Teaching Multicultural Art Understanding through a

Museum Teleconferencing Program

by

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ABSTRACT

This study is intended as a catalyst to inspire new ways of thinking by educators, school administrators, and museum educators. It is a study of six K-12 art teachers who have both the technology and the opportunity at their school campuses to use collaborative videoconferencing as part of their instruction in multicultural art, linking their students to the resources of the Smithsonian Institute in Washington D.C. The art unit used for the purpose of this study was Latina/o art. Findings show the Smithsonian American Art Museum program to be of high quality and useful i students see the connection between identity of self and multicultural art.

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Chapter 1

LITERATURE REVIEW

Teaching Multiculturalism in U.S. Schools

America is composed of people from cultures across the entire globe who have come here

and transformed this country into a new shared culture. Each cultural group that has

emigrated to North America has brought with them a variety of their own customs and

beliefs. Individual cultural heritages, and the shared national culture that has emerged, are

the strength and the backbone of America. The previously common and accepted

mainstream metaphor of America as a melting pot has now been replaced by phrases such

as a *patchwork quilt* or *salad bowl*. Multicultural experts, such as Boughton and Mason

(1996), recognize that the principles of the melting pot metaphor are not appropriate, due

to the fact that people who are visibly different from European Americans have not

always received equitable treatment within the new American cultural framework.

Teachers can now use the new metaphors as tools to help students better understand and

appreciate each other's differences. Art educators in the United States commonly believe

that this cultural diversity we now recognize can and should be used to help students

understand themselves and others, within a democratic society. The national and state

standards additionally reinforce this belief by explicitly instructing teachers to teach

students about diverse cultures. Therefore, one might assume that all or most art

educators teach about multicultural art. However, the occurrence and the actuality of

teaching multicultural art vary with teachers' personal preferences, value systems, or

circumstances.

The coming together of several ethnic groups and cultures can be called multiculturalism. The term multiculturalism refers to the recognition of the cultural diversity within a country. This study focuses on the multicultural diversity in the United States. Americans recognize the existence of those who are fewer in number and of separate origin or descent from the predominant ethnic groups. The multicultural movement resulted from these marginalized groups seeking equality of opportunity. The most common multicultural groups or minorities in the United States are African American, Latina/o, Native American, and Asian. Pacific Islanders are another group.

Visual arts standards in some states support multicultural art. For example the Arizona State Standards (adopted in 2006) are specific.

Strand 2 Relate: Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods.

Strand 2 Concept 4: Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods.

Strand 2 Concept 5: Student will investigate and/or speculate on the importance of cultural and ethnic influences on how various people respond to and value art. The Minnesota State Standards also have standards that address multicultural art. These standards, adopted in 2008, include language specific to Minnesota American Indian tribes.

3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.

6.1.3.2.1 Compare and contrast the connections among visual artworks, their purposes, and their personal, social, cultural and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

The National Standards in art (adopted in 1994) and social studies reveal the paradigm of valuing and the importance of multicultural education.

Content Standard #4: Understanding the visual arts in relation to history and cultures.

K-4, Identify specific works of art as belonging to particular cultures, times, and places and demonstrate how history, culture, and the visual arts can influence each other in in making and studying works of art.

5-8, Describe and place a variety of art objects in historical and cultural contexts and analyze, describe, and demonstrate how factors of time and place influence visual characteristics that give meaning and value to a work of art.

9-12, Describe the function and explore the meaning of specific art objects within varied cultures, times, and places. Content Standard #5: Reflecting upon and assessing the characteristics and merits of the work of others.

K-4, Students understand there are various purposes for creating works of visual art and describe how people's experiences influence the development of specific artworks.5-8, Students compare multiple purposes for creating works of art and analyze historic meanings in specific artworks through cultural and aesthetic inquiry.9-12, Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in

particular works. Students describe meanings of artworks by analyzing how

specific works are created and how they relate to historical and cultural contexts.

Culture is an important concept in the National Curriculum Standards for Social

Studies Content Standard #1C:

     - Early Grades, Describe ways in which artistic creations serve as

expressions of culture and influence behavior of people living in a particular

culture.- Middle Grades, Explain and give examples of how the arts, other

artifacts, traditions, beliefs, values, and behaviors contribute to the development

and transmission of culture.- High School, Apply understanding of culture as an

integrated whole that explains the functions and interaction of the arts, traditions,

beliefs and values, and behavior patterns.

These examples of state and national standards reveal the acceptance of a paradigm that it

is an important part of education to teach students about how the arts, other artifacts,

traditions, beliefs, values, and behaviors contribute to the development and transmission

of culture in our society.

Research questions.

The purpose of this study is to answer these questions.

1) How do art teachers' art education priorities, values, and beliefs determine

    preferences and actions in teaching multicultural understanding in art?

2) Is the use of a videoconferencing class taught by museum experts a user-friendly

    tool and useful for a classroom art teacher in teaching cultural understanding in

    art to students?

3) How do art teachers perceive student engagement during teleconferencing with museum experts to learn about multicultural art?

Literature Review

The review of literature for this study includes three areas. My primary focus is studies that address multicultural education. In this section I reviewed studies that had depth and breadth regarding how to thoroughly teach multicultural art. I looked for studies that gave students background information and led to insights on particular cultures. The second section reviews the benefits of using technology to teach. My study is about the usefulness of videoconferencing in education. The third section of my literature review is about how museums do educational outreach to students. My study ties museum outreach with the teaching of multicultural art, utilizing technology to do so.

Studies that address multicultural art education.

How do students develop the skills to analyze various artworks, interpret contextual ideas, meanings, and relate to the purposes of art created in diverse cultures? Many cultures have varying standards of aesthetics, and do not necessarily use traditional western standards of art elements and design principles for evaluating and using art. In order to teach students to make meaning of art in diverse cultures, the teacher must express to the student the need to have an open mind in viewing and learning about artworks from various cultures. Some studies of methods of pedagogy formally studied the teaching of cultures and their art. Should the students write, speak about, and produce art inspired by other cultures they are studying, or is a combination of these approaches

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best? Should the student also study the geography, socialization, political systems, economics, and philosophies of each culture? What, in the opinion of education experts, are the best approaches to integrating understanding about diverse cultures? According to Michael Parsons (1998) it is necessary for teachers to provide an adequate level of accurate information to the art student if there is to be cognitive transfer, or authentic learning. If this is so, the art teacher must provide background information to a piece, perhaps including geography, history, and/or social political issues and not assume the student has prior knowledge of the culture.

Ryan Shin (2010) is a Korean-American who writes about how necessary it is to educate students about the meaning of visual culture, or the signs, symbols and artifacts that cultures have made meaningful. He notes that the studies of visual culture by art educators often focus on western visual culture, yet material objects that are tied to other cultures are relatively common in our everyday context. Objects such as the laughing Buddha, chopsticks, Japanese Daruma dolls, henna tattoos, the Ojibwe jingle dress, and other decorative objects are all artifacts that could be used to gain understanding of various ethnic minority groups, he argues. Shin gives some suggestions for teaching non-western visual culture through examination of artifacts that exist within U.S communities. For example, he says, if fast-food restaurants are being studied, why not also consider Chinese, Japanese, or Indian restaurants? If t-shirt designs are investigated, then why not look at Asian fashion or Native American fashion? Or what about field trips to cultural centers or ethnic markets? Shin states that he simply wants to encourage teachers to take their current approaches one step further, searching for ways to tie

lessons into minority cultures. Most communities have resources, often under-utilized, which are readily available for use in incorporating cultural study. Phoenix, for example, has a Chinese Cultural Center, and some local Native American groups have cultural centers. Shin concludes that the inclusion of multicultural study will encourage mutual respect between dominant groups and ethnic groups that share neighborhoods.

Formal studies have focused on teaching for the understanding of art works. Erickson (1994) generates anecdotal evidence about how individuals interpret art within the context in which it was produced. The study included more than 800 participants. The ages of participants ranged from six-year olds through adults. Erickson instructed the participants to focus on the artwork as a source of evidence, to recall what they knew about the historical period, and to make meaning of the art by synthesizing this historical knowledge. One key question was, "What did the artwork mean to the people back then?" (p.72). This question allowed the participants to synthesize the historical period and the artwork. The artworks were a selection of western and non-western two dimensional art works, ranging from pre-historic cave paintings, and ancient Egyptian art from Michelangelo's work to Native American pieces from Navajo, Ojibwe, and Tinglit cultures. The findings showed some elementary students were capable of understanding art in a historical context.

Erickson (2000) explains the value and deep meaning of cultural imagery in the image of the Virgin of Guadalupe. The image has been significant in the visual culture of indigenous Aztec, Spanish, Mexican, and now Mexican Americans. Although this image began as religious, it has now become strongly tied to cultural identity. The image has

proliferated and is deeply embedded in popular visual culture. Current artists use the Virgin's image to represent anything from religion, race, and gender issues. She has become a symbol of cultural pride and dignity. Erickson writes about teachers' responsibility when using culturally important images. Students need to understand the value of the image within the culture. Students are not encouraged to copy or replicate but instead identify traditional images from their own cultures or communities.

