moreover, the researcher believes the suggested principles can be used in future research to examine the feasibility of applying culturally inclusive art education pedagogy in different settings, locations, and populations. Although the researcher regarded the choice of research method as the right choice for the study, the scope of the research had to be narrowed and the parameters made more specific in order to answer the overarching research question. Time was a considerable factor influencing this decision, as were the significant shifts in the research plan as a result of the COVID-19 pandemic, including limitations on travel and an inability to conduct fieldwork, observations, and interviews with teachers, as originally planned. Consequently, this study was limited in its

ability to answer questions about the impact of whiteness and deficit thinking in depth through the analysis of field-specific publications. Moreover, the researcher has considered her positionality in the context of this research. The researcher understands teachers' vulnerability in relation to online teaching; how COVID-19 has impacted teaching practices; and the inequalities between social, economic, and racial groups that have further been highlighted. She is herself a teacher, in a predominantly ESOL public school; the majority of the students speak limited English. Furthermore, considering the increased workload many professionals are currently struggling with, the researcher was unlikely to find participants willing to take on extra work within the tight timeline of the study. As a result, the researcher decided, instead, to conduct an in-depth mixed-methods historical document analysis to understand how art education journal articles implement inclusivity and diversity in the twenty-first century.

### **Summary**

This chapter provided an overview of the researcher methodology and a discussion of the procedures of the study's methodology, sample, data collection methods, and data analyses. In particular, it offered an overview of the historical materials used. An intersectional methodology served as the researcher's primary guide during the data collection and analysis. Ultimately, this study sought to understand the misapplication of diversity and inclusion practices while identifying the trends and patterns over the last 20 years. Lastly, it recommended characteristics of a culturally inclusive art education pedagogy.

## CHAPTER IV: FINDINGS

This chapter presents the research results and findings of the data collected from the study samples: the journals *Studies in Art Education* and *Art Education* from 2001 to 2020. The findings are presented in relation to the research sub-questions and the method used to analyze the data is discussed in Chapter III: Methodology. The chapter will be divided into two sections: quantitative results and qualitative findings. Each section will answer specific research questions included for reference at the beginning of the section. Furthermore, each section will be divided into three categories: 1) Data collection and analysis strategies, 2) *Studies in Art Education* results/findings, and 3) *Art Education* results/findings. The discussion of the results and findings are detailed in Chapter V.

The goal of this mixed methods study was to develop historical analyses relating to how the field of art education addresses the topics of inclusion and diversity in the two major publications of the National Art Education Association (NAEA)—*Studies in Art Education* and *Art Education*—over 20 years (2001–2020). Moreover, the research seeks to provide suggestions for the field of art education regarding the characteristics of culturally inclusive art education pedagogies.

### Quantitative Results

This section focuses on the information that was collected and analyzed using quantitative methods. The quantitative part of the study was conducted to answer the following research sub-questions: 1) How many times have diversity and inclusion terms come in a form that addresses the overlap of multiple identities [intersectional analysis] in those journals? 2) How many times has the literature addressed diversity and inclusion, or any word or theme

associated with these topics, over the last 20 years in those journals? [Note that this analysis will be considered in five-year blocks.]

### **Data Collection and Analysis Strategies**

My first step was to collect all the information about each author and each article, creating an Excel spreadsheet with keywords that stemmed from my methodology and research.

Table 3 shows the preliminary and additional keywords.

**Table 3**

*Research Keywords*

Preliminary Terms	Additional Terms
Race	Culturally Sustainable/Culturally Relevant
Ethnicity	Social Issue/Social Change
Pedagogy	Culture
Curriculum	Teaching
Religion	Underrepresented
Diversity	Stereotype
Class/Socioeconomic Status	
Multiculturalism/Multicultural	
Inclusion	
Intersectionality	
Marginalized	
Gender	
Sexual Orientation	
Disability/Special Needs	
Racial Categories	
English Language Learner/Speaker	

The preliminary selection criterion for an article's inclusion in the study was a reference to pedagogy or curriculum and one of the search terms. Once the articles were selected, the analysis of each article included multiple categories to show intersections of identity or cultural overlaps and/or frequencies to help accurately analyze the data based on the research sub-

questions. Tables and charts in this chapter show the frequencies and relationships of terms and the points when the terms are addressed in the literature.

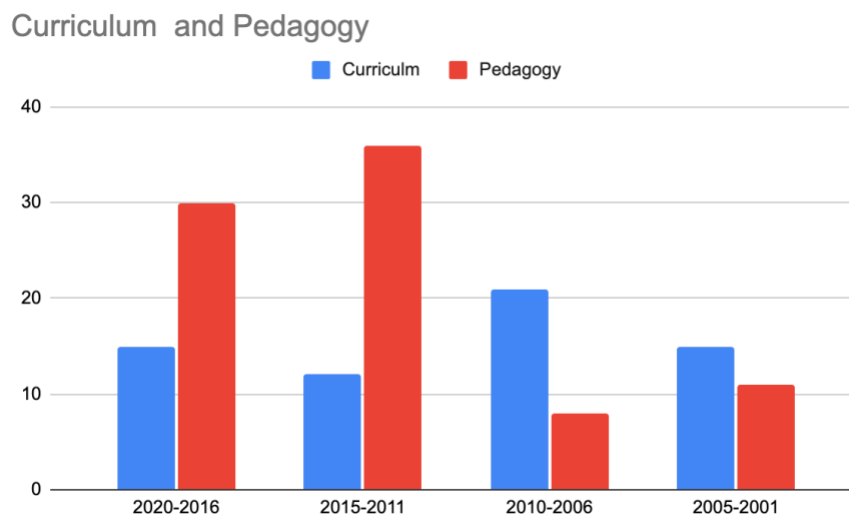
### ***Studies in Art Education* analysis (2001–2020)**

#### **Sample**

The articles that were chosen were based on race and/or ethnicity in relation to curriculum and/or pedagogy and published between 2001 and 2020. The National Art Education Association publishes one volume of *Studies in Art Education* with four issues per volume per year. The total number of articles in the 20 volumes of the journal before the exclusion process was 673, with 588 articles without the editorials. Out of those 588 articles, 313 mentioned pedagogy and/or curriculum. Figure 4 shows how many times the words *curriculum* and *pedagogy* appeared in publications in relation to discussions about race and ethnicity during the last 20 years (presented in five-year analyses). Some of the articles included both terms while some only included one of the terms. Note that within the second decade, the occurrence of the term pedagogy increased, while the appearance of the term curriculum decreased. In the final selection criteria, 126 articles were initially selected for data analysis based on the mention of race and/or ethnicity alongside curriculum and/or pedagogy. Therefore, based on this process of exclusion and inclusion, the sample number was  $n = 126$ .

**Figure 4**

*Occurrence of Terms Curriculum and Pedagogy in Studies in Art Education (2001–2020)*



### **Diversity and inclusion and the intersection of identities**

This section will answer the following questions: How many times has the literature addressed diversity and inclusion, or any word or theme associated with these topics, over the last 20 years? How many times have diversity and inclusion terms been used in a form that addresses the overlap of multiple identities (intersectional analysis)? To answer these questions, diversity and intersectionality were determined by multiple vocabularies and terms that occur over time (Banks, 2020, 2016, 2012, 2001, 1975; Carastathis, 2014; Crenshaw, 1989). I included these three terms exclusively as part of my analysis process. Table 4 shows terms that I used as part of my collection related to *intersectionality*; these are religion, gender, disability, sexual orientation, second language, and class. Moreover, words that I considered as part of *diversity* are multicultural/multiculturalism, race, culture, and ethnicity. *Inclusion* was addressed by itself since it contains a distinct meaning that sets it apart from diversity.

**Table 4**

*Terms Associated with Intersectionality and Diversity in Studies in Art Education (2001–2020)*

Intersectionality	Diversity
Religion	Multicultural/Multiculturalism
Gender	Race
Class/ Socioeconomic status	Ethnicity
Sexual Orientation	Culture
Religion	Marginalized
Disability	
English Language Learner/Speaker	

The analysis of the data in this section was carried out in multiple phases. The first phase addressed the terms as they are explicitly addressed in the literature; the categories of race and ethnicity were the determining factors when selecting the study sample. The second phase addressed the categories that expanded definitions of the terms intersectionality, inclusion, and diversity and included a comparison of these terms.

**Table 5**

*Occurrence of Exact Terms Diversity, Inclusion, Race, Ethnicity, and Intersectionality in Studies in Art Education (2001–2020)*

Years	Diversity	Inclusion	Race	Ethnicity	Intersectionality
2020–2016	7	7	31	5	1
2015–2011	9	4	26	4	0
2006–2010	7	3	7	12	0
2001–2005	3	2	3	11	0



**Figure 5**

*Occurrence of Exact Terms Diversity, Inclusion, Race, Ethnicity, and Intersectionality in Studies in Art Education (2001–2020)*

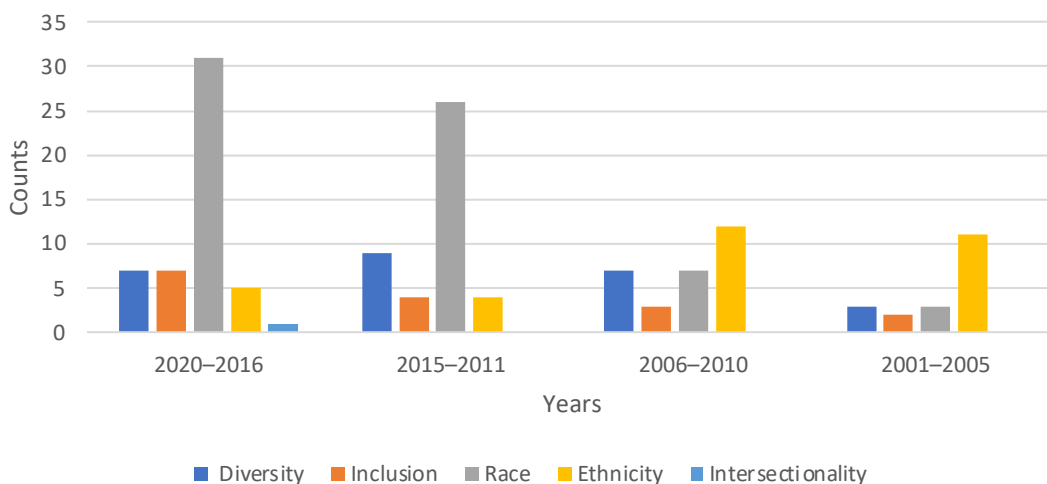


Table 5 and Figure 5 address how many times the exact terms *race*, *ethnicity*, *diversity*, *inclusion*, and *intersectionality* appeared in the journal. *Race* came up 67 times over the last 20 years, while *ethnicity* was used 32 times, *intersectionality* was used explicitly once, *diversity* was used 26 times, and *inclusion* occurred 16 times. Breaking down the last 20 years into four periods of five years each creates four groups forming four time periods. These groups are 2020–2016, 2015–2011, 2010–2006, and 2005–2001.

The second phase consisted of the analysis of not only the explicit use of the keywords in the literature but of all the vocabulary and terms that had been used to refer to the key terms. The first term I analyzed was intersectionality. It is important to note that I did not include the terms race or ethnicity, since the key factors in choosing articles to be part of the analysis were race and ethnicity. The terms I include related to intersectionality are religion, class, sexual orientation, gender, disability, special needs/disability, and English language learner. Based on

these parameters, the number of terms related to intersectionality occurred in the literature 73 times over 20 years. The last five years (2016–2020) saw the highest number of terms addressing different intersections of identities with race and ethnicity. Table 6 and Figure 6 show the distribution of the terms separately over the years and in relation to each other in five-year intervals.

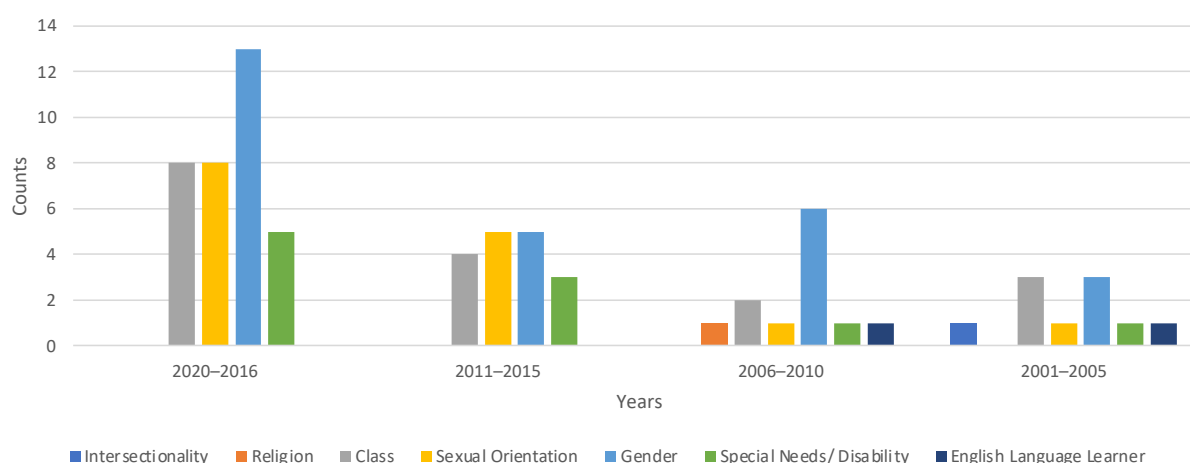
**Table 6**

*Occurrence of Terms Associated with Intersectionality in Studies in Art Education (2001–2020)*

Years	Intersectionality	Religion	Class	Sexual Orientation	Gender	Special Needs/ Disability	English Language Learner
2020–2016	0	0	8	8	13	5	0
2011–2015	0	0	4	5	5	3	0
2006–2010	0	1	2	1	6	1	1
2001–2005	1	0	3	1	3	1	1

**Figure 6**

*Occurrence of Terms Associated with Intersectionality in Studies in Art Education (2001–2020)*



To further account for the inclusion of keywords related to *diversity* in the second phase, as shown in Table 7 and Figure 7, I included multicultural/multiculturalism, race, culture, and

ethnicity. I included race and ethnicity in the overall diversity list of terms because not all the articles that address race and ethnicity explicitly address diversity explicitly or implicitly using other terms, although all the articles from the sample of this study that address diversity by default address either ethnicity or race.

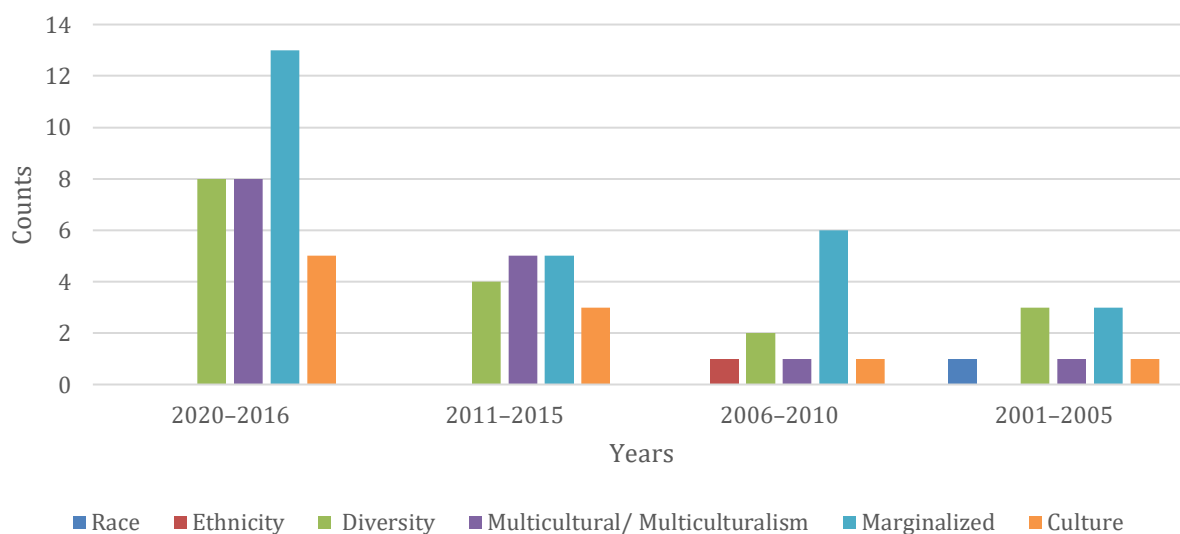
**Table 7**

*Occurrence of Terms Associated with Diversity in Studies in Art Education (2001–2020)*

Years	Race	Ethnicity	Diversity	Multicultural/ Multiculturalism	Marginalized	Culture
2020–2016	0	0	8	8	13	5
2011–2015	0	0	4	5	5	3
2006–2010	0	1	2	1	6	1
2001–2005	1	0	3	1	3	1

**Figure 7**

*Occurrence of Terms Associated with Diversity in Studies in Art Education (2001–2020)*



The last phase in this section addressed how diversity, inclusion, and intersectionality are addressed in relation to each other. Table 8 and Figure 8 compare how many times inclusion, diversity, and intersectionality have been used in the literature.

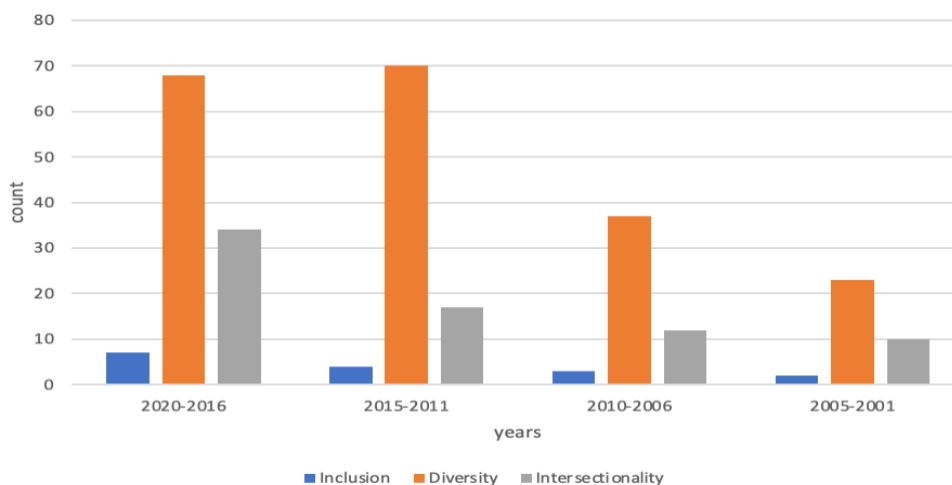
**Table 8**

*Occurrence of Explicit and Implicit Terms Related to Diversity, Intersectionality, and Inclusion in Studies in Art Education (2001–2020)*

Years	Diversity	Inclusion	Intersectionality
2020–2016	68	7	34
2015–2011	17	4	17
2006–2010	12	3	12
2001–2001	10	2	10

**Figure 8**

*Occurrence of Explicit and Implicit Terms Related to Diversity, Intersectionality, and Inclusion in Studies in Art Education (2001–2020)*



As shown Figure 5 and Table 6, *diversity* has been used 198 times during the last 20 years, making it the most used of our three major terms. In contrast, *intersectionality* and *inclusion* have been used 73 and 16 times respectively, making inclusion the least used word of the three.

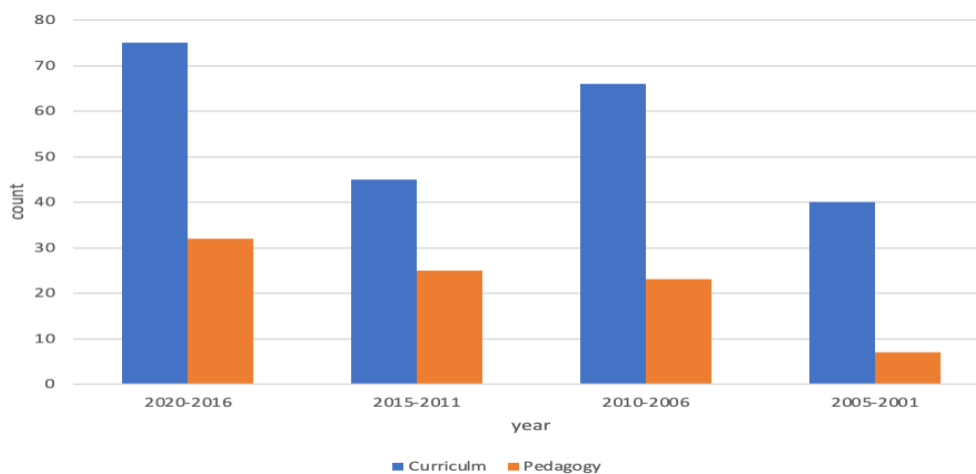
## ***Art Education analysis (2001–2020)***

### **Sample**

The main factor in selecting articles from the journal *Art Education* for inclusion in the study was the relationship between race and/or ethnicity and curriculum and/or pedagogy during the time period from 2001 to 2020. The total number of articles in the 20 volumes of the journal before the exclusion process was 990; after excluding the editorials, the total number was 870 articles. Furthermore, 257 out of those 870 articles were analyzed. Thus, the sample number is  $n = 257$ . Figure 9 shows how many times the words *curriculum* and *pedagogy* appeared in those 870 articles during the last 20 years in five-year intervals. In the NAEA's *Art Education* articles, *curriculum* is more prominent than *pedagogy*. When most of the articles explicitly include *pedagogy*, *curriculum* is explicitly mentioned as well.

### **Figure 9**

*Occurrence of Terms Curriculum and Pedagogy in Art Education (2001–2020)*



## **Diversity and inclusion and the intersection of identities**

This section focuses on answering the following questions: How many times has the literature addressed diversity and inclusion, or any word or theme associated with these topics, over the last 20 years? How many times have the terms diversity and inclusion been used in a form that addresses the overlap of multiple identities (intersectional analysis)? In this section, I followed the same steps I used to analyze these questions in the previous section. *Diversity*, *inclusion*, and *intersectionality* are referred to many times in the literature; in addition, *race* and *ethnicity* are the main determinants of the chosen articles. First, I decided to count the frequencies of these five terms as they explicitly appear in the literature, then collected all the vocabulary that explicitly and implicitly uses the terms.

I included three terms—*diversity*, *inclusion*, and *intersectionality*—exclusively as part of my analytical process. Terms that I used under the umbrella term *intersectionality* are *religion*, *gender*, *disability*, *sexual orientation*, *second language*, *religion*, and *class*. Furthermore, *multicultural/multiculturalism*, *marginalized*, *race*, *culture*, and *ethnicity* are terms that I considered as being part of *diversity*. As previously stated in this chapter, I addressed *inclusion* by itself because it has a distinct meaning that sets it apart from *diversity*.

I analyzed the data in multiple stages. In the first stage, I sorted out the terms as they are explicitly stated in the literature. Having said that, *race* and *ethnicity* were the determining factors when selecting the study sample; therefore, they are inherently included in all of these three terms. The second phase addressed the categories that are part of the larger umbrella of the terms *intersectionality*, *inclusion*, and *diversity* and included a comparison of these terms.

**Table 9**

*Occurrence of Diversity, Inclusion, Race, Ethnicity, and Intersectionality in Art Education (2001–2020)*

Years	Diversity	Inclusion	Race	Ethnicity	Intersectionality
2020–2016	14	5	75	63	1
2015–2011	8	0	46	34	0
2006–2010	8	2	62	54	0
2001–2005	8	5	34	25	0
2001–2005	38	12	217	176	1

**Figure 10**

*Occurrence of the Terms Diversity, Inclusion, Race, Ethnicity, and Intersectionality in Art Education (2001–2020)*

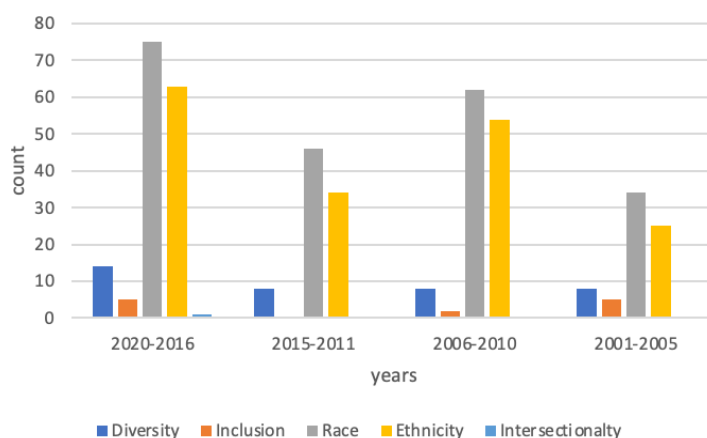


Table 9 and Figure 10 address how many times *race*, *ethnicity*, *diversity*, *inclusion*, and *intersectionality* appeared in the journal *Art Education*. Explicitly and implicitly, *race* came up 217 times over the last 20 years, while *ethnicity* was mentioned 176 times, *intersectionality* was addressed explicitly once, *diversity* was used 38 times, and *inclusion* occurred 12 times. I divided the last 20 years into four periods of five years to create four groups: 2020–2016, 2015–2011, 2010–2006, and 2005–2001.

As previously mentioned, the second stage incorporated all the terms that refer to key terms implicitly or explicitly in the literature. The total number of occurrences of *intersectionality* (after I counted all the terms that consider multiple identities as part of *intersectionality*; the terms are *religion*, *class*, *sexual orientation*, *gender*, *special needs/diversity*, and *English language learner/ELL*) was 197 over the last 20 years. The years 2020–2016 recorded the largest number of terms addressing different parts of identities alongside *race* and *ethnicity*, with 65 occurrences. However, it is important to note that the 2010–2006 group mentioned *intersectionality* in relation to *race* and *ethnicity* 15 times less than in the last five years and nine times more than in 2015–2011. Table 10 and Figure 11 show the distribution of the terms separately over the years and in relation to each other in five-year intervals.

**Table 10**

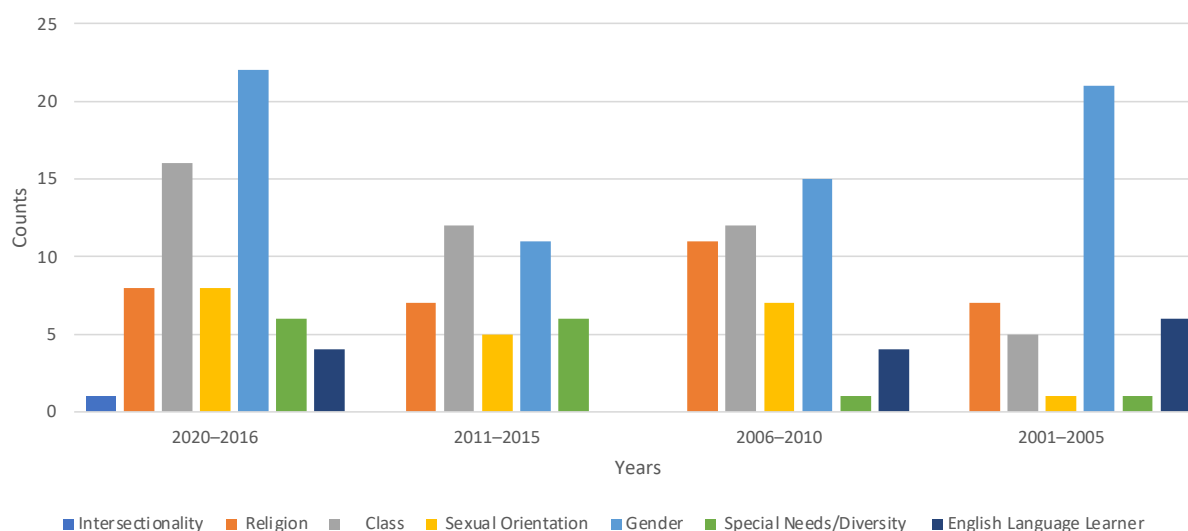
*Occurrence of Terms Associated with Intersectionality in Art Education (2001–2020)*

Years	Intersectionality	Religion	Class	Sexual Orientation	Gender	Special Needs/Diversity	English Language Learner
2020–2016	1	8	16	8	22	6	4
2011–2015	0	7	12	5	11	6	0
2006–2010	0	11	12	7	15	1	4
2001–2005	0	7	5	1	21	1	6



**Figure 11**

*Occurrence of Terms Associated with Intersectionality in Art Education (2001–2020)*



As with my analysis of *Studies in Art Education*, I addressed *diversity* in *Art Education* as a keyword separately in the first phase of the analysis, while in the second phase I included several terms as part of an expanded use of the term of *diversity*. These terms are *multicultural/multiculturalism*, *marginalized*, *race*, *culture*, and *ethnicity* as shown in Table 11 and Figure 12.

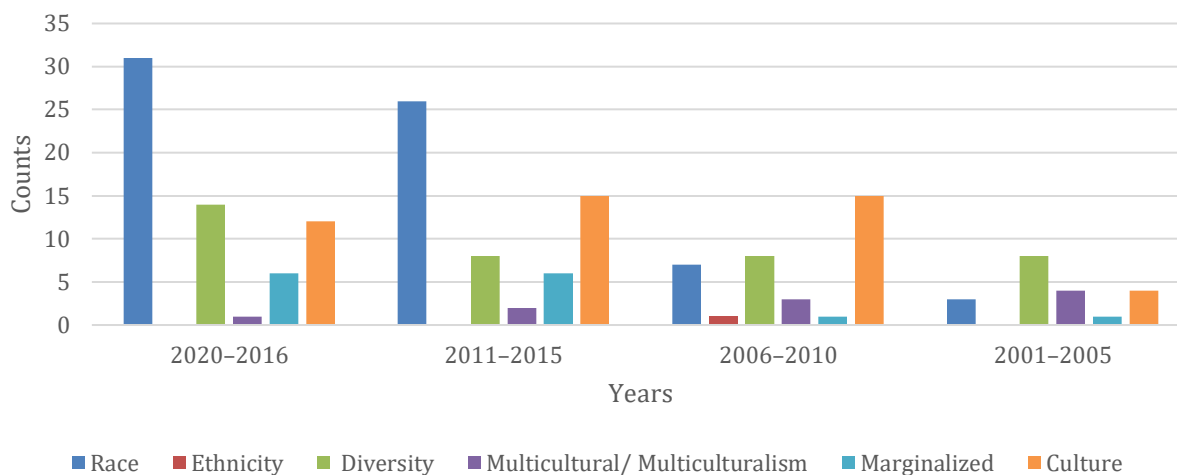
**Table 11**

*Occurrence of Terms Associated with Diversity in Art Education (2001–2020)*

Years	Race	Ethnicity	Diversity	Multicultural/ Multiculturalism	Marginalized	Culture
2020–2016	31	0	14	1	6	12
2011–2015	26	0	8	2	6	15
2006–2010	7	1	8	3	1	15
2001–2005	3	0	8	4	1	4

**Figure 12**

*Occurrence of Terms Associated with Diversity in Art Education (2001–2020)*



Based on the data presented in Table 11 and Figure 12, the total number of articles that addressed *diversity* explicitly and/or implicitly is 172. It is important to note that, in the last decade, *diversity* explicitly came up 122 times: 61 times in each five-year group. However, when breaking down *diversity* in relation to each term separately, I discovered that *race* had been mentioned 67 times during the twenty-year period. On the other hand, *ethnicity* came up 32 times, whereas *culture* appeared 49 times. *Multiculturalism* and *marginalized* had been used 10 and 14 times, respectively.