Another valuable example relates to a couple of cultures. Venet (2002) explains some of the differences between the aesthetics of African Americans and Cambodian Americans, as opposed to the traditional aesthetics of western cultures. For example the center of many African nations' aesthetics is the Life Force that is manifested in three units: spirit, rhythm, and creativity. The Cambodian and Cambodian American aesthetic is religion-based, related to Hinduism and Theravada Buddhism. Some background historical information for each culture is also laid out. Both African American and Cambodian American cultures represent a diaspora. Both have strong extended family systems, and both groups' identities are tied to one of "otherness" in U.S. society. Venet emphasizes teaching students about the aesthetics and historical viewpoints of these two cultures to provide greater appreciation for a broad range of artistic styles and ways of life. Venet provides a valuable outline of the variety of aesthetic standards that exist, especially for teachers within many U.S. schools who teach student populations from these two cultures. Although Cambodia is specifically mentioned, other Asian cultures may share similar aesthetics. Teachers can use the information to write curriculum that can pedagogically inform the students who are not part of these cultures, teaching them

new ways of seeing and understanding artworks. They may then begin to see the culture through the artwork, as well as the origins of the artwork through the culture.

Kuster (2006) conducted a study that is a similar curricular approach of teaching the aesthetics and historical backgrounds of cultures. The curricular unit Kuster designed incorporated a museum visit that was intended to get the students to ask questions about artworks and the cultures from which the artists came. The three artists the students studied were African-American artists who were influenced by the American Civil Rights and Equal Rights Movements. The theme for this unit was "Respect and Homage." Much of the background information was taken from the fifth grade students' social studies textbooks. Even poetry taken from the textbook was read to help students interpret the meaning of the artworks. The studio project involved making artwork that honored people they respected. Students had to answer questions about their own artwork and write an artist statement.

Art teacher Themina Kader gave a very practical example of teaching material art. Kader (2003) argues that teachers must help students connect their study of material objects from a culture to develop a greater understanding of that culture. Material objects, according to Kader, are artifacts. These artifacts are embedded with clues that can help the students connect them to cultures. She introduces students to these concepts of material culture by asking them to analyze the contents of a backpack that she tells them she found outside her office. She instructs the students to work as detectives, in order to determine the owner and purpose(s) of the backpack. After this exercise, students make an eight-page accordion book to sketch eight items they would hate to lose, and also write

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why they would hate to lose these items. Kader arranged a museum visit to help the students further explore the concept of artifacts. She then gave a lesson that specifically investigates bottles to contrast the importance of artifacts for the white culture with the native San people of the southern half of Africa. She started the lesson by showing an excerpt from the film "The Gods Must Be Crazy," The movie features the culture of San people. The movie also features a coke bottle as a main character/object of the movie. Bottles in artworks are then examined. Four different studio projects, such as drawing still lives, are suggested. Kader contends that the study of these objects develops a means for studying the diverse interactions that exist between artifacts and the groups that use them. This approach utilizes writing, talking, and studio work to encourage critical thinking skills. I see many other applications using this approach. The study of shelter and clothing in various cultures could teach much about the geography, climate, religion, and aesthetics of those people. This inquiry-based approach could also help students see the value of functional arts and crafts.

The existing research shows that elementary age and older students have the capacity to analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods. Previous reports by Erickson, Venet, Kuster, Kader, and Shin show practical approaches to teaching multicultural art. This study will allow students age eleven through seventeen to engage in multicultural art education through videoconferencing with a museum then creating their own art work. These studies give teachers a comprehensive model of lesson strategies that teach cultures thoroughly. Unit lessons need to include background information, artists' purpose and meaning. These

types of art lessons will build more understanding of a culture than simply using a piece of art from another culture as an example.

Technology in art education.

One of the problems teachers may encounter while trying to teach multiculturalism is the availability of examples of artworks from diverse cultures. With the use of the Internet in the schools there are many examples of multicultural art available for art teachers. Smart boards can be used to cooperatively surf through websites from all over the world. Oigara and Wallace (2012) highlight the benefits of training pre-service teachers in the use of SMART boards for classroom use. Google Art is one useful website. What research has been done on the topic of using technology to teach multicultural art? Krug (2004) explains "educators have reached a crossroads regarding leadership and research of educational technologies. It is time to analyze critically our own positions, practices, and policies concerning the effective use of technology in learning" (p.3). Are there any studies that discuss the use and benefits of videoconferencing to teach art? Most of the articles or studies I have included are not directly related to the above questions, but they do explain many of the advantages and some of the problems when using technology. A couple of the studies do examine the use of videoconferencing, one in art education.

In the business journal Training, Krell, (2001) explains the benefits of existing videoconferencing technologies. He explains how they can enhance training, personalize meetings, and improve new product releases. He suggests choosing the most effective

video products to meet specific needs. It is certainly important for education administrations and supporters to see the value of systems that have been successfully utilized in business for a much longer time period than in schools. Teachers do not get to choose what systems their districts will use. Krell notes technology is often changing or upgraded and this may be a worry for schools.

In an interesting study that addresses the relationship of students to the virtual world Springgay (2005) examines the ways students encounter emotional knowledge through email. She addresses the issue of human interactions through digital encounter, and how the teaching of interacting with each other can generate an art project. The approach she discusses is valuable to art teachers to determine how students make meaning in art and their worlds, even as the students interact through email. Tying art meaning and art making to email can have value because the students are living and growing up in the digital age. Studying student responses to email may relate to how students connect, perceive, and make meaning in a videoconferencing setting also. Is the relationship similar or the same in a videoconference as in email?

One study suggests that the further the teacher is bodily removed from the students, the less likely it is that the students stay engaged. In Besser (1997), the subjects are college students engaged in distance learning from two campuses. The lectures were biweekly videoconferences from each location. Other challenges have become apparent when using this mode of instructional presentation, as was discovered by the University of California and the University of Michigan. The educators and staff involved face new roles and responsibilities. Power structures changed and needed to be clarified. Some of

the issues raised in this study may shed light on some of the fears that elementary and high school teachers may have as jobs begin to get outsourced.

Cornelli (2004) describes the benefits of videoconferencing programs as a rare opportunity to visit with educators and students from around the globe, enabling them to learn from one another and bringing the world closer together. In addition, research on how videoconferencing can impact students has shown that this tool can heighten motivation, improve communication, expand students' connection with the outside world, and increase depth of learning (p.50). Videoconferencing allows another setting to present curriculum that aligns to the standards. Cornelli explains how distance learning can make textbooks come alive.

The level of engagement of students in a videoconference is the focus in Sabatino's study (2008). Sabatino held videoconferences for high school students with four different museums. Sabatino's findings showed student engagement decreased the further the student was from the video screen within the classroom. This is similar to Besser's (1997) study although Besser was referring to geographical distances between cities in the U.S.

In Akins, Check, Riley, (2004) the authors describe how technology utilized in art classrooms can be "transgressive." Transgressive refers to technology that is liberating, exciting, and pleasurable, subverting traditional pedagogical models. Although several negative qualities are delineated in the article, the benefits seem more pervasive. The ethnographic study involved analyzing one week's responses of digital emails, testimonies, interviews and personal stories.

Ball and Lai (2004) studied another technology used to teach multicultural art. This study evaluates how an online course can still enable students' cultural voices to come through. Face to face classes have straightforward cultural identities but online cultures may not be so obvious. Ball and Lai found that students' cultures come through in their writings in online discussion chats. This study helps to understand some of the dynamics involved in online learning.

Technology is now utilized in education and can be used to teach multicultural art. My study is intended to investigate the usefulness of videoconferencing technology to teach multicultural art.

Museum educational outreach research.

Museums have long considered themselves educators of the public. Falk and Dierkling, (1986) began systematizing programs of museum-based research in order to find how people learn in museum-like settings. Falk and Dierkling found two of the definition/perception shifts needed to understand the museum visitor. One was to understand the visitor, and the second was to determine how that visitor learns in a museum. Is learning only related to cognitive function? Are the experiences of the senses a major component in the visitor's learning? What does museum visitor mean? Is a museum visit just about a two-hour experience of viewing an exhibit or is it something more lasting? The questions brought up in this article define the need for further research in museums. These are some of the questions the authors asked their field 25 years ago. Falk, Dierkling and many researchers are still exploring these questions today.

Gibbons and Koller (2005) explore ways to improve learning for students during museum visit field trips. Gibbons and Koller's research is about what they call "chaotic school group phenomenon." The researchers attempt to determine the levels of meaning making and transformative learning through the student's free choice and exploration of the museum. The approach could be called discovery learning through interaction and wonder. Chang (2006) and Czajkowski and Hudson Hill (2008) are other examples of researchers asking questions about the relationship between the museum and the school educators to involve children and young adults in meaningful experiences to increase learning. Museums are increasingly viewing their roles as educators.