### Qualitative Findings

This section focused on analyzing how diversity and inclusion have been addressed in the field and how whiteness and deficit thinking influence the field when writing, discussing, and teaching art. The qualitative part of the study was conducted to investigate the following sub-research questions: How are inclusion and diversity addressed with regards to curriculum and

pedagogy addressed in the journal publications of the National Art Education Association? What language and themes have been used to address diversity and inclusion over the past 20 years in those journals? How are whiteness and deficit thinking manifested in those journals?

### **Data Collection and Analysis Strategies**

This study is a phenomenological study; it does not intend to generalize any results. The goal of this qualitative analysis is to understand the language that addresses diversity and inclusion in reaction to race, ethnicity, and intersectionality during the last 20 years in the literature. A study where each and every article is analyzed requires a great deal of time and multiple researchers. Hence, this research will only analyze two articles from each five-year period. This allows the researcher to track trends and language changes within those five years. Sixteen articles are analyzed qualitatively, eight articles per journal. Therefore, as the researcher, I decided to explore trends in language changes regarding diversity and inclusion within the same sample that was used in the quantitative part of the study. The common denominators that played a key role in choosing the articles were the following: they must be selected from the quantitative samples of articles that the researcher had already chosen to analyze quantitatively; the title of the article must include an explicit indicator about race, ethnicity, diversity, inclusion, multiculturalism, and/or intersectionality; and the first article should be from the first year of the five-year group and the last article must be from the last year of the same time period. The analysis also included the changes in language and themes between the first issue of a five-year time period group and the last issue. This analysis examined only the titles of the articles.

The data were analyzed using the categorical vocabularies for diversity, inclusion, and the intersection of multiple identities such as gender, race, ethnicity, religion, second language,

and sexual orientation. Critical race theory and the six characteristics of deficit thinking theory were also used to identify the impact of whiteness and deficit thinking on the literature.

### ***Studies in Art Education findings (2001–2020)***

#### **Sample**

The articles in focus were collected from the same sample used for the quantitative portion of the analysis, in which race and ethnicity were the common selection criteria along with curriculum and pedagogy. The eight articles that were analyzed in depth were chosen from the first and the last issues of each time period, with two articles per five-year collection. The protocol that the researcher followed was based on three criteria: first, the article should come from the quantitative sample; second, the titles of the selected articles should explicitly mention words related to race, ethnicity, diversity, inclusion, multiculturalism, and/or intersectionality; and third, at least two of the articles should come from the first and last years of each time period. On the basis of these criteria, eight articles from the journal *Studies in Art Education* between 2001 and 2020 were analyzed. It is important to mention that the journal's volumes and years do not entirely align, resulting in some articles dating to the preceding year despite being part of the volume in focus. Therefore, I decided to use the volume rather than the year as the main indicator of an article's selection.

The articles in focus were the following:

#### ***First Period (2001–2005)***

- A. "Understanding the Cultural Meaning of Selected African Ndop Statues: The Use of Art History Constructivist Inquiry Methods," by Jacqueline Chanda and Ashlee M. Basinger.

- B. “Students Online as Cultured Subjects: Prolegomena to Researching Multicultural Arts Courses on the Web,” by Alice Lai and Eric L. Ball.

***Second Period (2006–2010)***

- A. “Personal and Cultural Narrative as Inspiration: A Painting and Pedagogical Collaboration with Mayan Artists,” by Kryssi Staikidis.
- B. “African American Youth and the Artist’s Identity: Cultural Models and Aspirational Foreclosure,” by William Charland.

***Third Period (2011–2015)***

- A. “Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy,” by Sharif Bey.
- B. “Post Stereotypes: Deconstructing Racial Assumptions and Biases through Visual Culture and Confrontational Pedagogy,” by Yuha Jung.

***Fourth period (2016–2020)***

- A. “Corporeal Pedagogy: Transforming Café and Refugee Girls’ Post-Agency,” by Michelle Bae-Dimitriadis.
- B. “Educating for Social Change Through Art: A Personal Reckoning,” by Dipti Desai.

**Diversity and inclusion in art education research and practice**

One question was posed for this part of the quantitative analysis: How are inclusion and diversity addressed in art education research and practices with regard to curriculum and pedagogy? As noted above, the researcher analyzed two articles from each period.

*First Period (2001–2005): Volume 42 (2000–2001)*

For this volume, Chanda and Basinger's article "Understanding the Cultural Meaning of Selected African Ndop Statues: The Use of Art History Constructivist Inquiry Methods" (2000) was examined. The article examines an art history lesson for ninth-graders focused on specific wooden statues, called *Ndop*, from the Democratic Republic of Congo. The purpose of the article is to examine ways to help students construct a culturally relevant understanding of the statues based on their original meaning, which stemmed from the culture and people of the Democratic Republic of Congo, and thus to reach a culturally relevant understanding of African art. In this way, the authors try to counter a Eurocentric view of non-Western cultures in order to help minimize the impact of misinterpretation and stereotypes. The authors provide this observation on the practices of art education in relation to African culture:

...[K]nowledge of art from non-Western cultures was often based on the analysis of the physical characteristics, which were interpreted from the perspective of "mainstream" or Euro-based cultures. For example, sculptural forms in African art were often described as aggressive, bulging, simple, primitively executed, and out of proportion, while wood statues were interpreted as "idols" and "fetishes." These descriptions and interpretations perpetuate misconceptions, parochial views, and stereotypes about African art and the cultures that produced them. They do not take into consideration the perspective of the culture from which the works come and consequently distort their purpose and significance. (p. 67)

The authors ask the artistic community (art teachers and historians) to pay attention to the context and not merely to the physical characteristics of works in order to holistically understand

and interpret them properly, especially when talking about African masks. The authors suggest the use of contrastive inquiry methods to help students construct an understanding of the statues from an original cultural perspective. They believe that by using such an approach, students would be able to reach a comprehensive understanding of the Ndop statues. The authors also note that the target students for this lesson were not African. It is noticeable that the article is geared toward researchers, with an explanation of how teachers can build curriculum materials. However, most of the information involves the research method, the data collection, the authors' analysis and interpretation of the data, and multicultural education in relation to diversity via race. However, the subject matter used to materialize multicultural education is from Africa.

***First Period (2001–2005): Volume 46 (2004–2005)***

The last article for the first period was “Students Online as Cultured Subjects: Prolegomena to Researching Multicultural Arts Courses on the Web” (2004) by Lai and Ball. This article discusses multicultural education in virtual courses theoretically. Investigating the teaching of asynchronous courses, the authors explore the meaning of culture within that space. They argue that researchers must recognize the mechanisms by which students can be constituted as culture subjects, including gender and racial identity, and describe art educators' interpretation of culture.

According to Lai and Ball, art educators can be separated into three groups on the basis of their interpretation of culture in the field. Members of the first group “argue the importance of self-reflexivity, intercultural communication, and critical sociocultural inquiry” (p. 20). On the other hand, those in the second group “argue the importance of cultural contexts of artworks and artistic practices in teaching” (p. 20), while members of the third group “argue that educators should teach arts of diverse cultural groups, facilitate inquiry through arts about students' own

and others' cultural contexts, or ask students to investigate inequitable power relations and contemporary social conditions in relationship to diverse art worlds" (p. 21). The authors define these perspectives as the "ideology of cultural pluralism," "social reconstructionism," and "critical multiculturalism" (p. 21). Lai and Ball's aim is to theorize the meanings of these perspectives in asynchronous space, where students are unable to use gender and racial identity to identify each other, and to examine how students' identities can be presented with the lack of visual representation of their racial and gender identities. Diversity in this article appeared as multicultural pedagogy that focuses on students' racialized and gendered identities.

***Second Period (2006–2010): Volume 47 (2005–2006)***

This study is an ethnographic study in which an artist/researcher from North America mentors an artist from a Mayan tribe. "Personal and Cultural Narrative as Inspiration: A Painting and Pedagogical Collaboration with Mayan Artists" (2005) by Kryssi Staikidis explores the idea of non-Eurocentric pedagogical methods to teach art. The project was based on the author's search for self-representation within the arts. Hence, the author decided to explore the "indigenous people's artistic living traditions" (p. 118) using narrative inquiry as a pedagogical approach to teaching art. The aim of such a project is to help preservice art teachers create a transformative curriculum. The author also believes that such a study will contribute to the area of cross-cultural research in teaching the arts, "especially studio-led art learning" (p. 118).

Staikidis uses the idea of the art educator as ethnographer to incorporate multicultural art education into the art classroom. She further explains that the ethnographical method that she implements in the mentorship project mitigated the impact of the researcher as "the gaze of the outsider" who is examining the participant as "the other" (p. 119). She believes that this



approach will create an “insidership” relation between teacher and students that, in her words, would be “otherwise impossible to experience” (p. 119).

Overall, the author provides a potential pedagogical approach that highlights women’s ways of knowing and a culturally diverse perspective on teaching art in higher education as an alternative to male, Eurocentric, and formalist perspectives. The article discusses in detail how this type of research can help change the way we teach art and challenge the relationship between teachers and students. In the end, Staikidis emphasizes that the research is a case study and is not intended to be generalized. However, she wants the reader to decide about the generalizability of ethnographical mentorship practice, concluding that the use of Mayan epistemology can broaden the scope of Euro-American pedagogical practices in the field of art education, especially for studio-led art teaching practices.

***Second Period (2006–2010): Volume 51 (2009–2010)***

William Charland’s article “African American Youth and the Artist’s Identity: Cultural Models and Aspirational Foreclosure” (2010) is the focus of the analysis in this section. Charland discusses the issue of minority representation in visual arts and art education, specifically African American representation, by investigating the African American youth relationship with visual art as an academic area of study and as a profession.

This article discusses a case study in which the author interviewed multiple African American youth to understand their disinterest in pursuing visual art as a profession. Charland acknowledges the barriers that African Americans face in their daily lives, in addition to the negative stereotype that North American culture has against artists. He uses identity formation theory to understand this phenomenon. Charland believes that the relationship between African American youth and art as a field of study and a potential profession is a perception that the

youth have developed based on their knowledge and lived experiences of discrimination. He remarks that being an artist would add further negative perceptions of African American youth. He also believes that African Americans practice art not as a career but for three reasons: to pass time, for self-expression, and as a means to achieve some other end. He also acknowledges the need for a changing art education approach for African Americans in order to make the field more applicable to them. Specifically, he quotes one of the participants describing art in the classroom or school as “not a black thing” (p.128), since African Americans do not see themselves reflected in the curriculum due to a lack of Black artists. What caught my attention is that even though he acknowledges all the barriers faced by the African American community, Charland still manages to shift the blame somehow onto the Black community by arguing that there is no such career or systematic racism in art. Instead, he feels it is only a perception and assumption based on firsthand experience and cultural knowledge:

However, here may be a correlation between perceptions of racism and foreclosure in general. Career maturity, measured by one’s willingness and ability to consider and engage in a career, has been shown to be a function of the salience of a particular career as determined by a combination of ethnic and individual standards (Arbona & Novy, 1991; Fouad & Arbona, 1994; Super & Neville, 1984). Both first-hand experience and cultural knowledge of discrimination can lead individuals to assume that racial discrimination is systemic in a career area, leading to the perception of a diminished opportunity structure, and delimiting career considerations in that area. (Ogbu,1985, as cited by author, 2010, p. 128)

The above quotation explains the author’s views in relation to choosing occupations: the choices made by youth are based more on their assumptions, which are informed by their lived

experiences and their cultural knowledge, rather than on systematic racism. However, there is no information in the article that would help inform pedagogical or cultural practices. The discussion relating to race as an issue of diversity is the study sample.

***Third Period (2011–2015): Volume 52 (2010–2011)***

Sharif Bey's article, "Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy" (2011) explores art education practices by historical Black art educators in the segregated south, Aaron Douglas and Hale Woodruff. It discusses a subject that has received what the author asserts is unsatisfactory and limited attention in educational publications: art education in Black-segregated south. The article aims to introduce the pedagogical approach of these two Black artists to be used in classroom practices that target Black students. Bey states that despite the limited and restricted classroom instruction to provide material content that targets and fulfills the needs of African American artists in the United States, they manage to infuse students' racial selves within their art::

My findings indicate that the limitations of traditional classroom instruction disallowed their teaching content which focused upon and empowered African Americans to sustain themselves as mainstream artists in the United States. However, their influence and responsibility to a future generation of African American artists serve as pedagogical content that may instill racial pride otherwise absent in the curriculum. (p. 112)

Based on an analysis of this article, I believe that the extended pedagogy that Bey is calling to use is how Douglas and Woodruff used their influence to advocate for the African American community beyond the classroom. Bey believes that an expanded pedagogical approach should impact not only the educational needs of the students but also the social and

economic issues that students face. He explains that the extended approach is credited to Douglas and Woodruff:

The context for learning current knowledge is expanded far beyond the contexts of the classroom, inhabiting life praxes, community, private events, and studio practice.

Douglas and Woodruff succeeded through their strategies to extend new possibilities and opportunities to young African American students through the support of an extensive network of artists, administrators, and philanthropists. They exposed students to new trajectories for social, professional, aesthetic, and philosophical growth, which could prepare a generation of African American artists to adapt and assert themselves in a racially integrated society. (p. 118)

***Third Period (2011–2015): Volume 56 (2014–2015)***

“Post Stereotypes: Deconstructing Racial Assumptions and Biases through Visual Culture and Confrontational Pedagogy” (2015) by Yuha Jung exemplifies the use of confrontational pedagogy to confront social issues, such as stereotypes and biases. The project that the author led in one of her college courses used visual culture as a medium. Confrontational pedagogy is a theoretical framework that the author created by mixing critical race theory and the complex knowledge and methodology of content analysis. The article shows that social issues and cuticle pedagogy are applied as a philosophical lens throughout the curriculum. The author explains the need for such a practice by describing the location and the population. As Jung taught at

a university in a suburban area with a predominantly White student population, it may be important to introduce the concept of whiteness in terms of race, ethnicity, and cultural

dominance before talking about racism and similar practices because White people may not see themselves as racial, ethnic, and cultural beings (Rothschild, 2003). In an urban environment, on the other hand, where the student population is predominantly Black and/or Latino, it may be best to first focus on gaining students' trust through discourse on institutional and individual racism. (p. 216)

In addition, the author addressed her experience as a person of color teaching in the northeast and then in the south. She also shares her reasons for developing confrontational pedagogy: Jung experienced what was described as invisible racial prejudice (structural and systemic racism that is invisible) in the northeast. However, in the South, the author described racism as "hostile" (p. 216). Jung argues that confrontational pedagogy seeks "to problematize invisible social norms, stereotypes constructed by popular media, and institutionalized racism." (p. 221). In sum, diversity in this article is practiced in terms of addressing whiteness, stereotypes, and invisible racism in visual arts and educational spaces.

***Fourth Period (2016–2020): Volume 57 (2015–2016)***

In "Corporeal Pedagogy: Transforming Cafe and Refugee Girls' Post-Agency" (2016), Michelle Bae-Dimitriadis investigates the corporeal pedagogical approach that was used to conduct the study. The pedagogy of the corporeal aims to use a natural, lived body to open the door for a new curriculum and pedagogical approaches in art education. The article focuses on community art practices, wherein the author examines the idea of corporeal pedagogy by creating a community art experience that takes place in a cafe. The targeted population of the study comprises preteen and teenage refugee girls. Bae-Dimitriadis explores how the participants' lived bodies engaged in art making to create a different space in the cafe.