Community based art programs such as Project ARTS (Clark and Zimmerman, 2000) are not necessarily museum programs but reveal a need to bring multicultural programs into the community. Clark and Zimmerman developed Project ARTS to help students retain their cultural heritages and develop culturally pluralistic points of view. The program targets students in rural areas that may be too distant from public museums. Units incorporated local cultures and traditions.

As museums and communities try to educate the public in meaningful ways, many recognize the need for exploring cultural diversity. Distance learning has become a useful option that allows communication between students and instructors so they may engage with the content in a powerful way. My study is an example of uniting educators and students from a rural school district with multicultural art experts from museums such as the Smithsonian American Art Museum, through the use of videoconferencing technology. Utilizing technology to interact with museums is certainly not the same

experience as visiting a museum space in person. But exploring a museum through Google art or a videoconference is some exposure for students who may or may not ever get the opportunity to personally visit one. Perhaps the connections the students make visiting museum through outreach programs or a virtual program will spark students' interests to visit a museum in person. Utilizing technology to interact with museums is certainly not the same experience as visiting a museum space in person. But exploring a museum through Google art or a videoconference is some exposure for students who may or may not ever get the opportunity to personally visit one. Perhaps the connections the students make visiting museum through outreach programs or a virtual program will spark students' interests to visit a museum in person.

Chapter 2

THEORETICAL FRAMEWORK

Paradigm theory is useful in defining this thesis. I use paradigm analysis to interpret and

decode data discovered throughout the course of this study. Science historian T. S. Kuhn

(1962), who first coined the term "paradigm", proposed two meanings.

> On the one hand, it [paradigm] stands for the entire constellation of beliefs,
>
> values, techniques, and so on shared by members of a given community. On the
>
> other, it denotes one sort of element in that constellation, the concrete puzzle-
>
> solutions which, employed as models or examples, can replicate explicit rules as a
>
> basis for the solution of the remaining puzzles of normal science. (p.175)

Kuhn's first meaning, which he also calls "the sociological," is similar to the paradigm

definition extracted from Kuhn by art educator Karen Carroll (1997) as "a body of beliefs

and values, laws, and practices which govern a community of practitioners. A paradigm

is analogous to world view" (p. 171). The body of beliefs examined in this study is the

stance that diversity is good and teaching students to analyze and interpret contextual

ideas, meanings, and purposes of art from diverse cultures is an important part of art

education. Forthwith in this study, I shall refer to this body of beliefs as the multicultural

art education paradigm. My community of practitioners refers to teachers. As I have

outlined, the National Visual Art standards and some state standards show these

standards have been deemed important. There is evidence that general education experts

share this paradigm. One such example is the National Institute for Excellence in

Teaching (NIET). NIET established teaching standards in regular elementary and

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secondary education, prioritizing the recognition of students' culture. The NIET

recognizes the value of teaching to students' culture as part of students' need to make

sense, meaning, and relevance of their learning, in relation to the students' own culture.

This body of beliefs, or paradigm, is not only a part of art education but in general

education also.

Kuhn's second definition of paradigm, or the "normal science" term, refers to the

actual practices in a field. The normal science in my multicultural art education paradigm

is art teachers' pedagogical practices in multicultural art. Carroll explains that, when this

normal science has anomalies, that anomaly is considered a critical problem within the

paradigm.

Even though educators have largely adopted a multicultural art education

paradigm of these stated beliefs, the actual practices of many art teachers do not follow

through by implementing this multicultural art paradigm. This study examines possible

reasons for this paradigm critical problem, within the paradigm, by investigating whether

teaching multicultural art utilizing a videoconference lesson with museum experts is a

possible solution to a critical problem with the multicultural paradigm.

Terminology Definitions

The term multiculturalism refers to the recognition of the cultural diversity in the

United States. Young (2011) explains multicultural education is a philosophical concept

and an educational process. This study uses the term both as a concept and a process in

art education. Multiculturalism recognizes the existence of those who are fewer in

number and of separate origin or descent from the predominant ethnic groups, and multicultural art refers to the art created by people from within minority cultures. The definition of cultures commonly refers to ethnic groups who share common descent, physical characteristics, customs, or shared experiences. Kuster (2006) defines culture "as the process as well as the product, of a group of people bound together by some combination of common factors. People are the authors of culture, as each interacts and learns from one another." (p.33). Material culture is a category of culture. Themina Kader (2003) defines material cultural as "a field analysis that examines artifacts and disseminates knowledge to create meaningful dialogue between artifacts and art making" (p.19). Material culture analysis includes examining artifacts and human-made objects, including clothing, architecture, tools including containers, as well as art works. The definition of material culture is useful in this study because students discussed an artwork that incorporated various artifacts from the Latina/o culture during their videoconference with the Smithsonian.

Videoconferencing is a real-time video session of two or more users or between two or more remote locations. It is similar to Skype.

Communication delivery is either through ISDN or over IP LANS and private lines. ISDN has been the traditional transport for digital videoconferencing because it provides dedicated channels from end to end and allows bandwidth to be dynamically allocated in multiples of 64 kbps. Videoconferencing over IP has become popular because the quality can be controlled. (Sabatino, 2008, p. 3)

Videoconferencing gives students the opportunity to visit places that they may be unable to travel to. Videoconferencing is not a virtual field trip. A virtual field trip is through the internet or a web site. Videoconferencing is real-time, face to face instruction.

Why Should Multicultural Art be Taught?

Multicultural education is a shift from focusing primarily on similarities to embracing differences among cultures. Why did those who wrote the national standards include goals about learning art from diverse cultures and times? Paraphrasing Grant (1992), the idea or philosophical concept of teaching multiculturalism is built upon ideals contained in the United States Constitution and Declaration of Independence, such as freedom, justice, equality, equity, and human dignity. Perhaps one goal for teaching students to relate to diverse cultures is to change the prevailing impression that art created by various Non-European cultures should be regarded as lower, or subpar, to high art. High art is a term referring to European style oil paintings, marble and bronze sculptures, long considered the best art by the general U.S. population. Paraphrasing F. Chalmers (1996), using the very term high art implies that there are levels of created art. The traditional, formalist viewpoint has been changing in the postmodern education world, and is being replaced by a more inclusive, pluralistic approach. Boughton and Mason (1999) outline six ways that art can assist with multicultural education. 1. Art is not limited by language. 2. Art plays a central role in the definition of identity. 3. There are as many arts as cultures. 4. Art challenges the notion of cultural superiority. 5. Art

reflects the transition of cultures. 6. Art provides a focus for exploring egalitarian issues. Because U.S. classrooms often have students from countries around the globe, or from families who share traditions from several cultures, a valuable purpose of the multicultural art education is to bring validation and acceptance to the minority groups who are, themselves, students in the art classrooms. Even though the majority of people in the United States are white, the majority of students in some art classes are minorities. The 2010 U.S. census data profile lists racial breakdown for current U.S. populations. (See Table 1.)

Venet, C. (2002) states that "For each student to feel a sense of belonging, art teachers should research and select historical exemplars that reflect the arts and aesthetics of a variety of cultures. Another outcome of teaching about these cultures is to encourage students to communicate personal ideas and beliefs that reflect their own cultural experiences, instead of only creating variations of Western European experiences" (p. 46). Deborah Kuster (2006) said, "Teachers use art to gain insight into and utilize their own students' dynamic cultures" (p. 33). She goes on to state, "Cultural influences guide expression in art, and art records and influences culture. Helping students view the world beyond their own cultural perspectives has potential to enrich them as human beings. Students begin to acknowledge that everyone has a role in the creation of culture and each person's contribution is valuable" (p.33). Yes, these are grand ideals. Including multicultural standards in public education for our society is indeed worthwhile and justified. Presumably, the more students are exposed to multicultural art, the more they will value that art and those cultures, and the more prominence they will give them.

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Teachers committed to education hope and expect students educated in multicultural art are able to either identify themselves within a culture of value or better understand a culture that is unlike their own.

Table 1
2010 U.S. Census

U.S. Race Breakdown	Percent
U.S. Race Breakdown	
White	72.4%
Black or African American	12.6%
American Indian and Alaska Native	0.9%
Hispanic or Latina/o	16.3%
Asian	4.8%
Native Hawaiian and Other Pacific Islander	0.2%
Two or more races	2.9%
Some other race	6.2%

Note. Percentages may be based on individual claims of more than one race.

Multicultural Art Education Paradigm

The Art Curriculum Influences: A National Survey (La Porte A.M., Speirs P., Young B., 2008), gives some evidence that a critical problem within the multicultural art education paradigm exists. The survey quantifies the number of teachers who teach multicultural art. Many teachers are teaching multicultural art. The critical problem is that many teachers do not or rarely teach about art whose roots parallel the heritage of many American students. Table 2 is taken from that survey. The exact art that is taught is not defined in the survey. The survey does not clarify whether art used in the lessons is made within the countries of origin or within U.S. artworlds. Another important limitation of

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using the LaPorte et al survey is the lack of clarity how much depth or breath is taught

about each culture. The teachers may include a comprehensive study of art works in the

context in which the art works are made, or they may just show examples of artwork

from various cultures. Unit lessons need to include background information, artists'

purpose and meaning. These types of art lessons will build more understanding of a

culture than simply using a piece of art from another culture as an example.

Table 2
Survey Ranking Results Question 17

Multicultural areas taught	# of	teacher	responses			Total responses	% of rarely or never
	Never used	Rarely used	Moderately used	Often used	Very often used		
African American Art	13	098	153	082	26	372	30%
Asian Art	15	135	142	054	16	362	41%
Native American Art	18	107	138	069	18	350	36%
Latino Art	23	127	118	055	14	337	45%

Although a majority of art teachers introduce multicultural art in their teaching, a

substantial minority never or rarely do. They may not teach students to investigate the

importance of culture and ethnic influences. The disconnect quantified in the LaPorte

study between adopting multicultural art in principle and not carrying it out in practice is

a critical problem within the multicultural art education paradigm. Students who do not

study, or are not exposed to, art and culture from more than 25 percent of the United States population are certainly underexposed to the rich cultural heritage from which the country is now composed.

Why Is Multicultural Art Not Taught More Often?

Unless provided with textbooks, the art teacher will commonly be the one to create the entire scope and sequence of curriculum, including units and lessons that may attempt to address multicultural art within the cultural context. Often teachers may have ideas and intentions to teach multicultural art, but may not, for various reasons, implement those plans. Some objectives that are particularly challenging and important for the teacher to meet are included in the Arizona Relate Strand: understandings of artworlds, and inquiry and understanding of artworks created in those artworlds. Eisner introduces something he calls the "operational curriculum," which he applies to art education. He (1984), explains,

> As most experienced art teachers know, there is often a gap between intentions and actualization. What we plan we sometimes find difficult to follow or use in the classroom. Yet it is the operational curriculum that for all practical purposes defines the kinds of classroom experiences the children are likely to have. It is what the teachers actually do with the materials they receive or formulate that create or fails to create the condition under which the educational experience is secured (p. 259).

Is there a gap between what the teachers believe or have intentions to teach and the actualization of those beliefs? Is this why art teachers rarely or never teach multicultural art? Do they find it difficult? In addition to the traditional art materials, teachers in many school districts now have technology in classrooms. How, if at all, are teachers utilizing the new technologies to teach multicultural art? I propose three possible explanations for why multicultural art is not taught in some classrooms.

1. **A lack of teacher content knowledge.**

La Porte A.M., Speirs P., Young B, (2008) give empirical evidence that what teachers teach is tied to what they were trained in during teacher preparation programs and their studio specialty areas. Do some teachers feel uncomfortable teaching about a culture other than their own? I have heard the argument from teachers that they are not from a particular culture so they cannot teach about it. Do art teachers not teach about ancient Egypt or European renaissance even though they were not necessarily born in those specific cultures? It is true teachers do need to have sensitivity and knowledge of cultures when they present images to students. A teacher needs to be careful not to trivialize images that are sacred or deeply meaningful.

2. **Time issues, including time to plan and time to execute lessons.**

With the likelihood of having several grade levels to plan for, teachers' time is regularly strained as they try to accomplish preparation for a complete art experience. Often actual class time is limited so that teachers can accommodate many classes within one or more schools. In an art classroom, lessons generally require some demonstration and instruction, supplies need to be dispersed, time must be allotted to apply new

learning, and students need to clean up. It may be rare for the teacher to have time to teach background context. The issue of time can be important if the teacher needs time to research content and context for historical significance and meanings of cultural symbols.

3. **Insufficient materials or lack of knowledge of tools to present content material.**

Most schools have materials to produce studio work, but materials to teach multicultural art are not as readily available. Schools rarely include posters and art samples in art budgets. If the Internet is available, teachers may need to spend vast amounts of time researching topics. If technology is available, the training that art teachers receive is often directed to regular classrooms and not specific to art education. Delacruz (2004) found that some of the barriers to technology implementation by art teachers include lack of access to needed resources (art teachers are often low on the totem pole); inadequate training; and time constraints. She also found that, "Teachers may not be buying into what has been termed the mythology that often accompanies technology advocacy" (p. 8). Davis (2012) states that many teachers do not have adequate training, even with an abundance of technology available. Some teachers simply do not feel comfortable using technology, often worrying about legal issues.

The difficulties mentioned here may help to account for why some art teachers rarely or never teach multicultural art. The classroom art teacher bears the heavy responsibility of determining how best to help students develop world views, and the onus is on them to combine multicultural teaching with the traditional art education approaches that have historically dominated education in many U.S. schools. Practical

problems such as teacher content knowledge, instructional time, and insufficient

materials work against art teachers being able to translate what they believe in principle

about multicultural art into classroom practices.

Possible Solutions to Critical Paradigm Problem

Possible solutions to the critical problem of some teachers not including

multicultural art in their curriculum could be to utilize technology to teach cultural

understanding, and to make use of museum resources. The technology available to most

teachers includes, but is not limited to, the use of the Internet. One use of the Internet is

to show YouTube videos of people in other cultures making art. When this type of video

is used in the classroom, students see and hear variations in skin color, and language, and

may pick up on variations of purposes in making such art work. One example of this is a

video that shows a Palestinian family in Hebron throwing pots on wheels that are upon

the ground while the potter is standing below ground (dug out) with the wheel at chest

height, so the potter does not have to bend down. Viewing this video with students can

spark a discussion about where Hebron is (in highly politicized section of Israel) and

gives the teacher a chance to mention the separation of Palestinians in Israel. The video

personalizes the experience by meeting the family in their home studio. It also shows the

innovation and intelligence other cultures may exhibit. Although this example is not

about the specific U.S. multicultural groups listed in Table 1, the YouTube video can

help students see beyond U.S. borders. This video is one example of available internet

teaching tools that address the concepts of multicultural diversity in artworlds.

A second possible solution to address the problem of teachers' not teaching multiculturalism is to arrange for students to attend museums that teach about cultures. The goals of many museums include teaching about specific cultures. This solution could help solve the problem of teachers' lack of content knowledge, along with their lack of materials. Getting students into art museums, however, can be complex and difficult. In many districts, the art teacher will be the person to handle busses, permission slips, lunches, chaperones, and safety issues, time issues if school is far away or in a rural location, and cost of entry. Museum visits also disrupt students' regular scheduled classes. To fully convey cultural understanding to students with the help of museums, teachers still need to design units of study that include background information, written reflections of the museum visit, and follow up studio production of their own artwork. It is reasonable to assume that students are lucky to get one museum visit a year. Fortunately, some museums, such as The Heard Museum in Phoenix Arizona, have programs that bring materials out into the classroom. These programs help to solve some of the above mentioned issues, like teacher content knowledge, bussing, disruption of other teachers' classes, cost of entry, and materials.

A third possible solution to the critical problem of some teachers' not teaching multicultural art is the methodology to be used in this research. Museum experts come directly to students and their teacher via videoconferencing. Videoconferencing is technology that allows real-time interaction with cameras at separate locations. Many videoconferencing systems allow people at multiple locations to see and talk to one another at the same time. Using a videoconferencing strategy to teach about diverse

cultures is a newer idea in schools, although this technology has been utilized in the business world for quite some time. One example of this approach to art education is in Sabatino's (2008) study. The study included four separate classes of art student subjects who had videoconferences with four separate participating museums. The focus of Sabatino's study was the engagement of the students, not the effectiveness and level of user-friendliness, as the focus is in this study. Her study does not give any indication of difficulties utilizing the technology of videoconferencing with school children to teach art education

The Washington D.C. Smithsonian Institute has several programs they are ready and willing to teach (see Appendices A and B). Not surprisingly, they are experts in American art. The museum sends pre-visit and post-visit lesson plans and materials, (see Appendices C and D). The Smithsonian Institute offers conferences in African American, Native American, and Latino art, to name a few. For the purpose of this study and given the student population of my school, I have chosen Latino Art for my participants to learn about, in real time, through video conferencing. Might museum based videoconferencing provide a mutual link allowing more art teachers to translate their multicultural art education paradigm into reality in their classrooms? It is to explore this question that I have undertaken this research.

Table 3

Selection of Videoconferences Offered Through CILC

Museum	Videoconferencing Program Title(s)
Cleveland Museum of Art	America's Story Through Art: America Diversifying.
Cincinnati Art Museum	Behind the Glass: African Symbols in Art.
Philadelphia Museum	American Art.
	Art of Asia.
	Art Museum Opposites.
	Math and Art.
Los Angeles County Museum of Art	Learning to Look: Art and the Imagination.
New York Historical Association	Fundamentals of Art- Includes folk art & Native American.
Smithsonian	Reshaping American Life.
	America's Signs & Symbols.
	African American Artists.
	Young America.
	Recognizing Women Artists.