The article addresses diversity through the lived experiences of refugee girls from Southeast Asia. The author created a community art workshop to help students navigate the dichotomy they found themselves in when they arrived in the U.S. This workshop allowed the others to observe the students' movements while walking around the cafe and while knitting and making art. The author explains the students' multiple body movements during the event in detail. Her goal is to provide a perspective on art education that includes neglected bodies.

I find the author's approach to the topic philosophical as well as experiential. She discusses diversity from an immigration perspective, including the views of distinct populations with a variety of lived experiences and situations. She compares herself as an immigrant, a stranger to the city where she lives, to preteen refugee girls. Despite the similarity in their experiences, what the author sees is the dichotomy between her current living situation and theirs. For this group, therefore, the author hails from the privileged "other." Yet, she also sheds light on the recent gentrification of many urban communities where "Latino, African, and South Asian immigrants" (p. 362) normally live and where middle-class individuals, mostly white, are fond of frequenting well-known establishments that residents can rarely afford to visit. The author explores different pedagogies to illuminate the disjunction in social lived experiences among diverse populations who happen to be in the same place at the same time.

***Fourth Period (2016–2020): Volume 61 (2019–2020)***

Dipti Desai's "Educating for Social Change Through Art: A Personal Reckoning" (2020) is a self-reflective account of the author's practices and methods in teaching and research and of her approach to social justice. The author uses a reflexive approach to integrate her pedagogical approaches into research and practice. She also emphasizes how to search for a decolonized option for art education. To do so, Desai explores social issues via three ideas: "art as inherently

progressive; the interrelationship between visibility and invisibility; and artistic activism for organizing and building solidarity” (p. 11). She integrates each idea in depth to understand the impact of colonial ideology and how those practices maintained biased knowledge. Diversity is manifested in this article from a social justice perspective, especially when the author emphasizes the impact of Eurocentric pedagogical methods on her practices over the years.

The writing style of *Studies in Art Education* is geared toward higher education. Its articles focus more on theoretical and conceptual frameworks related to research than on providing instructional material. Therefore, they mostly provide research practices and information about research methodologies and data. Hence, diversity and inclusion appear in the articles in multiple ways. The first is in the form of the research topic, such as African Ndop statues (Chanda & Basinger, 2000), Mayan artists (Staikidis, 2005), refugee girls (Bae-Dimitriadis, 2016), and African American youth (Charland, 2010). The second is the theoretical lens through which the authors use concepts related to what can be considered diversity, such as decolonization (Desai, 2020) and extended pedagogy (Bey 2011). The third is the research topic, such as culturally relevant pedagogy (Chanda & Basinger, 2000), multicultural art courses (Lai & Ball, 2004), pedagogical approaches of African American art educators (Bey 2011), and confrontational pedagogy (Jung, 2015). These examples illustrate themes that emerged during the analysis.

It is important to differentiate how the research topic differs from the subject of the research. The topic is the phenomenon that the research is investigating, whereas the subject refers to the items or participants that the author is using to examine the topic through a theoretical lens. For instance, in Chanda and Basinger (2000), African Ndop statues formed the subject of the article in which the authors presented strategies on how to implement culturally

relevant approaches in a lesson plan, while the theoretical framework that informed the implementation procedure was constructivist methodology.

Furthermore, the issues of diversity that the authors addressed changed based on three approaches: celebrating other cultures (outside the U.S.), examining the power structure in social justice approaches, and investigating non-Eurocentric art education pedagogy. With this in mind, I found that the first and third of these approaches were used most. For example, the third approach began to emerge in Bey's article (2011). By contrast, the article by Staikidis (2005) could be considered an investigation of non-Eurocentric art education pedagogy as an alternative. One aspect that caught my attention is that diversity in Charland's (2011) article comes from the demographic categories and the subject of the research, as well as being an aspect of the topic investigated. For instance, the participants in the study were African American youth, while the investigated subject matter was their attitudes and behaviors toward the arts as a field of study and profession.

I conclude this section by showing how diversity has evolved during the last 20 years. It began with a focus on celebrating and forming an accurate understanding of other cultures as much as possible (outside the U.S.), advocating multicultural education based on personal identity, and then moved to a social justice-oriented approach, with emerging voices calling for a non-Eurocentric pedagogical approach to art education that targets minority students in particular. Unfortunately, inclusion was explicitly mentioned only once.

### **Language and Themes of Diversity and Inclusion in the Literature**

The second question of the qualitative analysis concerns the language and themes used to address diversity and inclusion over the years. To answer this question, in addition to analyzing the two articles from each five-year group, I also examined the titles in the first volumes of the



first and last years of the group in order to highlight how the authors addressed diversity and/or included it in their titles. In addition, this would help to capture a trend or change of language between the beginning and the end of each group.

This section is divided into five-year periods. Each period is divided into first and last years, and the titles and selected articles are considered. To illustrate, the first group covers the years 2001 and 2005. The analysis methodology is to evaluate the Volume 42 article titles alongside the focus article. This process is then followed for the last year, 2005 (Volume 46). This journal's first volume was published at the end of the previous year, so some articles date to the year before but are nonetheless part of the volume under review. Therefore, I have used the volume number as the main indicator for the articles to select and the titles to analyze.

*First Period (2001–2005): Volumes 42 and 46***Table 12***Language and Themes of Diversity and Inclusion: Studies in Art Education (2001–2005)*

Volume	Terms	
	Titles	Articles
42	Native American	Culturally Relevant
	Pedro Deleemos	African Ndop
	African Ndop Statues	The Kuba People of The Democratic Republic of The Congo
	Cultural Meaning	
	Southwest	
46	Ignored and Undervalued	
	Performing and Resistance	
	Multicultural	Cultured Subjects
	Cultural Subjects	Multicultural Arts
	Performing Resistance	Culture, Gendered Racialized Diverse Cultural Contexts Ideology of Cultural Pluralism Social Reconstructionism Critical Multiculturalism Performance of Identities Intercultural Communication Critical Sociocultural Inquiry
		Culturally Diverse
		Social Reconstructionism
		Critical Multiculturalism
		Diverse Groups
		Cultural Identities
		Gendered
		Racialized
		Ethnicized
		Sexualized
		Nationalized
		Regionalized
		Aged
	Cultural Background	
	Representing Certain Social and Cultural Assumptions	

**Volume 42.** This volume has four issues, the first of which was published in 2000 and 2001. Most of the titles associated with diversity include the following terms: “Native American,” “Pedro deLemos,” “African Ndop Statues,” “Cultural Meaning,” “Southwest,” “Ignored and Undervalued,” and “Performing and Resistance.” Some of the previously mentioned words

feature in one title, such as “Southwest” and “Ignored and Undervalued.” The word “inclusion” does not appear in any of the titles (see Table 11 and Figure 10).

In “Understanding the Cultural Meaning of Selected African Ndop Statues: The Use of Art History Constructivist Inquiry Methods,” by Chanda and Basinger, phrases such as “culturally relevant,” “African Ndop,” and “the Kuba people of the Democratic Republic of the Congo” are used to refer to diversity.

**Volume 46.** “Multicultural,” “Cultural Subjects,” and “Performing Resistance” are the only terms that appear in the titles and indicate the issue of diversity. Others are generic in nature. Alice Lai and Eric L. Ball’s article “Students Online as Cultured Subjects: Prolegomena to Researching Multicultural Arts Courses on the Web” is the focus of this analysis. The language the author uses includes “cultured subjects,” “multicultural arts,” “culture,” “gendered,” “racialized,” “diverse cultural contexts,” “ideology of cultural pluralism,” “social reconstructionism,” “critical multiculturalism,” “performance of identities,” “intercultural communication and critical sociocultural inquiry,” “culturally diverse,” “social reconstructionism,” “critical multiculturalism,” “diverse groups,” “cultural identities,” “gendered,” “racialized,” “ethnicized,” “sexualized,” “nationalized,” “regionalized,” “aged,” “cultural background,” and “representing certain social and cultural assumptions” (see Table 11).

*Second Period (2006–2010): Volumes 47 and 51***Table 13***Language and Themes of Diversity and Inclusion in Studies in Art Education (2006–2010)*

Volume	Terms	
	Titles	Articles
47	Personal Cultural Narrative	Mayan Artists
	Mayan Artists	Cultural Narrative
		Cross-Cultural
		Collaborative Ethnographic Study
		Indigenous
		Historical Environment
		Cultural Traditions
		Mayan Indigenous Contexts
		Personal And Cultural Narrative
		Beyond Eurocentric Traditions
		Decolonizing
	Tz'uruhil Painter Pedro Rafael Gonzalez Chavajay Mayan Kaqchikel Painter Paula Nicho Curnez."	
51	Sociocultural Practice	African American Youth Underrepresentation
	Gender	Ethnicity
	African American Youth	Deconstructing Students' Racial, Ethnic, [and] Cultural Stereotypes And Cultural Assumptions
	Cultural Models	Demographic Information in Relation to Race; White, Black, Hispanic, Asian/Pacific Islander, American Indian/Alaska Native, Ethnicity
	Multicultural Art	Cultural Identity

**Volume 47.** There are only three articles in this volume that discuss diversity issues. Two have generic language in their title and the other uses language to imply diversity or vocabulary that may be associated with diversity. The vocabulary terms in the titles include “Personal Cultural Narrative” and “Mayan Artists.” The article “Personal and Cultural Narrative as Inspiration: A Painting and Pedagogical Collaboration with Mayan Artists,” by Kryssi Staikidis, documents a project outside of the United States. The words that represent the issue of diversity here are “Mayan artists,” “cultural narrative,” “cross-cultural,” “collaborative ethnographic study,” “indigenous,” “historical environment,” “cultural traditions,” “Mayan indigenous contexts,” “personal and cultural narrative,” “beyond Eurocentric traditions,” “decolonizing,”

“Tz’uruhil painter Pedro Rafael Gonzalez Chavajay,” and “Mayan Kaqchikel painter Paula Nicho Curnez.”

**Volume 51.** While most of the titles in this volume don’t explicitly refer to diversity, there were terms that I posit are related to diversity work. These terms are “Sociocultural Practice,” “Gender,” and “African American Youth, Cultural Models, and Multicultural Art.” The article in focus in this section is “African American Youth and the Artist’s Identity: Cultural Models and Aspirational Foreclosure” (Charland, 2011). The terms the author uses include “African American youth,” “underrepresentation,” “ethnicity,” “deconstructing students’ racial, ethnic, [and] cultural stereotypes and cultural assumptions,” “demographic information in relation to race,” “White,” “Black,” “Hispanic,” “Asian/Pacific Islander,” “American Indian/Alaska Native,” “ethnicity,” and “cultural identity.”

*Third Period (2011–2015): Volumes 52 and 56***Table 14***Language and Themes of Diversity and Inclusion in Studies in Art Education (2011–2015)*

Volume	Titles	Terms
52	Aaron Douglas	Aaron Douglas
	Hale Woodruff	Hale Woodruff
	African American Art Education	African American Art Education Expanded Pedagogy
	Assimilation	Inclusive cultural pedagogy
	Curriculum for Native Students	Empowered African Americans
56	Boarding School Era	Racial pride
		Challenged racial subjugation
		Expanded marginalized or excluded African Americans
	Critical Pedagogy	Post Stereotypes
	Cross-Cultural Issues	Racial Assumptions
	Race and Emergent Counter-Narratives	Social Issue
	Post Stereotypes	Students' Racial, Ethnic, and Cultural Stereotypes
	Deconstructing Racial Assumptions Biases through Visual Culture	Cultural Diversity
	Confrontational Pedagogy	Ethnic Issues
	Diasporic Korean Girls Self-Photographic Play	Gender Roles And The Idealized Women's Body Image
	Social Justice	Stereotypes of Different Racial And Cultural Groups
		Same-Sex Marriage and Relationships
		Privileges Taken For Granted
	Socially Constructed Stereotypes	
	Transformative Thoughts That Called For Action	
	Asian Man	
	Asian People	

**Volume 52.** The names of artists “Aaron Douglas” and “Hale Woodruff,” along with “African American Art Education,” “Assimilation,” “Curriculum for Native Students,” and “Boarding School Era” are the terms that the titles in this issue use to address diversity explicitly. In addition to the terms mentioned, Sharif Bey, in his article “Aaron Douglas and Hale Woodruff: African American Art Education, Gallery Work, and Expanded Pedagogy” (2011), uses other terms to describe issues of diversity and inclusion. These terms are the following: “inclusive cultural pedagogy,” “empowered African Americans,” “racial pride,” “challenged racial

subjugation,” and “expanded marginalized or excluded African Americans.” Bey is the only author who uses “inclusion” without referring specifically to disability or disability studies.

**Volume 56.** “Critical Pedagogy,” “Cross-Cultural Issues,” “Race and Emergent Counter-Narratives,” “Post Stereotypes,” “Deconstructing Racial Assumptions and Biases through Visual Culture,” “Confrontational Pedagogy,” “Diasporic Korean Girls’ Self-Photographic Play,” and “Social Justice” are the terms used in the titles that refer to the issue of diversity and inclusion.

In her article “Post Stereotypes: Deconstructing Racial Assumptions and Biases through Visual Culture and Confrontational Pedagogy” (2015), Yuha Jung uses the following words in relation to diversity: “post stereotypes,” “racial assumptions,” “social issue,” “students’ racial, ethnic, and cultural stereotypes,” “cultural diversity,” “ethnic issues,” “gender roles and the idealized women’s body image,” “stereotypes of different racial and cultural groups,” “same-sex marriage and relationships,” “privileges taken for granted,” “socially constructed stereotypes,” “transformative thoughts that called for action,” “Asian man,” and “Asian people.”

*Fourth Period (2016–2020): Volumes 57 and 61***Table 15***Language and Themes of Diversity and Inclusion in Studies in Art Education (2016–2020)*

Volume	Titles	Terms
57	Inequality	Refugee Girls
	Engaging At-Risk Youth	Humanist Mindset
	LGBTQ Issues	White Western Male and Female Community
	Sociocultural Narrative	Racial
	Refugee Girls	Different Immigrant Experiences Associated with Political, Social, and Economic Situations
61	Social Change	Global South
	Cultural Context And Embodiment	Marginalized People
	Inclusion	Social Change, Decolonial
	Anticolonial	Native American Tribes
	Urban	Mashpee
	Refugee Youth	Wampanoag
	Civically Engaged Art Education	Aquinnah Wampanoag
	Queer	Indigenous People
	Black Me	Settlers
	Black Masculinities And Sexualities In	Colonialism
	Black Visual Art	Coloniality
Indigenous Research	Multiculturalism	
	Social Justice	

**Volume 57.** I discovered that while some of the titles in this volume use generic language, others use relevant terms, namely, “Inequality,” “Engaging At-Risk Youth,” “LGBTQ Issues,” “Sociocultural Narrative,” and “Refugee Girls.” The focus of the analysis in this volume is “Corporeal Pedagogy: Transforming Café and Refugee Girls’ Post-Agency” (2016) by Michelle Bae-Dimitriadis. When analyzing this article, I learned that “refugee girls,” “humanist mindset,” “white western,” “male and female community,” “racial,” and “different immigrant experiences associated with political, social, and economic situations” are the terms the author uses to describe issues related to diversity.



**Volume 61.** The last volume I analyzed for this section was Volume 61. The terms the authors use in their article titles to describe issues related to diversity include “social change,” “cultural context and embodiment,” “inclusion,” “anticolonial,” “urban,” “refugee youth,” “civically engaged art education,” “queer,” “black me,” and “black masculinities and sexualities in black and indigenous research.” Dipti Desai’s article “Educating for Social Change Through Art: A Personal Reckoning” (2020) is the focus of the analysis in this section. The author uses the following language in relation to issues of diversity: “global south,” “marginalized people,” “social change,” “decolonial,” “Native American tribes, such as Mashpee Wampanoag and Aquinnah Wampanoag,” “indigenous people,” “settlers,” “colonialism,” “coloniality,” “multiculturalism,” and “social justice.”