Chapter 3

METHODOLOGY

The purpose of this mixed methods study is to describe and determine the effectiveness of teaching multicultural understanding with videoconferencing as a teaching tool. The mixed method used is sequential exploratory strategy. This method uses quantitative data to assist in the analysis of qualitative findings. The qualitative findings are derived from the phenomenon of the set-up of the videoconference, the videoconference and the gathering of opinions of those involved with the videoconference. The purpose of quantitative data is to test elements of the paradigm theory framework, specifically the curriculum preferences and practices of the sample teachers. Morse (as cited in Creswell 2009) explained one reason for this strategy "to determine the distribution of a phenomenon with a chosen population." My main purpose is to determine the value of teaching cultural understanding through videoconferencing, the instructional treatment in this study, from the art educators' viewpoint. How do the teacher participants' practices align with the LaPorte et al survey and the multicultural art education paradigm?

Table 4
Sequential Exploratory Design

		QUAN	QUAN	QUAL		
Quan Data collection	Quan Data analysis	Quan Data collection	Quan Data analysis	Qual Data collection	Qual Data analysis	Interpretation of entire analysis
Phase 1		Phase 2		Phase 3		

Research questions.

1. How do art teachers' art education priorities, values, and beliefs determine preferences and actions in teaching multicultural understanding in art?

2. Is the use of videoconferencing classes taught by museum experts a user-friendly tool and useful for a classroom art teacher, to teach cultural understanding in art to students?

3. How do art teachers perceive student engagement during teleconferencing with museum experts to learn about multicultural art?

The answers to these questions should prove to be a useful research study for the field of art education. Findings from this study could be useful for school district administrators when they are deciding how valuable the monetary investments are in regards to incorporating technology in the school. Findings from this study would also help art educators to determine whether preparing their instruction with the help of videoconferencing is an effective approach to teaching cultural understanding in art. Other educators may also determine the value of this type of instruction by using a newer method to bring the real world into the school, and meet the technology standards required. Museums may also find this study useful as they consider how best to bring their collections to the public.

Setting

Florence Unified School District is a semi-rural school district that I used to study the critical problem of teachers rarely or never teaching multicultural art. All the schools in this district are outfitted with a large amount of technology in the art classroom. Art teachers in the district have had training in the use of Promethean Boards (smart boards), teacher lesson sharing websites, digital cameras, and videoconferencing.

The purpose of this mixed methods study was to describe and determine the effectiveness of teaching about diverse artworlds using videoconferencing as a teaching tool. My main purpose was to determine the value of teaching cultural understanding through video conferencing, the instructional treatment in this study, from the art educators' viewpoint. A secondary purpose was also to evaluate and explore of the possibilities of teaching cultural understanding in art education using this specific technology.

Participants

I administered an initial survey directed to all art teachers in the Florence School District. Seven of the art teachers in the district teach kindergarten through eighth grade. Three of the art teachers teach ninth through twelfth grades. I then used a sampling of sites, based on volunteers from within the community of art teachers in Florence School District. I expected the number of art teacher volunteers to be three to five. Six teachers volunteered. My goal for the study was to involve at least one high school teacher and three middle school teachers. All of the art educators in the Florence School District have

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access to, and can utilize, video-conferencing in their own schools. Although four teachers expressed interest in participating in the videoconference, only one art teacher actually had a videoconference. I participated as a research observer during the set-up of and during the actual videoconference. Another participant was the district technology employee, whom we will call Nick. His role was to schedule the conference with the Smithsonian. He made sure the phone test worked. He also gave his opinions about the content of the lesson and about the level of student engagement.

Data Instruments

    Phase 1- initial teacher survey.

    I began my study by sending out a study recruitment letter and an initial teacher survey to all the art teachers in the district. (See Appendix E and F) The survey provided baseline quantitative data about teachers' experiences and preferences in teaching cultural understanding in art. This survey also determined the level of technology experience that each teacher had. Questions such as: "If you teach multicultural topics, what cultures, ethnic groups, or countries do you feel comfortable teaching? If you teach multicultural topics, what cultures, ethnic groups, or countries do you not feel comfortable teaching?" were used to reveal personal preferences and teaching behaviors of the teachers. I tallied the number of responses in each category into tables. This data allowed me to analyze the teachers' years of experience, whether they had taken a class or classes in multicultural education, and the teaching curriculum preferences of the teachers. The data in the initial teacher survey quantified how much experience each teacher had with using the

technology available in the art rooms. The last question on the initial teacher survey

asked if they wished to further continue in the research by participating in a

videoconference with the Smithsonian Museum.

Phase 2- follow up survey.

The data analysis revealed a need for further data collection. I sent a follow up

survey via email to the six Teacher Participants who returned the initial teacher survey.

The follow up survey contained one question that asked participants if or how often they

taught multicultural art topics in their curriculum (see appendix G). This question was

necessary to better determine teachers' curriculum practices in order to answer one of my

research questions. I then tallied the responses and compiled them into a table.

Phase 3- videoconference.

I began the second qualitative phase by communicating with the teachers who

expressed interest in holding a videoconference between their students and the

Smithsonian, thus furthering my research. First, I made arrangements with the

Participating Teacher and the technologist Nick via inter-district email (see appendix H).

The Participating Teacher gave her class a pre-visit lesson (see appendix C). The

Participating Teacher, Nick, and I held the videoconference (see appendix I). I then sent

the Participating Teacher a post-conference survey (see Appendix J). I interviewed Nick

for his opinions about the videoconference. I compiled responses from the post-

conference survey and the participants' verbal opinions, along with the research

observer's transcribed notes of the videoconference. As I gathered information, I analyzed and interpreted it by looking for emergent patterns and outcomes of the phenomenon, or videoconference set-up and videoconference event.

Time Frame

I sent out the initial art teacher survey in early January. I began scheduling videoconferences as soon as each survey was returned. Soon after I began analyzing data from the survey I realized I needed to ask another question, so I sent out the follow up survey question. We participated in the videoconference the second week of February. After the videoconference I sent out the post-videoconference survey.

Study Limitations and Concerns

The small sampling of teacher participants was a limitation in this study. The study only involved one semi-rural school district. Six teachers participated in the initial teacher survey. Four of the six teachers responded to the follow up survey. Four teachers attempted to schedule a videoconference but only one teacher was actually able to hold a conference with the museum.

Time was a limitation of the study. The teachers that wished to participate in the videoconference were unable to get scheduled for the month of February on short notice. The Smithsonian program is a national program so it was difficult to find an opening in the schedule that fit the teachers' time plans. Only one teacher was able to procure a time that worked.

The researcher bias includes the viewpoint that teachers should be teaching multicultural art. Because of this bias I took care not to over generalize my findings and conclusions.

Chapter 4

FINDINGS

Survey Demographics of Participants

Six teachers responded to the initial survey (n=6 teachers.) One respondent teaches 9-12th

grade art. The other five teachers teach K-8 art. All of the responders are women.

Question 1: The majority of participants, four (60 percent) have been teaching 9-

14 years. One teacher has taught 1-3 years and one teacher 4-8 years.

Question 2: However, the majority of the participants (three of six, or 50 percent) have

taught another subject/s other than art for 4-8 years. One teacher has taught art for 1-3

years and two teachers have taught art for 9-14 years.

Table 5
Survey Results Questions 1, 2 and 8

	# of teacher responses				
How many years have you been a teacher?	1-3 yrs.	4-8 yrs.	9-14 yrs.	15 + yrs.	n
	1	1	4	-	6
% of total	17%	17%	66%	-	
How many years have you been teaching art?					n
	1	3	2	-	6
% of total	17%	50%	33%	-	
What grades do you teach?	Grades K-8	Grades 9-12			n
	5	1			6
% of total	83%	17%			

Survey Multicultural Education Background and Preference Data

Question 3: One hundred percent of the participants attended a college class on

multicultural art or multicultural education.

Question 9: With the exception of types of art and artists from Response 1 and

"maybe art history" from Response 2, there were no explicit responses that mentioned a

preference for teaching any type of multicultural art.

Table 6
Survey Results Question 9

List the main themes/ in art you prefer to teach levels you currently teach?	topics/subjects to the grade	
Response 1	Grades 9-12	Elements, principles, diff. types of art/artists, real world job relevance.
Response 2	Grades K-5	Color theory, art elements, drawing techniques, etc.
	Grades 6, 7, 8	Color theory, art elements, principles of design, art history, drawing techniques, sculpture, etc.
Response 3	Grades K-2	Form (3D)
	Grades 3-4	Pastel coloring
	Grade 5	Space art
	Grades 6-8	Bauhaus
Response 4	Grades K-8	<u>all</u>
Response 5	Grades K-2	Lines, observational drawing, sculpture & collage techniques, painting techniques.
	Grades 3-5	Observational drawing, linear perspective, fibers techniques, paper mache, sculpture techniques, ceramic techniques.
	Grades 6-8	Aesthetic debate, ceramics, realistic drawing & painting, aesthetic theories, art history chronology, constructive criticism, critique, themes in art: realism, abstraction, the human form, cities in art,, landscapes, narrative, formalism, pragmatism, transformation, text in art, architecture, self-portraiture.
Response 6	Grades K-8	Drawing, painting, mixed media, ceramics.

Question 10: Question ten reveals that two participants feel comfortable teaching "any" or "all" multicultural topics, cultures. One participant responded she was most comfortable teaching topics from Mexican or Hispanic culture because she is Hispanic. She also stated she is open to teaching about other cultures or ethnic groups. Two other participants responded they were comfortable teaching other world cultures mainly and did not mention the American minority cultures. One participant, Responder 4, did not respond to this question.

Table 7
Survey Results Question 10

If you teach multicultural topics, what culture, ethnic group, or country do you feel comfortable teaching?	
Response 1	Any
Response 2	I feel most comfortable teaching topics from Mexican or Hispanic culture because I am Hispanic, but I am very open to teaching other cultures or ethnic groups.
Response 3	Egyptian- Greek-Japanese
Response 4	No response
Response 5	Some Egyptian- to some extent.
	British Art & Architecture.
Response 6	All

Question 11: Two teachers state they feel comfortable teaching any multicultural topic or about any culture or ethnic group. One participant responded she is not comfortable teaching about Native American art because she is not as familiar with it as

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she is with her own culture. Another participant responded she is not comfortable teaching about any culture if she would need to also address its religion. Participant or Responder 5 said she is uncomfortable teaching "Most- Native American, Latino, African- almost all groups." This participant did say she was comfortable teaching some Egyptian and British. One participant, Responder 4, again gave no answer to this question.

Table 8
Survey Results Question 11

If you teach multicultural topics, what culture, ethnic group, or country do you not feel comfortable teaching?	
Response 1	None
Response 2	I'm not as comfortable teaching Native American art because I am not as familiar with it as Hispanic.
Response 3	Any culture I need to deal with religions.
Response 4	No response
Response 5	Most- Native American, Latino, African- almost all groups
Response 6	None I can think of.

Follow Up Survey Data

Of the six participants who responded to the initial art teacher survey only four answered the follow up survey question.

Would you please take two seconds to answer the following?

How often do you teach African American art? Never   Rarely   Moderately   Often   Very Often

How often do you teach Asian art? Never   Rarely   Moderately   Often   Very Often

How often do you teach Native American art? Never Rarely Moderately Often Very Often

How often do you teach Latina/o art? Never   Rarely   Moderately   Often   Very Often

Table 9
Survey Ranking Results Question 17

Multicultural areas taught	# of teacher	responses				Total responses	% of rarely or never
	Never used	Rarely used	Moderately used	Often used	Very often used		
African American Art	-	3	1	-	-	4	**75%**
Asian Art	-	3	1	-	-	4	**75%**
Native American Art	-	2	2	-	-	4	**50%**
Latino Art	-	2	2	-	-	4	**50%**

Survey Technology Data

Four respondents expressed interest in participating in Phase Two, a videoconference with The Smithsonian Museum Program on Latina/o art. Question 12 was: Would you like to be a participant in the remainder of this study by agreeing to teach a unit on Latino art and utilizing videoconferencing as part of the unit? Two responses were conditional: "Unsure-depends on what grade level it would be required to be in. [I] would mostly be interested in it for grade 2. Would ample resources be made available?" This did not fit with the requirement of the specific Smithsonian Program because that program was designed for grade 4 and up. Another response, "It depends on

when, etc..." This participant sent in a request to the Smithsonian and was denied her

date, so she declined further participation. One "yes" response was similar. She sent in

her date request and was denied also. The second "yes" respondent was successful in her

attempt to see followed through with an actual videoconference. This, therefore, was the

only attempted videoconference that actually occurred.

Table 10
Survey Results Question 12

Would you like to be a participant in the remainder of this cross-site study by agreeing to teach a unit on Latino art and utilizing video conferencing as part of the unit?	
Response 1	Yes.
Response 2	I would love this opportunity because it would be a new way for students to interact in the classroom.
Response 3	No.
Response 4	No, thank you. I'm still fairly new and learning how to use all this wonderful equipment.
Response 5	Unsure- depends on @ what grade level it would be required to be in. Would mostly be interested in it for grade 2. Would ample resources be made available?
Response 6	It depends on when, etc…

Questions 4: Question four surveyed how confident the participants are with the

technology they have in their art rooms. Four (66%) of participants are very confident.

One teacher said this is her first year in the art room and is getting to know the

technology so is not very confident with it.

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Table 11
Survey Results Question 4

How confident are you with using technology in your classroom?	Not Really very					Perfectly	n
	0	1	2	3	4	5	
	1	-	-	1	4	-	6
% of total	17%	-	-	17%	66%	-	

Questions 5, and 6: Question five revealed the participants use their Promethean (Smart board) frequently to multiple time daily. Question six revealed the participants do not use the document camera as often as their Promethean boards, and 33 percent only use it rarely.

Table 12
Survey Results Questions 5, and 6

How often do you use Promethean board to display artwork?	Never	Rarely	Sometimes	Frequently	Daily	Multiple Daily	n
	0	1	2	3	4	5	
	-	-	-	2	2	2	6
% of total	-	-	-	33%	33%	33%	
How often do you use your document camera to display artwork?	Never	Rarely	Sometimes	Frequently	Daily	Multiple Daily	n
	0	1	2	3	4	5	
	-	2	2	2	-	-	6
% of total	-	33%	33%	33%	-	-	

Question 7: Question seven was critical to my study data. The survey revealed not one of six responders had participated in a videoconference to teach art.

Table 13

Survey Results Question 7

How many times have you used the ITV	Never	Rarely	Sometimes	Frequently	n
	0	1	2	3	
Videoconferencing to teach art?	6	-	-	-	6
% of total	100	-	-	-	

Videoconference Data

Actions and opinions from district videoconference technician.

Nick attempted to set up four teachers' requests for videoconferences. All but one was denied. Nick set up and held the test call. He arrived early to set up the screen for the PowerPoint, and to make connections with the Smithsonian presenter. It took him a couple of calls to get through. He also adjusted the volume levels when the presenter began. He took pictures of the students during the videoconference.

Nick expressed positive opinions about the conference. He said, "The kids were really engaged, and I thought their answers were really deep and incredible. This was one of the best ones I've done. I can't believe some of their answers."

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Post videoconference survey results.

Table 14
Post Videoconference Survey

Art Teacher Survey
1) If you taught using video conferencing, did you find it user-friendly? Circle one   (yes)   no Please elaborate on your experience with a videoconference lesson.   This was a new experience for me; I have never used video conference for a lesson before but I am also a first year teacher. This was a new a great experience and not just for myself but my 5th grade students seemed to enjoy it as well. There were a few adjustments that needed to be made before the video conference began such as volume control but they were fixed quickly and the video conference began. We didn't get to see as many artworks as I hoped but what we were able to see was great. The presenter also had information that was helpful to the students when they were viewing the artworks. 2) How engaged were your students during the video conference? 0   1   2   3   (4)   5 3) How confident are you with using videoconferencing after your experience using it? Not really very   perfectly confident 0   1   2   (3)   4   5 If I had a technology assistant set up the process like I did this time I would score higher. 3) What are the main themes/topics/subjects in art you wish to teach with video conferencing? K-2 (3-5) (6-8) 9-12

Description of videoconference from research observer.

On February eleventh I received an email from the coordinating supervisor of the Smithsonian American art program stating she would take the place of the original presenter. I arrived at 1:40 pm and the technician was setting up. He had the PowerPoint on the screen and was dialing the presenter. Participating teacher arrived at 1:45 pm and waited for students by the door. Students arrived and were seated and waiting at 1:49 pm. Technician was on the phone and making adjustments. As soon as presenter came on screen she asked to check volume levels. She asked who the teacher was and asked her to call on students when she asked questions and repeat answers to her. The presenter introduced herself to the students and began. She explained she would point to her presentation screen behind her but they could look at the PowerPoint screen too. She began the lesson with, "Let's talk about identity. What is the same and what is different about you and your classmates?" Students were fairly quiet at first but then began to get comfortable and began responding. Then she introduced the art topic. "Are any of you Latino?" Several students raised their hands. "That is they kind of artwork we are going to be talking about." "Describe a chandelier." Some students answered. The presenter showed a slide of the first art work, El Chandelier by Pepón Osorio (1988). "What do you see? This is an example of Rasquachismo. It is when you take something old and add things to make it new." Some discussion followed. "Who would want this in your home or bedroom? This is a way the artist showed what some things meant to him, what is important in his culture. The things we keep around us play into our identity."