### *Trends in Language over Time*

Over the last 20 years, the vocabulary associated with diversity and inclusion has evolved. In the first five-year period of the first decade examined, multiculturalism was the main reference of authors writing about diversity. The vocabulary used includes artist names and ranges between “historical African arts” and “Native American” on the one hand and “multiculturalism” on the other. It is noticeable that the authors used race, non-western artists and artists of color, and locations, such as “southwest,” to highlight issues in relation to diversity. In addition, vocabulary such as “multiculturalism” was used to highlight the pedagogical approach taken. Words like “underserved” and “ignored” were used to describe the situation in relation to how specific groups of people have been addressed in the art education field.

By the end of the first five years, words related to multiple identities began to focus on differences in human identity and its formation. For instance, “gendered,” “racialized,” and

“sexualized” were among the words used that describe a specific aspect of individual or personal identity.

Moving to the second five-year group, at the beginning of this period, few changes in language could be detected. For example, race and minority artists’ names were used in both the first and second groups, and ethnicity was also implied by using a specific tribal name. The difference between the language used in the first and last five years of the decade involved the combinations of other words or expressions that the authors used to highlight their focus. For example, “cross-cultural,” “personal narrative,” “decolonization,” and “indigenous context” were used to focus on an author’s approach to the issue of diversity, while “tradition” and “decolonizing” were among the new words employed to show alternative types of epistemological approaches (as compared to the more commonly used types). The choice of words implies the negative association that comes with commonly used epistemology.

At the beginning of the second decade, the vocabulary used evolved yet again, providing examples of or highlighting specific problems that impacted the representation of people of color within the American social construction. For example, assimilation and boarding schools targeting Native Americans were highlighted. There was also a focus on the experience of pedagogical approaches used by African American art educators to help alleviate the pedagogy operating against Black students. It is notable that at the outset of those 20 years, the only minority groups mentioned have been Blacks and Native Americans. At the beginning of the second decade, however, a different minority emerged: Asian. Furthermore, stereotypes and the deconstruction of racial assumptions and biases, as well as confrontational pedagogy, began to be addressed.

Notably also, during the first 10 years, the representation of race and/or ethnicity came from outside of the U.S., while at the beginning of the second decade, the approach to diversity-related issues of race highlighted the experience of Black, Native American, and Asian American populations in the U.S. Inclusion was used explicitly in the middle of the second decade and is not associated with special education. Also, gender, race, and ethnicity appear when highlighting a specific minority group. For example, Korean Girls are ethnically Korean, racially Asian, and female in terms of gender.

Moving forward to the last five of those 20 years, one observes that language became increasingly specific, focusing on the experiences of minority groups with a complex approach that highlighted the differences within even a single racial or ethnic group. For example, one author highlighted the experience of Black individuals by using the following words: “Black me,” “Black masculinity,” and “sexualities in Black culture.” New focuses on inequality, engaging at-risk youth, LGBTQ issues, decolonization, and urban issues are examples of the shift that occurred within those last five years.

### ***Art Education Findings***

#### **Sample**

The articles in focus were collected from the same sample used for the quantitative portion of the analysis, where race and ethnicity were the common denominators in the selection process, along with curriculum and pedagogy. However, since this part involved conducting an in-depth analysis, the researcher examined 16 articles selected from both journals: eight articles per journal, two articles per five-year collection. The protocol that the researcher followed was based on three criteria. First, the article should come from the quantitative sample; second, the titles of

the selected articles should explicitly mention words in relation to race, ethnicity, diversity, inclusion, multiculturalism, and/or intersectionality; and third, two articles had to be selected from each decade: one from the first year and one from the final year of the decade. Based on the previous information, eight articles from the journal *Art Education* were analyzed.

The articles in focus were the following:

***First Period (2001–2005)***

- A. “Multicultural Art and Visual Cultural Education in a Changing World” by Christine Ballengee-Morris and Patricia L. Stuhr (2001).
- B. “You Can Hide But You Can’t Run: Interdisciplinary and Culturally Sensitive Approaches to Mask Making” by Christine Ballengee-Morris and Pamela G. Taylor (2005).

***Second Period (2006–2010)***

- A. “*Sabor Latino: Bodegas of Aesthetic Ideas*” by Laura Felleman Fattal (2006).
- B. “The Challenge of New Colorblind Racism in Art Education” by Dipti Desai (2010).

***Third period (2011–2015)***

- A. “Diversity, Pedagogy, and Visual Culture” by Patricia M. Amburgy (2011).
- B. “Viewing Sub-Saharan African Art with Western Eyes: A Question of Aesthetics in the Context of Another Culture and Time” by Gillian J. Furniss (2015).

***Last Period (2016–2020)***

- A. “Cultivating Aesthetic and Creative Expression: An Arts-Based Professional Development Project for Migrant Education” by Maureen Reilly Lorimer (2016).
- B. “The Table Setting as Medium: Lived Curriculum and Mixed-Race Identity” by Gloria Wilson (2020).

Next, the selected articles are analyzed in three ways: first, through the practices of diversity and inclusion in art education research and teaching; second, through the language that the authors use in relation to diversity and inclusion; and lastly, through the manifestation of whiteness and deficit thinking in the literature.

### **Diversity and Inclusion in Art Education Research and Practice**

This section focuses on how inclusion and diversity are addressed in art education research and practices with regard to curriculum and pedagogy. As mentioned previously, the articles are divided according to four time periods, with two articles per time period.

#### ***First Period (2001–2005): Volume 54 (2001)***

In this part of the analysis, I look more deeply into the practices of the journal *Art Education* by examining two articles: “Multicultural Art and Visual Cultural Education in a Changing World,” by Christine Ballegee-Morris and Patricia L. Stuhr (2001), and “You Can Hide But You Can’t Run: Interdisciplinary and Culturally Sensitive Approaches to Mask Making,” by Christine Ballegee-Morris and Pamela G. Taylor (2005). I first looked at each article separately and then in relation to each other.

The article by Ballegee-Morris and Stuhr is one of eight articles of the fifty-fourth volume of *Art Education* that discuss race and ethnicity in some capacity. The focus of the article is multicultural education as a way for the art education field to ride the reform movement in

education toward cultural diversity. The article provides an example of an appropriate curriculum.

The description of cultural diversity in the article includes different views of how diversity manifests by using three perspectives that stem from the individual relationship to their small community to their relationship to the world. I believe this association is a reflection of globalization as the dominant ideology of the early 2000s (Menand, 2013). Thus, the article identifies cultural diversity at a personal level related to sociality, at the national level whereby people in America connect with others politically, and at a global level where the connection comes from an economic perspective.

The primary aspect of diversity highlighted in this article examines it from a personal level as part of individual cultural identity. The authors emphasize the importance of teachers understanding their personal cultural identity so they can be aware of their biases and their impact on their practice.

The authors suggest two approaches to “investigate the complexity cultural experience: Multicultural Education and the Social Reconstructionist Approach” (p. 8). In this context, they describe multicultural education as “working with students who are different because of age, gender or sexuality, social and economic class, exceptionality, geographic location, religion, political status, language, ethnicity, and race” (p. 7). They believe that a multicultural education approach would help reduce stereotypical ideas and discrimination. Their article suggests that, to be able to achieve that goal, multicultural education teachers and students must use the primary sources of a culture (or a group of people), sources that have been written or produced by a person native to that culture. The authors imply that the available curriculum materials are biased and based on a stereotypical perspective.

The second suggested approach is the Social Reconstructionist Approach. The article claims that in “the Social Reconstructionist Approach, teachers, students, staff members, and communities are all enabled and expected to practice democratic action for the benefit of disenfranchised social and cultural groups identified and investigated as a result of enlightened curriculum” (p. 9). The impact of the Social Reconstructionist Approach should reach beyond the classroom and enter the community’s social arena to participate in effecting changes beyond the school. The authors then provide a curriculum application of such an approach. In short, it appears that this article uses multiculturalism and social construction’s multiple identities to address diversity.

***First Period (2001-2005): Volume 58 (2005)***

In the last volume of the decade, seven articles addressed race and ethnicity in relation to curriculum and pedagogy. Ballengee-Morris and Taylor, in “You Can Hide But You Can’t Run: Interdisciplinary and Culturally Sensitive Approaches to Mask Making” (2005), discuss one of the most widely used arts technique/type when applying multicultural education, or other cultures, to classroom practices: mask making. According to the authors, the teaching practices of mask making continue to be misapplied by art educators:

Typically, teachers present historical and contemporary masks from cultures other than their own as inspiration. Students then employ the media, style and/technique used in these cultural creations to make their own masks; however, masks are so much more. They have been and are currently used by many cultures/societies for specific cultural rituals and spiritual, metaphorical, role-playing, and theatrical reasons. In short, their use and their creation are culturally driven. Therefore, it is important to take a relevant,

people- or issue-driven approach to the exploration of masks from other cultures so as not to perpetuate an incorrect perspective. (p. 12)

The authors explain the harm caused by simply looking at the physical appearance of the mask without taking its context into consideration. This uninformed application usually leads to “misinterpretation, misrepresentation, objectifying, and romanticizing cultures other than one’s own, which, in the long run, create stereotypes and biased knowledge” (p. 12). Such a project should be introduced using a culturally relevant approach, where context and meaning are studied, and students should make a mask that represents themselves and their culture.

In conclusion, it is clear that diversity and inclusion in art education practices in the first five years of the twenty-first century have highlighted the problematic representation of other cultures, race, and/or ethnicity, as well as providing an alternative approach to addressing diverse groups without perpetuating stereotypical ideas. The two main primary means of fighting misconceptions and stereotypes that I sense from both articles are the social justice approach for advocacy and contextual multicultural education.

***Second Period (2006–2010): Volume 59 (2006)***

The practice of diversity and inclusion outlined in Laura Felleman Fattal’s “*Sabor Latino: Bodegas of Aesthetic Ideas*” (2006) took the form of a lesson plan that focused on food from Latin America. The goal was to highlight migrant students’ experiences, especially those of Latin American transitioning from their home country to the U.S. The project was district-wide and conducted in collaboration with museums featuring Latin American artists. Fattal made sure that the artists were introduced to students born outside the U.S. but who had later immigrated to the States. The choice of the artists was intended to forge a direct connection between the students in transition and those artists. However, in the unit/lesson plan, the artists were used to



represent the body of the students but not the artists' artistic techniques. Meanwhile, those art materials and styles were based on traditional Latino folk art history and a collage of food/cuisine items.

I conclude that the article used a multicultural education pedagogy, as well as implementing a discipline-based art education pedagogy. Nevertheless, the project was meant to expand the representation of underrepresented communities in New Jersey. I draw this conclusion based on Fattal's explicit statement on the heretical and pedagogical underpinnings of the project—"In this article, theoretical and pedagogical issues related to cultural diversity are integrated with technical art education issues of rubrics, museum/school partnerships, and questioning strategies" (p. 38)—and on the layout of the unit. For instance, to identify any art curriculum as discipline-based art education (DBAE)-inspired, that curriculum should have the following four components: art production; art history; art criticism; and aesthetic. The four pillars of DBAE in the curriculum took the form of traditional Latino folk art history (art history), an assessment that included the level of proficiency when applying technical art skills (art production), the objective knowledge shared by the art teachers underpinning the students' understanding of aesthetics (aesthetics), and strategic questioning (art criticism).

***Second Period (2006–2010): Volume 63 (2010)***

In "The Challenge of New Colorblind Racism in Art Education" (2010), Dipti Desai confronted the color blindness ideology in art education and how racism still exists in different forms. The article also shed light on the systematic racism that the color blindness ideology ignores. The author noted the harmful effects of the color blindness ideology on the application of multiculturalism in education in general and in art education in particular:

For several years now, I, among other art educators, have written about the ways the institutionalization of multiculturalism has perpetuated racism by reinforcing the idea of a colorblind society. It does this by focusing on culture, ethnicity, and the celebration of diversity (Collins & Sandell, 1992; Ballengee-Morris & Stuhr, 2001; Desai, 2000, 2005, 2008; Wasson, Stuhr, & Petrovich-Mwanki, 1990). Multiculturalism, as enacted in a majority of elementary and high school art classrooms, is about tolerating diversity, which has led to the marketing of difference in particular ways, rendering invisible the racialization of punishment, immigration, schooling, art practices, and media. (p. 23)

Furthermore, Desai argues that the application of multiculturalism perpetuates the idea that America had overcome racism without confronting the systematic structural racism that plays the role of racism gatekeeper. She writes, “Our visual culture continues to reproduce colorblind racism by naturalizing and normalizing images of racial difference in the name of cultural diversity” (p. 24).

In conclusion, I found that most of the articles in this decade were geared toward art integration and cultural diversity celebration in both pedagogy and curriculum. This point will be discussed in depth in the next section of the analysis. However, it is important to note here that calling for an anti-racist pedagogy had once again emerged by the end of the decade.

### ***Third Period (2011–2015): Volume 64 (2011)***

“Diversity, Pedagogy, and Visual Culture” (2011) by Patricia Amburgy outlined a new approach to diversity in relation to pedagogy and visual culture. The article mainly focused on multiple college courses targeted to preservice teachers. Diversity was approached in relation to social justice, especially in educational practices. One of the focal points of this approach was to

address the intersectionality of people's identities in order to identify people's power, advantages, and disadvantages as a result of one or more aspects of their identities. The other focal point was to understand that representation in visual culture is a "construction" and not necessarily a "mirror of reality" (p. 6); rather, it is a reflection of the creator's interests and/or experiences. Furthermore, Amburgy expanded the meaning of the construction of diversity to include and highlight the diverse interpretations of visual art viewers, as these can range from being critical to unconsciously accepting the dominant position that works as a gatekeeper's "privileged social position" (p. 6). The main goal of the diversity approach foregrounded in the article was to help students who will be future art educators build a critical mindset that uses reflection and social justice to challenge power positions within any given environment. The author went on to explain in depth how she applied her proposed approaches in her course.

***Third Period (2011–2015): Volume 68 (2015)***

In "Viewing Sub-Saharan African Art with Western Eyes" (2015), Gillian J. Furniss celebrates Sub-Saharan African art by studying its historical context. Her aim was to provide a mechanism to approach and learn about another culture from an art history point of view. I have some reservations about how the author tackled the topic of learning about other cultures yet provided a method and guided questions to help address the context behind the traditional mask. Furthermore, the author used a combination of museum collections of traditional masks and contemporary artists, such as Olaniyi R. Akindiya, a Nigerian contemporary artist based in Austin, Texas. The diversity in this article stemmed from the use of Sub-Saharan African masks that took into account the contextual aspects and the tradition of the work to show appreciation as a means of addressing an old problematic application of multicultural art education practice.

***Fourth Period (2016–2020): Volume 69 (2016)***

In “Cultivating Aesthetic and Creative Expression” (2016), Maureen Lorimer discussed migrant education and the “serious disparities and missed opportunities for high-quality arts learning” (p. 35) in terms of the situation of farm workers in California. However, the article focused heavily on professional development workshops for general education teachers to integrate art into their curriculum, the author stating that the project investigated was a professional development program. The program in question was an art-based program with a research-based pedagogy focus. The targeted participant teachers met with migrant students in an afterschool program once a week to help them with math, reading, and science. The diversity present here was not the focus of the curriculum per se, but stemmed from the population of participants and/or who they taught. Although the author highlighted the disparity in quality art learning experiences among migrant children, the focus was more on the teachers’ professional development program. The main takeaway from the program would be to use art as a tool to help teachers apply an art-integrated approach in the hopes that such an undertaking will help students with math, reading, and science.