The second artwork was Las Tres Marías by Judith F. Baca (1976). The presenter said, "Take a minute to look at this then I will ask what is going on." One student answered, "Two different people with two different personalities" More students answered. Presenter, "There are two women, who is the third Maria?" One student answered "You, or me, because you are looking in the mirror." There was also discussion about the clothing and the styles we wear to describe our identity.

The presenter then told the students, "The next art work is called, Getting Ready for our Dreams." It was Camas para Sueños (Beds for Dreams) by Carmen Lomas Garza (1985). One question she asked about this piece was, "What do you think the mom's dreams are?" The presenter told some background information and some of the challenges of the artist. Then she said, "Family, hopes, dreams, and where your parents are from are all part of your identity."

She then opened it up to questions. After one question, "Are you in Washington State or Washington D.C.?" The technician brought up Google Earth and showed a satellite view of where she was. The presenter explained how to find it from the D.C. Mall. She asked the students what their favorite piece of art work was from the lesson, and had them explain why. The classroom teacher arrived at the door and students left.

I then asked the technician his opinions about how he though it went. Videoconference technician expressed positive opinions about the conference. He said, "The kids were really engaged, and I thought their answers were really deep and incredible. This was one of the best ones I've done. I can't believe some of their answers."

Chapter 5

DATA ANALYSIS, DISCUSSION, AND CONCLUSIONS

To draw conclusions and implications based on my findings, I have organized my discussion around my research questions. I begin by analyzing the multicultural background and preferences data from the teacher participants to answer research question one. The conclusions concerning research questions two and three are organized around the technology data from the survey and the qualitative data gathered through the process of setting up, and participating in the videoconference, and the opinions of those participants.

Multicultural Background and Preference Data Analysis

Question 1) how do art teachers' art education priorities, values, and beliefs determine preferences and actions in teaching multicultural understanding in art?

I return to the multicultural art education paradigm that teaching cultural understanding is an important part of art education, teaching students to analyze and interpret contextual ideas, meanings, and the purposes of art from diverse cultures. In Phase One, I sent out a survey. I attempted to investigate current teacher behaviors among ten art educators to the application of the "normal science" paradigm, to include prioritizing teaching of multiculturalism and use of videoconferencing to teach it. Teachers may have made the paradigm shift at the level of belief, but may not have made the paradigm shift at the level of normal science, or the actual implementation of teaching multicultural art in their classroom. If the teachers wish to teach multicultural art because they see the value in it, but teach it rarely, or not at all, then I have verified the identified

critical problem within the paradigm of the *normal science* within a particular group of art teachers. Again, the body of beliefs in the multicultural art education paradigm is that diversity is good, and that teaching students to analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures is an important part of art education. Again, the critical problem is that some art teachers rarely or never teach multicultural art. My attempt to answer research question one, revealed a significant flaw in the data collection. One question was, "Did you attend any college classes on multicultural art or multicultural education?" Two other questions asked what multicultural topics, cultures, or ethnic groups the teacher feels comfortable or not comfortable with teaching. These questions were inadequate to determine the beliefs or value of the teachers toward the paradigm.

The responses show three out six (50 percent) of the art teachers report they are comfortable teaching multicultural art topics, and cultures. Two participants (40 percent) report they do not feel comfortable teaching their students about the American minority cultures (tables 6 & 7, pp. 39-40). This analysis reveals that more information was needed from the participants to determine if they teach multicultural art, even if they do not prefer it or feel comfortable teaching it. In order to determine if my sample of participants fits the normal science or the paradigm critical problem of my research framework, I needed to find out what the participants actually teach. Based on the survey responses from questions 10 and 11 "If you teach multicultural topics, what culture, ethnic group, or country do you not feel comfortable teaching?" or "If you teach multicultural topics, what culture, ethnic group, or country do you not feel comfortable

teaching?" I could predict 50 percent of the study participants teach multicultural art more frequently than rarely. But looking at question 9, "list the main themes/ topics/subjects in art you prefer to teach to the grade levels you currently teach," I see there are no preferences for teaching multicultural art, so perhaps it would be taught rarely or never.

I emailed the follow up survey to each responder. Seventy-five percent of the participants responded they rarely teach African America or Asian art. Fifty percent said they rarely teach Native American or Latina/o art. So is the normal science of my sample consistent with the national profile? The sample of responses is simply too small to be generalizable at this time. Also, my survey questions did not adequately ask after the belief systems and values of the teachers, in relation to their comfort levels teaching multicultural art.

Technology Data Analysis and Videoconference Exploration

Question 2 is the use of teleconferencing classes taught by museum experts a user-friendly tool and useful for a classroom art teacher in teaching cultural understanding in art to students?

Question 3 how do art teachers perceive student engagement during videoconferencing with museum experts to learn about multicultural art?

Each art teacher's level of confidence with the technology is reflected in the data from questions 4, 5, & 6. How often do you use Promethean board to display artwork? How often do you use your document camera to display artwork? And, how confident are

you with using technology in your classroom?" Although one teacher was new to the technology and did not feel confident, she still tended to use what she had in her art room. One surprise was that not one participant has utilized the videoconferencing technology to teach art. Therefore, the only experience and data for art teacher use of videoconferencing was the one done for this study. Because the teacher participants use technology in their classroom often, I think the majority of the teachers surveyed would not have difficulty utilizing a videoconference to teach multicultural art topics.

After attempting to determine teachers' values and beliefs in teaching art, and teachers' level of experience with technology, I began the next phase. This phase involved engaging four teachers to attempt a videoconference lesson with their students. Due to timing issues and a grade level issue, only one teacher held a videoconference. After the videoconference, I gave a post-videoconference survey to the art teacher to help determine the answer to research questions two and three. The participant responded to question one that the videoconference was user friendly. In the opinion of the participating teacher, the videoconference would be something she would like to do again, but she would not feel comfortable doing it without the videoconference technician. Therefore, it is not perfectly user-friendly. Also the emergent data revealing a teacher needs to plan far in advance in order to participate in a videoconference showed it lacked ease of use. The written response clearly shows the teacher's opinions to be very positive toward the videoconferencing experience. "This was a new and great experience and not just for myself but my 5th grade students seemed to enjoy it as well. There were a few adjustments that needed to be made before the video conference began such as

volume control but they were fixed quickly and the video conference began." The response to question three revealed the teacher would need a technology assistant to help set up the videoconference and would not feel confident using this technology on her own. Appendix B is one email thread with 17 comments showing the set up for the videoconference. I was in on the thread due to my interactions in this study. Without my comments the thread included 10 comments. This shows a fairly lengthy requirement to use this type of technology. There were two other threads, each with five comments, so the process to set up the conference was not without some effort. If the videoconference was not part of a study it would have been simpler.

The participating teacher's answers did not reveal any information, one way or the other, as to if the technology was useful in teaching multicultural art. Analyses of the district videoconferencing technologist's opinions show that he was looking at the content of the museum program. He was also observing and analyzing the student engagement and the quality of student answers. He has vast experience with the ITV system and other videoconferencing education programs, and he expressed a high level of satisfaction with this one. Although his opinions and my own may agree with the findings of Akins et al (2004) that this technology can be transgressive, more evidence is needed in order to make this claim.

My own observations revealed a high level of satisfaction with the Smithsonian American Art Museum presentation. The Smithsonian instructor presented content that was relevant to the students, continually bringing the lesson back to the students' own identities in their interpretation of the art and the preferences they showed. She related

the content to the concept of identity of self. "The things we keep around us play into our identity," she said. The presenter explained some background about each artist and explained the artists' purposes in making the art. The presenter also asked many questions, although the students who raised their hands to answer were the same seven or eight students, so not all fully participated. Those who did answer seemed to take the questions about identity and self to heart, and those who didn't still seemed genuinely interested and engaged. This observation is contrary to that of Sabatino (2008), that students farther from the screen were less engaged. The participating teacher responded with a 4 out of 5 to question two, about how engaged the students were in the videoconference. This shows a high level of student engagement. It was clear from the participating teacher's opinions, as well as the technical assistant's, and my own, that we found some evidence to agree with Cornelli (2004) that "videoconferencing can heighten motivation, expand connection with the outside world, and increase depth of knowledge."

Conclusions and Further Implications

Having looked at findings pertaining to the research questions, let us return to the goals of multicultural education. Because U.S. classrooms often have students from countries around the globe, or from families who share traditions from several cultures, a valuable purpose of the multicultural art education is to bring validation and acceptance to the minority groups who are, themselves, students in the art classrooms.

I return to the multicultural art education paradigm that teaching cultural understanding is an important part of art education, teaching students to analyze and interpret contextual ideas, meanings, and the purposes of art from diverse cultures.