***Third Period (2016–2020): Volume 73 (2020)***

Gloria J. Wilson’s article, “The Table Setting as Medium: Lived Curriculum and Mixed-Race Identity” (2020), offered a personal narrative as a curriculum approach in order to investigate uncomfortable topics related to social identities, particularly mixed-race identity. The article showcased an example of the curriculum the author adopted in her classroom for many years. Wilson also provided suggestions as to how art education can levy experiences as considerations for curriculum development. She emphasized the importance of personal narrative

as curricula by highlighting the outcomes of such an adaptation: “My curriculum articulates the need for critical reflection on racialized identities and their impact on teaching and learning” critically responsive curricula” (p. 15).

According to Wilson, the creation of this curriculum approach stemmed from the author’s personal experiences as a biracial individual. She then concluded by calling the curriculum outlined in her article an “arts-based curricular project” (p. 19). She believes that this type of curriculum helps the learner grow and build an awareness of how to use contemporary art to shed light on sensitive social issues, as well as develop research skills to help discover artists who tackle such issues via their artwork. Furthermore, according to Wilson, this type of curriculum can expand the students’ thinking process in terms of what they can use as a metaphor to communicate their ideas. Broadening their thinking can facilitate the creation of new meaning via art creation.

All in all, diversity during this time period was manifested through a social and experiential lens. Lorimer’s article presented an exemplary curriculum used to address the disparity in quality art education programs targeting migrant students, especially children of farm workers in California. On the other hand, Wilson’s article focused on social issues stemming from sensitive personal identity topics that have hardly been discussed in art educational platforms as a means of emphasizing the importance of the personal lived experiences of teachers and students. Wilson believes that humans acquire knowledge and construct their belief systems based on the experiences that shape their personal view of the world; hence it is critical to use lived experience curricula as a pedagogical approach to help capture the complexity of human experiences and how they construct knowledge.

Examining the diversity and inclusion in art education journals with regard to research and practice in the last 20 years, I found that multicultural education formed the crux of most of the articles. However, the applications and interpretations of the authors' approaches varied. Many authors pointed out the harmful impacts of some strategies the field has adopted in art education, some of which were largely followed while some were ignored. Desai did not shy away from explicitly calling out the effects of some ideologies, such as color blindness, on perpetuating stereotypes and ignoring the systematic racism that manifests in every aspect of people of color's lived experiences, including art education.

In short, based on the analysis I conducted, I can say that most of the articles surveyed provided examples of curricula the authors experimented with and adopted. Moreover, the beginning of the twenty-year period marked the emergence of the call for context-based multicultural education and culture-responsive pedagogy to help overcome discrimination and challenge stereotypes. Around 2010, critics pointed out how the field ignored the impact of color blindness ideology, an ideology claiming that, after the civil rights movement and the election of the first African American U.S. president, racism in America has been abolished, while disregarding the new ways racism materialized.

These articles illustrate that there are alternative ways of addressing diversity through visual culture and the construction of diversity's meanings based on personal views. They highlight how this unconscious, uncritical practice has become the gatekeeper of stereotypes and the dominant power ideology perspective on others within a community. In these articles, the pedagogical approach began to shift into critical reflection, critical thinking, and social issues, and addressing inequities became the leading method associated with diversity. Inclusion was barely addressed in the literature. However, the articulation of people's multiple identities within

the literature may suggest an implied sense of inclusion. On the other hand, the superficiality and/or lack of longitudinal studies examining each approach in depth and in various locations, situations, populations, and environments are clearly apparent. It is important to mention that art integration and the interdisciplinary curriculum have enjoyed a noticeable presence in the last 20 years. In addition, I realized that at least two articles discussed mask-making as a means of celebrating other cultures and then associated the mask with African culture and tradition. The next step will focus on the language and vocabulary used to address diversity and inclusion in the analyzed volumes and articles.

### **Language and Themes of Diversity and Inclusion in the Literature**

The second question that qualitative analysis examines is what language and themes have been used to address diversity and inclusion over the years. To answer this question, in addition to analyzing the two articles from each five-year group, I also examined the titles of the first volumes of the first and last year of each group in order to assess how the authors addressed diversity and inclusion in their titles and to help capture trends or changes in language during the period of each group. This section is divided into five-year periods and into the first and last years within each one, including the selected article and title. Thus, the first group covers the years 2001 and 2005, and the analysis procedure evaluates the titles of the articles in volume 54 alongside the focus article; the same process is followed for the last year of the period, 2005.

*First Period (2001, 2005): Volumes 54 and 58***Table 16***Language and Themes of Diversity and Inclusion in Art Education (2001–2005)*

Volume	Terms	
	Titles	Articles
54	Culturally Competent	Personal Identity
	Multicultural	Disenfranchised
	Names Of Minority Artists	Cultural Diversity
	African American	Diverse Sociocultural Groups
	Ancient Cultures Related to Specific Historical Civilizations	Social Reconstructionist
	Country Names	Multicultural
		Culturally Responsive Pedagogy Sociocultural Values And Beliefs
58	Words of Cultural Reference, such as Karagoz	Culturally Sensitive
	Cultural Traditions	Culturally Relevant
	Names of Countries	Culturally Driven
	Chinese Dragon	Misinterpretation
	Interdisciplinary	Misunderstanding
	Culturally Sensitive	Perpetuating
	Cultural Tradition	Mis-Representing
	Mask Making	Objectifying Creating a Stereotype Based on Biased Knowledge

**Volume 54.** As shown in Table 17, the most common terms associated with diversity in the titles are “culturally competent”, “multicultural”, names of minority artists, “African American”, ancient cultures related to specific historical civilizations, and country names. However, it is very noticeable that some of the articles’ titles offer no indication of diversity or inclusion in any form. The authors used common language that could be used to describe any situation or method. In Ballengee-Morris and Stuhler (2001), the following expressions are associated with diversity: “personal identity”, “disenfranchised”, “cultural diversity”, “diverse sociocultural groups”, “social reconstructionist”, “multicultural”, “culturally responsive pedagogy”, and “sociocultural values and beliefs”.



**Volume 58.** As shown in Table 17, the language and terms the authors used in the articles' titles include words of cultural reference (such as *karagoz*), cultural traditions, names of countries, "Chinese dragon", "interdisciplinary", "culturally sensitive", "cultural tradition", and "mask making". The remainder of the articles uses neutral language and terms. Language and terms used in Ballengee-Morris and Taylor (2005) when discussing issues related to diversity include "culturally sensitive", "culturally relevant", "culturally driven", "misinterpretation", "misunderstanding", perpetuating, "mis-representing", "objectifying", and "creating a stereotype based on biased knowledge".

***Second Period (2006, 2010): Volumes 59 and 63***

**Table 17**

*Language and Themes of Diversity and Inclusion in Art Education (2006–2010)*

Volume	Terms	
	Titles	Articles
59	Ethnicity/Race, such as East Asian and Latino Multicultural Countries' Names	Latino Culture
		Representative Imagery/Artifact
		Diverse Communities
		Cultures and Communities
		Underrepresented Ethnic Community
		Cultural Identity
		Underrepresented Non-European Artists
		Ethnicity
		Race
		Gender
63	Multiculturalism, Ethnicity, Buddha, Racism, Black, Color-Blind Racism, Social Justice, Urban, Socially Relevant, and Countries' Names (e.g., Mexico).	Multiculturalism
		Stereotypes
		Color Blindness
		Racism
		Racial Inequity
		Blacks
		Racially Diverse
		Students of Color
		Anti-Bias
		People of Color
Multiculturalism		

**Volume 59.** While analyzing the titles in this volume, I noticed that the number of articles that addressed diversity in any capacity had increased from the previous year, from seven in 2005 to 13 in 2006. As shown in Table 18, terms associated with diversity in volume 59 included ethnicity/race (such as *East Asian* and *Latino*), “*multicultural*”, and countries’ names. The terms that represented diversity were fewer than in the previous decade, with generic and neutral titles used. In Fattal’s article (2005), “diversity”, “Latino culture”, representative imagery/artifact, “diverse communities”, “cultures and communities”, “underrepresented ethnic community”, “cultural identity”, “underrepresented non-European artists”, “ethnicity”, “race”, “gender”, “multiculturalism”, and “stereotypes” were used.

**Volume 63.** As shown in Table 18, the number of articles that included diversity in some capacity remained approximately the same. Terms used included “multiculturalism”, “ethnicity”, “Buddha”, “racism”, “black”, “color-blind racism”, “social justice”, “urban”, “socially relevant”, and countries’ names (e.g., *Mexico*). In this volume, more authors used specific terms related to diversity than in any previous volume. It was also noticeable that the diversity identifiers in the titles used terms associated with diversity that did not refer explicitly to ethnicity or race.

The Desai article (2010) used the following terminology to address diversity issues: “color blindness”, “racism”, “racial inequity”, “blacks”, “racially diverse”, “students of color”, “anti-bias”, “people of color”, and “multiculturalism”. I noticed in this volume a change in the terminology used to discuss diversity issues, such as “people of color”, “anti-bias”, and “racially diverse”, although some of the vocabulary from the beginning of the decade was still in use.

***Third Period (2011, 2015): Volumes 64 and 68***

**Table 18**

*Language and Themes of Diversity and Inclusion in Art Education (2011–2015)*

Volume	Terms	
	Titles	Articles
64	Invisible Culture	Diversity
	Minority Artists' Names	Multiple Identities
	Diversity	Aspects of Identity, Including Ethnicity, Social Class, Race, Gender
	Uncivil Time	Sexual Identity, Age, Ability, Among Others Multiple Identities Considerations
68	Hip Hop	Sub-Saharan African
	African American Artists' Names (e.g., Kara Walker)	Culture
	Socially Engaged	Multicultural
	Sub-Saharan African Art	Mask Making
	Culture	
	Refugee Children Culture Preservation	

**Volume 64.** During this period, there was a notable decrease in the number of articles addressing issues of diversity. That being said, Table 19 shows that the vocabulary and terms the authors used in their titles included “invisible culture,” minority artists’ names, “diversity,” and “uncivil time.” Along with the decreasing number of articles addressing diversity, there was also a decrease in the variation of words associated with diversity in the titles. However, Amburgy (2011) used the following terms: “diversity,” “multiple identities,” “aspects of identity including ethnicity,” “social class,” “race,” “gender,” “sexual identity,” “age,” and “ability,” among others. Although intersectionality was not explicitly mentioned, the use of the terms “multiple identities” and “considerations” show that a complexity in diversity issues was implied.

**Volume 68.** By the end of the third period, the vocabulary that had been used to represent diversity in article titles included “hip hop,” African American artists’ names (e.g., Kara Walker), “socially engaged,” “Sub-Saharan African art,” “culture,” “refugee children,” and “culture preservation.” It is important to note that the number of articles associated with diversity issues increased in this volume. However, most of the article titles used generic vocabulary. Furthermore, aside from the previous two volumes, I found no drastic changes in terminology

related to the issue of diversity since most of them appeared in previous years. However, notable articles that addressed diversity were greater in number than in the previous volume. Furniss's (2015) article used a specific ethnic group name, "Sub-Saharan African," to address diversity. "Culture," "multicultural," and "mask making" were also used.

***Fourth Period (2016, 2020): Volumes 69 and 73***

**Table 19**

*Language and Themes of Diversity and Inclusion in Art Education (2016–2020)*

Volume	Titles	Terms
69	Migrant Education	Migrant Education
	Global Perspective	Latino Population
		Disparity
		Indigenous
		Disparity in Quality Art Education
73	Minority Artists' Names	Migrant Children
	Black	Mixed-Race Identity
	Black Lives	Social Interaction
	Anti-Racist	Social Unrest
	Mixed-Race Identity	Marginalized People
	Afrofuturism	Social Issues
	Microaggression	Racial And Ethnic Inequality
	Culturally Relevant Pedagogy	Colorism
	Reforming Immigration	Global Social Identity
	Syrian American	Gender Equity
Black Existence	Mental Illness	
	Religion	
	Critically Responsive Curricular	
	Otherness	

**Volume 69.** Most titles in the sixty-ninth volume were generic or neutral, except for two titles. "Migrant education" and "global perspective" were the two phrases used in the two titles related to diversity. The articles were by Lorimer (2016), who used migrant education, Latino

population, disparity, and indigenous language to address the specific diversity issue of a disparity in quality art education for migrant children (see Table 20).

**Volume 73.** Volume 73 was the final volume analyzed in this study. It contained 21 articles that discussed diversity topics to some degree and included terms such as minority artists' names, "black", "black lives", "anti-racist", "mixed-race identity", "Afrofuturism", "black existence", "microaggression", "culturally relevant pedagogy", "reforming immigration", and "Syrian American". I used Wilson (2020) to analyze diversity-related vocabulary usage in this volume. The Wilson article included the following terms: mixed-race identity, social interaction, social unrest, marginalized people, social issues, racial and ethnic inequality, critically responsive curricular, colorism, and otherness, as well as global social identity terms such as gender equity, mental illness, and religion. The article used expressions to identify certain race issues that had not been previously addressed the field, such as mixed-race identity (see Table 18).

In conclusion, I discovered that some terminologies have been used consistently over the years to describe diversity-related issues. These terms include "multiculturalism" and diversity as well as the names of minority artists, the names of countries, personal identities (such as race, gender, and ethnicity), and cultural identifiers. Some terms were written in different forms, but their usage in the text implied the same meanings; these terms included "culturally sensitive", "culturally responsive", "culturally relevant", "culturally competent", "socially relevant", and "socially engaged".

### ***Trends and Changes in Language over Time***

During the analysis, I noticed there had a change over the years in language use related to how an author addressed race and/or ethnicity. For instance, during the first ten years of the

period studied, “African American” was used to identify Black people. By the end of the second decade, the word “black” was most often used to refer to Black people. On the other hand, Latino Americans have been constantly identified as Latino and as the Latino population. Starting at the end of the first decade, “people of color” started being used as another identifier for diverse populations. Also, in the last ten years, multiple authors have discussed refugees, immigration, and migrant issues. How the authors addressed immigration and migrant issues varied based on the topic. For instance, in Lorimer (2016), the focus was on disparities in the quality of art education that targeted farm workers’ children. However, Fattal (2006) created a lesson plan to center the migrant students’ lived experiences between two cultures. It is important to note that both articles focused on the Latinx immigrant community.

In addition, words related to ancient cultures, historical civilizations, and cultural references (such as the Chinese dragon Karagoz) appeared during the first five years. “Mask making” appeared once in the initial five years and then again between ten and 15 years in similar contexts. On the other hand, vocabulary related to social justice recurred constantly over the years. However, the terminology changed and other words appeared alongside it. For example, words such as “misunderstood”, “misinterpreted”, “stereotype”, and “biased knowledge” have been used since the beginning of the twenty-year period studied. At the beginning of the second decade, words such as “color blindness”, “racism”, “anti-biased”, and “racial inequity” were used. Near the end of the twenty-year period, phrases such as “social unrest”, “uncivil time”, “marginalized groups”, “mental illness issues”, and “gender equity” began appearing.

To summarize this section, it should be mentioned that the word “inclusion” has rarely, if ever, been explicitly addressed. However, I believe that the implied meaning of inclusion is

present, specifically when authors used terms such as race, ethnicity, and multiple identities. In conclusion, diversity was addressed from various perspectives using different terms between 2001 and 2020.

### **Whiteness and Deficit Thinking in the Literature**

This section focuses on how whiteness and deficit thinking are manifested in the literature. When I started analyzing this issue in the same way that I explored the previous two questions, I encountered a major obstacle. This compelled me to shed light on this matter simultaneously, instead of separately, in relation to the articles examined. This decision was prompted by multiple reasons. The first is the impossibility of carrying out a separate examination, leading to an inevitable lack of an overall, wide-ranging view of whiteness and deficit thinking in art education practices (research and teaching) that I identify. Invisible biases and systematic racism are rooted in the epistemological knowledge that has been built on colonial perspectives, yet they are difficult to determine because most of these behaviors are implied and unintentional. The second reason is related to the procedure of sample selection (see the methodology chapter for an in-depth explanation). Lastly, as previously stated, whiteness and deficit thinking are epistemological problems, which affect both research and practice, rather than methodological problems.

To the above-mentioned end, the theoretical lenses that I used to address the manifestation of whiteness and deficit thinking are critical race theory, deficit thinking characteristics, and intersectionality. I also selected some practices or examples of whiteness and deficit thinking from articles and authors who highlighted these issues as part of their social justice approaches to diversity or whose works exhibited one or more signs of deficit thinking and white privilege. Specifically, the examples were derived from articles that focus on an

awareness of whiteness and deficit thinking and articles in which whiteness and deficit thinking are manifested. The analysis of the examples falling under the awareness category explicitly calls attention to certain practices that perpetuate stereotypes, misinterpretations, and so on. The scrutiny involving the second category is based solely on the texts.

For the past 20 years, a growing number of authors have highlighted the issue of whiteness and deficit thinking, but the language used and the scope of their focus have changed over time. Awareness of such issues initially occurred during the first five years of the previous two decades, with scholars addressing how the popular application of multicultural art education based on historical artifacts perpetuates stereotypes about other cultures/races or ethnicities. This is evident in teachers' disregard for the contextual meanings behind artworks and their suggestions regarding alternative ways of implementing art instruction. These voices center either on practices that have been sustaining stereotypes and biases or on how individuals evaluate their practices by understanding the effects of their personal prejudices and where these perceptions originate. An example of how personal biases can form and how they influence our judgment of those different from ourselves is the article "Multicultural Art and Visual Cultural Education in a Changing World" (Ballengee-Morris & Stuhr, 2001). This article examined biases and discrimination from an internal personal perspective rather than delving deeper into the power structures that maintain these types of views. This tendency has persisted since the late twentieth century despite calls for change. I believe that the authors' approach to fighting deficit thinking revolved around recognizing self-biases and where they stem from to help teachers recognize the humanity of those students who do not look like them. Teachers should gather information about different cultures and their own by seeking resources that have been written and produced by targeted cultures rather than those created by outsiders.



The second example is “You Can Hide But You Can’t Run: Interdisciplinary and Culturally Sensitive Approaches to Mask Making” (Ballengee-Morris & Taylor, 2005). This article was meant to counter the misapplication of widely delivered multicultural art education lessons that use historical artifacts as a means of introducing other cultures in the classroom. Extensively delivered lessons—in the early 2000s, before this period, and, to some extent, today—feature mask making as a multicultural lesson that introduces different cultures. Before comprehensively assessing this article, let me explain how these types of lesson plans are problematic or deficient. First, when a teacher uses resources that are not written or produced by the native people of a targeted culture but are created by outsiders who inadequately understand the nuances and historical significance of the presented artifacts, misinterpretations occur and stereotypes are perpetuated, resulting in a superficial understanding of such objects. Second, when the physical appearances of historical artifacts serve as identifiers of a culture, without individuals accounting for the contexts behind their creation, focus is directed toward tasking students to remake masks or use artifact elements in artwork that lack the significance of the materials used to create them. This approach typically leads to the degradation of the essentiality of masks to native cultures, as most of these artifacts have a spiritual and cultural importance represented either by visual symbols and/or the materials used to create them. Lastly, the deficit in the aforementioned application arises from “othering,” which refers to “transforming a difference into otherness so as to create an in-group and an out-group” (Staszak, 2008, p. 1). An in-group is “a group to which the speaker, the person spoken of, etc. belongs,” whereas an out-group is “a group to which the speaker, person spoken of, etc. does not belong” (p. 1). With these issues in mind, Ballengee-Morris and Taylor (2005) addressed deficit thinking by discussing the necessity of using primary resources written and produced by the native cultures to which masks

belong. However, the authors failed to address how the use of historical masks in art education is mostly associated with cultures that are not ethnically or racially European—a practice that, by default, affects other individuals who are racially and ethnically different from a teacher and a dominant group. The most frequent use of historical artifacts as instruments for introducing different cultures implies that these cultures still live in the past, thereby unintentionally perpetuating stereotypes, such as identity as an unmodernized or Third World culture. This is where whiteness and deficit thinking are sidelined, and although not deliberate, this omission is part of the colonial epistemology cultivated from the practice of European colonizers to bring home artifacts or from their observation of the civilizations they invaded as representations of these cultures.

The same approach was followed by Chanda and Basiger (2000) in “Studies in Art Education.” The authors used historical African statues as the subject of their argument regarding how to help students construct culturally relevant information about artifacts that come from different cultures. This is similar to what Ballengee-Morris and Taylor (2005) did when they decided to employ precolonial African statues to demonstrate diversity via culturally relevant information. They endeavored to teach students how to collect information about statues from primary resources found in native cultures. Nevertheless, Ballengee-Morris and Taylor fell short in terms of addressing how the use of historical precolonial artifacts in art education is mostly associated with cultures that are not ethnically or racially European. This practice, by default, perpetuates the idea that individuals who are racially and ethnically different from a teacher and a dominant group are unmodernized and continue to live in the past.

Conversely, Furniss (2015) refrained from capitalizing on traditional masks from sub-Saharan Africa and the significance behind them, instead connecting these artifacts with the

modern practices of African tribes by including a Nigerian contemporary artist in her exploration. Even so, the author stated the following: “As a White American woman whose maternal great-great-grandfather was John Kirk, the Scottish physician and botanist expert on David Livingstone’s 19th-century expedition in Africa, I have a personal connection to sub-Saharan Africa due to family experience and knowledge” (p. 29). Thus Furniss attributes her interest in sub-Saharan Africa to her family experience and knowledge, explaining that she is a descendant of a Scottish Christian missionary and scientist during the British imperial occupation of Africa (Livingstone et al., 2015). The fact that the author attributed her connection to Africa and knowledge about Africa to her ancestral British Christian missionary relatives is reminiscent of white privilege or a white mindset, which prevented her from recognizing how the Christian missionaries she mentioned were integral to colonization. This relationship between Christian missionaries and colonialism was explained by Walter Rodney (2011) as follows:

The Christian missionaries were much part of the colonizing forces as were the explorers, traders and soldiers. There may be room for arguing whether in a given colony the missionaries brought other colonialist forces or vice versa, but there is no doubting the fact that missionaries were agents of colonialism in the practical sense whether or not they saw themselves in that light. (p. 252)

On this basis, I believe that Furniss (2015) failed to discern the negative image of colonial missionaries not only as forces of colonialism but also as perpetrators of stereotypes and enforcers of unjust practices on locals in Africa. She also claimed that the reason for the misinformation surrounding the correct meaning of African traditions was that European artists, such as Picasso, “were not interested in African cultures, only in traditional African art as a new

visual material for them to use and interpret as they pleased as inspiration for their own artwork” (Furniss, 2015, p. 15).

What I noticed in these articles in terms of calling for the celebration of differences and challenging widespread preconceived notions regarding people of color is that they focus on cultures outside the state rather than accounting for these populations’ lived experiences in the U.S. None of the previous examples challenge or integrate how artistic knowledge, pedagogical knowledge, research methods and methodologies, and political/social ideologies help maintain the status quo. Around 2010, Desai shed light on the impact of whiteness and deficit thinking as systematic, using explicit language and establishing a connection between the domination of white thinking to positive changes experienced by people of color and African American communities, as well as its effect on engendering the ideology of *color blindness*, microaggression, and invisible racism.

With regard to the second example of whiteness and deficit thinking, in terms of my selection process of making race and ethnicity the baseline of the study sample, it was very difficult to find articles where the aforementioned problems receive specific attention; however, color blindness ideology is extensively practiced in education in general (Desai, 2010). Having said this, in the article by William Charland (2010) I detected textual manifestations of whiteness and deficit thinking. For example, the author investigated the attitudes and behaviors of African American youth toward majoring in art and pursuing it as a profession. Deficit thinking appeared in the form of victim blaming, so that at the beginning of the article, Charland acknowledged the obstacle that Black people face in the art world and the domination of Western aesthetics with respect to what constitutes art:

In spite of an increasing number of African American artists and curators over the past two decades who have redefined their relationship with the art world through a post-Black aesthetic among other means (Golden, 2001), echoes of past hegemony, structural racism, and lack of opportunity persist among the general public. Still, even these barriers cannot fully account for Black avoidance of art as an area of study or career aspiration. Instances of racial discrimination in the business world are widely known, yet more African Americans major in business in college than in any other academic area (U.S. Department of Education, 2007). (p. 117)

Although Charland (2010) recognized the hardship that the Black youth face, he still expressed the belief that there is more to the equation than simply blaming racism, and he compared Black individuals choosing business as a field of study with those pursuing art. One of his strategies was to call the study participants/interviewees “informants” and the interviewer “interrogator.”

After Charland’s analysis and acknowledgment of the impact of negative stereotypes associated with being an artist, not to mention a Black artist, he still manages to shift the blame onto the unwillingness of the youth to fight against the status quo and onto their culture’s assumptions against art as a career:

However, there may be a correlation between perceptions of racism and foreclosure in general. Career maturity, measured by one’s willingness and ability to consider and engage in a career, has been shown to be a function of the salience of a particular career as determined by a combination of ethnic and individual standards (Arbona & Novy, 1991; Fouad & Arbona, 1994; Super & Neville, 1984). Both first-hand experience and cultural knowledge of discrimination can lead individuals to assume that racial discrimination is systemic in a career area, leading to the perception of a diminished

opportunity structure, and delimiting career considerations in that area (Ogbu, 1985). (p. 128)

Here the author implies that there is no such thing as a career area systematic discrimination; rather, this stems from the assumption that the youth cultivate on the basis of their lived experiences and cultural knowledge. It is up to them to fight this unattended claim of systematic racism during their career paths. This is exactly how deficit thinking affects people's views and minimizes the influence of systematic racism. All problems originate from how art worlds perceive other cultural art styles that deviate from Western aesthetics, in addition to the hardships arising from systematic racism in the education system and all other aspects of youths' lives particularly resolved over their racial identities.

To conclude, I strongly believe that the selection process that I followed heavily affected how whiteness and deficit thinking manifested in both journals. Therefore, I am convinced that accurately detecting these problems requires a targeted selection process and analysis that account for the epistemological language and views of whiteness and deficit thinking within the literature.

## Chapter V: Discussion and Conclusion

The purpose of this mixed methods research has been to develop a historical analysis of how art education publications have addressed inclusion and diversity, especially in NAEA publications and in major journals in the field, as well as to identify the characteristics of the literature related to inclusive art education pedagogy practices. This chapter includes a discussion of the results of the historical data analysis of the last 20 years of the periodicals *Art Education* and *Studies in Art Education*, and considers implications from these findings that may be valuable to art education research and practice in creating an inclusive pedagogy. This chapter discusses how deficit thinking and whiteness manifest within the selected articles, concludes with a discussion of the study's limitations, and outlines future research possibilities with regard to the main research question and sub-questions. The overarching research question for this study was the following:

- What are the recommended characteristics of culturally inclusive art education pedagogy?

The sub-questions intended to support the research in constructing a response to the main research question are the following:

1. How are inclusion and diversity addressed with regards to curriculum and pedagogy addressed in the journal publications of the National Art Education Association?
2. What language and themes have been used to address diversity and inclusion over the past 20 years in those journals?
3. How many times have diversity and inclusion terms come in a form that addressed the overlap of multiple identities (intersectional analysis) in those journals?

4. How many times has the literature addressed diversity and inclusion, or any word or theme associated with them, over the last 20 years in those journals? (Note that this analysis will be considered in five-year blocks.)
5. How are whiteness and deficit thinking manifested in those journals?

Below is a brief summary of the study results and findings.

First, the quantitative part of this project has examined how many times diversity and inclusion explicitly or implicitly occur in the journal *Studies in Art Education*. The total number of articles published in that journal over the last 20 years, excluding the editorials, was 588, of which 126 contained terms that met the parameters of the selection process for the sample of the study. These 126 articles thus comprise just over 20% of all articles that have been published in the journal during those two decades. Diversity in its explicit form (i.e., the term “diversity”) appeared 26 times. However, when looking at diversity as an overarching theme—diversity in its implicit forms (e.g., race, marginalized)—that number increases to 126. Regarding the word “inclusion,” the total number of occurrences of the word during the last 20 years was 16. Intersectionality as an overarching theme in relation to diversity occurred 73 times.

The total number of articles whose content met the parameters of the study in the journal *Art Education* was 257, which accounts for almost 30% of the total articles published in the journal during the twenty-year period studied. Diversity in an explicit form appeared 38 times, while the total number of times diversity was used in implicit and explicit forms rose to 500 (although only 169 of these occurrences were in the second decade). The term “inclusion” occurred 12 times over the 20 years, while “intersectionality” occurred 197 times.

The analysis of examples of research and practice that build around diversity and inclusion showed that the use of the word “inclusion,” as defined in this study, was very limited.



As is commonly known in the art education community, *Studies in Art Education* focuses mainly on the research aspect of the field, while *Art Education* centers around classroom practices. The findings of the study confirm this.

In *Studies in Art Education*, the findings will be related to the research practices in the field. Considerations of diversity and inclusion in this journal at the beginning of the period of the study's analysis (2000–2005) focused on celebrating and forming an accurate understanding of other cultures (outside the U.S.) as much as possible, advocating multicultural education based on personal identity. Later, it moved to a social justice-oriented approach, with emerging voices calling for a non-Eurocentric pedagogical approach to art education that targets minority students in particular. Unfortunately, inclusion was explicitly mentioned only once.

In terms of language and trends, in the first decade, the representation of race and/or ethnicity came from outside the United States, while at the beginning of the second decade, the language used to address diversity-related issues of race highlighted the experience of Black, Native, and Asian Americans in the U.S. Inclusion was used explicitly in the middle of the second decade and was not associated with special education. Also, gender, race, and ethnicity appeared when highlighting a specific minority group.

In the last five years of the twenty-year analysis period, the findings suggest that language became increasingly specific, focusing on the experiences of minority groups using a complex approach that highlighted the differences within even a single racial or ethnic group. Hence new terms such as “inequality,” “engaging at-risk youth LGBTQ issues,” “decolonization,” and “urban” were employed, representing a shift in language over the last five years.

When diversity and inclusion manifested in the literature related to teaching practices (i.e., in *Art Education*), multicultural approaches received the most mentions. However, the authors addressed multicultural approaches in various ways that changed and evolved over time. There were admissions of the misapplication of multicultural approaches; some were ignored while others were followed. Some authors, such as Dipti Desai (2020), have focused on challenging the status quo and the impact of invisible racism.

In terms of the language used, diversity was addressed from various perspectives using different terms between the years 2001 and 2020, while inclusion was rarely mentioned explicitly; however, I would suggest that the use of multiple identities within some texts implied inclusion in practice.

In terms of deficit thinking and whiteness within the literature, the findings were limited to articles that highlighted the need to fight white supremacy in the form of racialized stereotypes and inequality in arts and education. Furthermore, I found that the selection process I followed heavily limited my ability to examine how whiteness and deficit thinking manifested in depth in both journals. Race and ethnicity were the main denominators when selecting the sample articles. When I analyzed the data, I realized that the articles that used coded language, such as *at-risk youth*, were not part of the sample. However, articles criticizing the coded language and misapplied practice were present in larger numbers. According to the National Education Association (NEA, 2018), the definition of coded language is “substituting terms describing racial identity with seemingly race-neutral terms that disguise explicit and/or implicit racial animus” (p. 25). Therefore, to fully capture the manifestations of whiteness and deficit thinking, coded language should be paramount in data selection. Therefore, I am convinced that to accurately detect these phenomena in the publications of the field would require a focus on

coded language in both the selection process and the analysis procedure, thus enabling the explicit and implicit concepts, terms, and views relating to whiteness and deficit thinking to be accounted for within the literature.

### **Interpretation of the Results**

The body of students in the K-12 setting is becoming more culturally diverse than ever in the United States, with a significant increase in diversity in U.S. public schools in urban areas in particular (Brey et al., 2019). According to the National Center for Education Statistics (Brey et al., 2019), the demographic composition of school-age children changed from 2000 to 2017. The percentage of white school-age children decreased from 65% to 51%, while the percentage of Black school-age children decreased from 15% to 14%. By contrast, the percentage of Latinx and Asian school-age children increased from 16% to 25% and from 4% to 5%, respectively. In the art education field, a significant number of educators and researchers have become interested in whether mainstream art education curricula and approaches, especially those targeting diverse students, have effectively reflected the needs of students from diverse cultural and ethnic backgrounds. As mentioned earlier, the art education field has long used various pedagogical approaches (e.g., multicultural education) to represent diverse cultures within their practices. Unfortunately, these efforts have been unsuccessful and most of the time harmful (Acuff, 2018; Desai, 2000, 2010, 2020; Kraehe, 2019). Many art educators have sounded the alarm concerning the superficiality of these practices (Acuff, 2018; Desai, 2000, 2010, 2020; Kraehe, 2019). Amy Kraehe (2019) explicitly called out two terms that have been used extensively—*diversity* and *inclusion*—noting that the meaning of these words has drifted drastically to the point that they have become buzz words: “Diversity and inclusion—these words are abuzz in the arts as perhaps

they never have been before. Much like peanut butter and jelly, mere mention of one term immediately invokes the other” (p. 4).

Therefore, this study aimed to understand the manifestation of these two terms in the art education field by analyzing two major NAEA publications (*Studies in Art Education* and *Art Education*) from 2001 to 2020 and then formulating culturally inclusive pedagogical practices that might help practitioners and researchers in their approaches to diversity and inclusion practices. Such recommendations required scrutiny via a large-scale and long-term quasi-experimental mixed methods study to help determine their reliability, validity, and generalizability (more details are provided in the section on implications and areas for future research). This part of the fifth chapter presents an interpretation of the data. The researcher, using critical race theory and intersectionality as lenses in multiple stages of this study, began with the selection process and ended with the interpretation of the data. Whiteness and deficit thinking came into play in the qualitative data analysis and findings in this part of the study.

American society is socially diverse, both racially and ethnically, and its structure is heavily influenced by its colonial past; hence race and ethnicity have become categories that determine individuals’ positions and status in society (Alexander, 2010; Gelbrich, 1999; Kendi, 2019). Despite all the work carried out over the years, the impact of the colonial social constructs of race and ethnicity unfortunately remains present today institutionally (Kendi, 2019). The effect of colonialism on education is enormous and has been extensively documented (Chambers & Spikes, 2016; Coleman et al., 1966; McWhorter, 2000; Payne, 2005; Thernstrom & Thernstrom, 2004). The arts in general and the art education field in particular are not immune from colonialism’s effects. In art education, multicultural education plays a dominant role when it comes to practices that people use to include diverse cultural groups in education in general

and art education in particular. As mentioned earlier, there is a lack of analysis of historical data associated with the practices of art education in relation to practices of diversity and inclusion, especially with regard to race and ethnicity and particularly since the beginning of the twenty-first century (Alden, 2001; Alfredson & Desai, 2012; Knight, 2006; Kraehe, 2015; Kraehe & Acuff, 2013; Kraehe & Carpenter, 2018). Therefore, we need to be able to understand where the problem lies with regard to the absence of beneficial practices of diversity and inclusion in art education.

With this in mind, the study findings showed that 20% of all articles published during these 20 years (2001–2020) in the journal *Studies in Art Education* mentioned diversity explicitly or implicitly in some capacity in relation to the curriculum and pedagogy. However, in the journal *Art Education*, 30% of the total publications mentioned diversity explicitly or implicitly in relation to the curriculum and pedagogy. At first glance, this immediately suggested that there would be a considerable number of articles focusing on issues of diversity. This finding supports the statement by Kraehe (2019) that the words diversity and inclusion “are abuzz in the arts as perhaps they never have been before” (p. 4), especially if we consider the number of times that diversity in its explicit and implicit forms occurred in the literature, as some of the articles included more than one term. Furthermore, when examining inclusion as a separate entity from diversity, the findings indicated that inclusion as a term with a distinctive meaning from diversity occurred seven times in *Studies in Art Education* and 12 times in *Art Education* over these 20 years. This supports Kraehe’s statement that “*diversity* and *inclusion* often are paired, yet they mean very different things” (p. 5). Kraehe went further, explaining how the pairing of these two terms dismantles the essence of the meaning of inclusion (2019).

Moreover, the qualitative anecdotal findings help explain how to understand the depth and quality of diversity and inclusion in art education pedagogy and curriculum practices. The findings suggested that in art education journals, multicultural education was at the center of most of the articles relating to the research and practice of diversity and inclusion over the last 20 years. However, the application varied. Some articles provided a theoretical framework that suggested the importance of an awareness of the existence of multiple identities (e.g., gender, ethnicity, race, and class) and their impact on people's understanding, knowledge, and perceptions of the world and others. While the material that provided the example related to the curriculum and violence, there were no essential questions that provided a cohesive structure to discuss racial, ethnic, or multiple identities in relation to violence. Instead, Ballengee-Morris and Stuhr's (2001) were examining how violence exists in visual culture in the hope that this would initiate a discussion of real-life violence in the community. This supported Kraehe's (2019) metaphor of the *party*, where diversity as representation is when you are invited to the party, while inclusion is when you have been asked to dance, which means participating. The example that I provided showed that the mention of multiple identities as aspects of personal identity did not immediately guarantee that these identities would be represented fully, but rather that their existence was acknowledged. It is important to mention that this example occurred at the beginning of the twenty-year period.

Other practices were, in my opinion, problematic in certain aspects. For example, the articles used mask making and precolonial artifacts (Ballengee-Morris & Taylor, 2005; Chanda & Basinger, 2000) as a means to represent diversity. It is important to mention that these articles advocated for practices that should provide culturally relevant information regarding the artifacts that they are presenting, so that they do not oversimplify entire groups of people alongside their

traditions and beliefs. In doing so, they were attempting to avoid misinformation, superficial adaptation to multicultural education, and enforcing stereotypes (Acuff, 2018; Leake, 2018). These articles addressed deficit thinking by discussing the necessity of using primary resources written and produced by the native cultures to which the masks belong. However, in my opinion, the deficit in these articles involved their aforementioned application. This application arose from “othering,” which, as mentioned earlier, refers to “transforming a difference into otherness so as to create an in-group and an out-group” (Staszak, 2009, p. 1). The authors of the articles failed to address how the use of historical masks in art education is mostly associated with cultures that are not ethnically or racially European—a practice that, by default, affects other people who are racially and ethnically different from teachers and the dominant group. The frequent use of historical artifacts as instruments used to introduce different cultures implied that these cultures still live in the past, thus leading to the unintentional perpetuation of stereotypes, such as seeing identity in terms of an unmodernized or Third World culture. Although not deliberate, this was an aspect of the colonial epistemology cultivated from the practices of European colonizers who brought home artifacts or observations of civilizations they had invaded as representations of these cultures (Carpenter II et al., 2018).

When it came to deficit thinking and whiteness in the literature, the articles collected were more geared toward practices that focused on calling out manifestations of whiteness and deficit thinking and providing alternative practices to minimize the impact of whiteness in art education practices. This stemmed from the scope of the research, which aimed to collect articles based on data that related to race and ethnicity in curriculum and pedagogy. Desai has written numerous articles discussing the misapplication of a multicultural approach as well as the impact of biases and colorblindness ideology in art education. Desai (2010) highlighted the impact of

colorblindness ideology on the practices of art education and how this ideology helped sustain racism in the field. Desai drew a connection between multicultural practices that solely focus on culture, ethnicity, and the celebration of diversity and the failure to focus on injustice that exists systematically. She explained how colorblindness, by enforcing systematic racism, has a limited impact on racial inequity (Patton et al., 2019; Valencia & Guadarrama, 1996).

Charland's (2010) was the only article where it was easy to detect another characteristic of deficit thinking: *blaming the victim* (Valencia, 1997). Blaming the victim sees the attitudes and behaviors of people as the one aspect that needs to be changed, rather than changing the unjust system. This is exactly what Charland (2010) did, even though he acknowledged the barriers facing African Americans, especially in a field that tends to make African American youth dismiss art as a profession. At the end of the article, rather than focusing on the real existence of these barriers, Charland stated that Black youth's assumptions about the barriers of choosing art as a profession stemmed from their cultural negative beliefs and notions regarding embracing art as a profession.

### **Characteristics of Culturally Inclusive Art Education Pedagogy**

In the second half of the 20 years, the study findings indicated that the use of diversity as a concept has explicitly and implicitly increased alongside the use of terms that refer to intersectionality. Furthermore, the last decade also marked an increased call for more approaches targeting inequity and institutional and systemic racism, confronting racism and biases (Desai, 2010, 2020; Jung, 2015), discussing issues that intersect with racial and ethnic identities, such as immigration, second language, and gender identity (Bae-Dimitriadis, 2016; Grant 2020; Lorimer, 2016; Wilson, 2020), and adopting non-Eurocentric pedagogical approaches (Bey, 2011; Desai, 2020).



Taking this into account, to confront stereotypes, prejudice, and biases, the first element that most of the authors have called for over the last 20 years is that art educators should critically reflect on all aspects of their own personal identities and their relationship to the power of social structure, and their impact on their perspective of people who are different from themselves. By doing so, art educators can do the work required to embrace culturally responsive pedagogy (Rychly & Graves, 2012; Grant & Asimeng-Boahene, 2006; Nieto, 2004).

The second element that the authors emphasize is using appropriate cultural knowledge (Bey, 2011; Desai, 2020). To possess a knowledge of cultures different from the art educator's culture, the educator must exhibit a sophisticated knowledge that captures deeper nuances, in addition to an understanding of the differences beyond just celebrating ethnic foods and holidays. To expand their cultural knowledge, practitioners can familiarize themselves with learning styles, "preferences for cooperative" vs. "individual problem solving" (Rychly & Graves, 2012, p. 46), behavior norms, and expectations among members of the community (e.g., adult and children relationship norms) (Gay, 2002; Rychly & Graves, 2012). However, teachers should also honor students' individual lived experiences to balance the fact that although students belong to a cultural group, students are still their own individuals (Banks et al., 2001; Risko & Walker-Dalhouse, 2007; Rychly & Graves, 2012). By doing so, the educator can avoid stereotyping students, which can also lead to the same negative consequences resulting from ignoring cultural backgrounds (Rychly & Graves, 2012; Nieto, 2004). In addition to the previous two elements, which were extensively described at the beginning of this study, a final element that was not explicitly mentioned is that art educators must provide a safe, responsive, and inclusive pedagogy. This last element, a culturally inclusive pedagogy, involves exhibiting a caring, empathetic attitude toward students, as it is crucial that educators possess the ability to

empathize and care for their students/audience if they are to be culturally responsive and inclusive. In this context, to care does not mean being nice or kind, but rather having high expectations of students, not tolerating underachievement (Dalton, 1998; Gay, 2002; Irvine, 2003; Nieto, 2004; Rychly & Graves, 2012; McAllister & Irvine, 2002; Robins et al., 2006), employing strategies that ensure one-on-one time between students and teachers, and cultivating educators' ability to understand the classroom from their students' perspective (Irvine, 2002; Rychly & Graves, 2012).

In conclusion, this research identified four characteristics of culturally inclusive pedagogy: (1) a capacity for critically reflecting on one's personal characteristics and how they affect one's view of people who differ from oneself; (2) the ability to cultivate a deeper understanding of culture that goes beyond merely celebrating physical differences to capture deeper nuances and reveal differences in lived experience; (3) a facility for reflecting on the cultural framing of references and its impact on the materials displayed or presented in the classroom and curriculum; and (4) an ability to examine and adjust teaching practices based on both the instructor's and the learner's point of view.

### **Limitations of the Study**

While the researcher still believes that a phenomenological data analysis mixed methods approach was the right choice for this study, the scope of the research had to be narrowed and the parameters made more specific in order to answer the overarching research question.

Furthermore, the researcher decision to select two articles from each time period to be deeply analyzed; alongside that fact that the articles in these two journals are subjected and limited to the editorial selection pose limitation to the study. Time was a considerable factor influencing this decision, as were the significant shifts in the research plan as a result of the COVID-19

pandemic, limitations on travel, and an inability to conduct field work, observations, and interviews with teachers, as originally planned. As a consequence, this study was limited in its ability to answer questions about the impact of whiteness and deficit thinking in depth through the analysis of field-specific publications. The qualitative part of the study provided anecdotal evidence of the ways that diversity and inclusion have been addressed within the literature. However, there is a need for in-depth analysis that focuses solely on how the word “culture” appeared in the literature, and how the literature identifies people of color explicitly and implicitly, to help the field understand the relationship between race and coded language. Although the parameters of the study help answer the research question, they also created some limitations.

The limitations of this study include its application and generalizability. The recommendations from this study relating to art education need to be applied in practice and further examined before they can be adopted more widely. In addition, the findings of cannot be generalized, since they must be examined repeatedly in practice and in multiple situations in order to strengthen their validity and reliability. It is clear that there is a significant lack of studies targeting English language learners in the art classroom and of research in the U.S. targeting racial and ethnic groups that are not Black or Latinx. Furthermore, there is also a gap in the field of art education in relation to historical data analysis research.

### **Implications and Future Research**

This study has provided an overview of the history of art education in relation to diversity and inclusion in curriculum and pedagogy over the past 20 years (2001–2020). For art educators, the findings of this study may provide greater insight into the ways inclusion and diversity can influence their practices. The findings also help to formulate a set of recommended

characteristics of inclusive art education pedagogy. While it bears mentioning that the findings of this study are not generalizable, there appears to be a lack of large-scale longitudinal studies focusing on social justice and multicultural approaches as tools for teaching a diverse body of students and fostering cultural competency and inclusiveness in the art classroom. Some of the longitudinal studies in the field of art education include “Zero-Based Arts Education: An Introduction to ARTS PROPEL” (Gardner, 1989), “The Drawings of Preschool Children: A Longitudinal Case Study and Four Experiments” (Clare, 1988), “Models for Assessing Art Performance (MAAP): A K-12 Project” (Dorn, 2003), and “School-Level Factors Related to Visual Arts Achievement for 4th-Graders: A Longitudinal Analysis” (Jiang et al., 2021). Such large-scale longitudinal research is necessary to help provide a comprehensive set of curriculum practices accounting for diverse settings and populations.

As noted above, although this study discusses anecdotal evidence of the manifestation of whiteness and deficit thinking in the art education literature, there remains a significant need to conduct historical data analysis focused primarily on deficit thinking and whiteness by examining and analyzing the coded language of color blindness ideology that have been used to identify racial and ethnic groups without explicitly naming them.

The next step is to continue subject-specific historical data analyses, particularly as they relate to the impact of whiteness and the coded language of deficit thinking. A large and longitudinal quasi-experimental mixed methods inquiry on culturally inclusive art education pedagogy and curricula is also needed. To ensure that the research findings are reliable and valid, the study population should come from various locations and diverse populations (urban, suburban, and rural areas, with representations of racially and ethnically diverse groups). This research should also include a workshop for teachers who will be involved in the study. A

pretest, midpoint test, and posttest should be conducted among both teachers and students.

Moreover, classroom observations, teacher interviews, and teacher reflections should also be a part of the study.

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