I now attempt to answer "Why do some art teachers rarely or never teach multicultural art?" Is it a lack of teacher content knowledge? The participants in my survey had all taken college classes on multicultural education or multicultural art education. Some participants replied that there were cultures they did not feel comfortable teaching, with one teacher stating that she was uncomfortable teaching a culture that was not her own. None of the participants indicated a preference for teaching multicultural topics. I found that even though they had taken a class in college they did not feel confident or equipped to teach multicultural topics. This preference could certainly be due to lack of teacher content knowledge of the cultures, or possibly because the teachers are just not interested in this topic.

Turning to the second reason, teachers have insufficient materials or knowledge of tools and technology to present content material? Teachers in my district have a large variety of materials and technology available in their classrooms. Most of the teacher participants stated a medium to high level of confidence in using technology based on the initial survey. After going through the set-up and videoconference with my participating teacher, I found that the equipment for that complex technological process is available to teachers who schedule ahead.

Time can always be a major consideration for teachers. This study shows that at least in my district, teachers must plan a couple of months in advance to secure a

videoconference with the Smithsonian. Although requesting one at the beginning of the year while planning the scope and sequence of lessons takes initial effort, the effort more than pays off when one considers how much time a teacher would otherwise spend, researching a culture and pulling out meaningful information and art examples. Organizing and presenting the content to students also takes time. The Smithsonian American Art Museum videoconference program could relieve some of these issues, especially since the Smithsonian provides lesson plans for the teacher to enhance the presentation, including background information, student handouts, PowerPoint presentations, and sources for topical artwork (Appendices G and J).

Taking into consideration these three possible reasons, time, materials, and teacher knowledge, why multicultural art may rarely or never be taught by some teachers, videoconferencing may be a solution. Based on my experience with one participating teacher, the Smithsonian Museum American Art Program seems to be an outstanding opportunity for teaching multicultural understanding. If other videoconferences are as good as the one in this study, then this strategy could be an effective way for students to learn the historical context of multicultural art, understand the effect of traditions and experiences of multicultural artists, and reflect upon their own heritage and identities. The art teacher does not need extensive background in the culture because the museum expert will bring the content information to the lesson. The museum has a vast amount of suitable art examples to show the students and they have the purposes and meanings of the artwork researched. One of the most important reasons why this is a solution to the paradigm's critical problem is the fact that students are excited to talk to someone from a

faraway place, so it is easy for the teacher to motivate the students. Interestingly, the museum labels the resources as pre- and post-visit resources, which implies that the videoconference is like an expert visiting the school. This is what it appears to be like for the students, like someone coming to their school to show them something new.

Since the art education world largely accepts that teaching multiculturalism in art is highly beneficial to students, taking advantage of videoconferencing opportunities with museum experts seems to have great potential. Thanks to today's technology, teachers have the chance to introduce students to art works from around the world, with instruction from an expert in that culture's field. As an art teacher myself, I can clearly see how utilizing the technological tools at our available in order to usher students into exciting new worlds of discovery.

As I familiarized myself with the Smithsonian Institutes American Art Museum's videoconference program for this study, I found some answers to my research questions. However, several other questions arose that were out of the range of this study yet would be of interest for further research. For example, how can one measure the level of multicultural understanding of students within a study that includes the pre-visit lesson, a videoconference, and a post-visit lesson? This study would parallel Erickson (1994) in the attempt to measure contextual understanding of multicultural art works. But adding the videoconferencing would make it unique. Perhaps the level of understanding would increase because the students would be in a more familiar environment, less fight or flight brain activity. How effective is videoconference learning compared with traditional methods of learning? Additionally, one could take this research in a different direction,

exploring what happens when teachers engage students in art making and then sharing their results with students from around the world. In our district, three of our fourth grade classes are currently involved in a project like this, where they are making puppets and sharing them with people in Africa. Similarly, museums might see videoconferencing as a way to access populations all over the world. This technology deserves to be expanded so that the general public may connect with and learn from many more museums. Although a videoconferencing lesson is not equal to an actual in-person museum visit, it has real potential to spark interest for students to further explore museums virtually, and perhaps they will visit a museum because of the virtual exposure. More research is needed to explore all that can be done with videoconferencing in art education. This study has a start. When a school has videoconferencing technology available, the possibilities really and truly are virtually endless.

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APPENDIX A

CILC VIDEO CONFERENCE BROCHURE

The Center for Interactive Learning and Collaboration (CILC), established in 1994 as a not-for-profit, specializing in the access to applications and the utilization of video conferencing for live interactive content and professional development, as well as web based collaborative learning environments for K-20 education. CILC provides consulting expertise in videoconferencing, integration; problem based learning projects, school-community partnerships and effective techniques for the delivery and development of `quality programs.`

Program Flyer: Latino Art and Culture

Videoconference presenters show American artworks from the museum's collection and engage students with questions and discussion.

- **Primary Disciplines Fine Arts, Social Studies/History**

- **Secondary Disciplines Community Interests, Hispanic Heritage**

- **Program Description Artistic achievements of Latino Americans with a focus on 20th and 21st century artworks that represent the diversity of the Latino community.**

Objectives

- **After an introduction to Latino art through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:**

- **• Understand the historical context of Latino art with a focus on artwork from the 20th and 21st centuries**

- **• Understand the effect Latino traditions, immigration, and American culture had on work by Latino artists**

- **• Reflect upon and assess artworks treating Latino American identity, social justice issues, and reinvention**

- **• Use visual vocabulary to articulate observations and interpretations of artworks.**

APPENDIX B

TIPS FOR A SUCCESSFUL VIDEOCONFERENCE

Latino Art and Culture (Grades 4+)

Overview

Artistic achievements of Latino Americans with a focus on 20th and 21st century artworks that represent the diversity of the Latino community. After an introduction to Latino art through a pre-visit activity, participation in the videoconference, and a post-visit lesson to cement concepts, your students will be better able to:

Understand the historical context of Latino art with a focus on artwork from the 20th and 21st centuries

Understand the effect Latino traditions, immigration, and American culture had on work by Latino artists

Reflect upon and assess artworks treating Latino American identity, social justice issues, and reinvention

Use visual vocabulary to articulate observations and interpretations of artworks

National Standards

US History

5-12.9 Era 9 Post-war United States (1945-early 1970s);

5-12.10 Era 10 Contemporary United States (1968-present).

Visual Arts

K-12.1 Understanding and applying media, techniques and processes;

K-12.3 Choosing and evaluating a range of subject matter, symbols, and ideas;

K-12.4 Understanding the visual arts in relation to history and cultures;

K-12.6 Making connections between visual arts and other disciplines.

Civics

K-12.1 Civic life, politics and government;

5-12.3 Other nations and world affairs;

5-12.3 Roles of the citizen.

Tips for a Successful Videoconference

Before the Videoconference

Check with your technology coordinator to ensure your school has compatible videoconferencing equipment (H.323 protocol).

At least four weeks prior to your preferred dates, schedule your videoconference with the Center for Interactive Learning and Collaboration (CILC): http://www.cilc.org. Search the list of content providers for Smithsonian American Art Museum to view a list of our programs. All requests made on CILC will be routed to the museum and our staff will contact you to set up a test call.

> Please note: We recommend you book early due to high demand for limited time slots.

At least one week prior to your program date:

> Staff will contact you with the assigned videoconference presenter's name and e-mail. Contact the presenter to discuss your plans for integrating this topic with your curriculum. Your videoconference presenter may suggest ways to customize the content of the videoconference to your needs.

> Complete a successful test call at the scheduled time with the American Art Museum staff. This is a good time to practice turning the equipment on and off and locating the volume and other functions of your videoconference equipment.

> Identify a space where all your students will be able to sit comfortably within your camera's view, see a projected PowerPoint, and hear the videoconference presenter.

> Review videoconference rules and expectations with your students. Students should speak loudly and clearly to the presenter, one at a time. It's helpful to have students raise their hands and for you to call on them before they speak.

> Review the pre-visit material (available to download at http://AmericanArt.si.edu/education/video). Encourage your students to write down questions for the videoconference presenter elicited by the pre-visit activities. Questions about the content, artwork, museum, and (within reason) the presenter are welcome!

During the Videoconference

Make sure students are comfortably seated within view of the camera and can readily see the videoconference screen and projected PowerPoint presentation.

Classroom-appropriate behavior is essential to a successful videoconference program. Students should listen to the presenter as well as each other and should behave respectfully.

Encourage your students to ask and answer questions and give their opinions and ideas. Remind students to speak loudly and clearly for the presenter.

Encourage your students to exercise the observation and interpretation skills you introduced with the pre-visit materials.

Help the videoconference presenter maintain classroom management. Call on students to prompt them to ask and answer questions. Consider rephrasing or restating a question if you know your students have something to say but are shy or may not understand the question. If the presenter cannot hear students, repeat their answers for the presenter.

After the Videoconference

Incorporate the appropriate videoconference post-lesson into your classroom curriculum (available to download at http://AmericanArt.si.edu/education/video).

Contact the videoconference presenter with any follow up questions from your students.

Contact American Art staff (AmericanArtEducation@si.edu) with your comments and suggestions. Evaluation and program improvement are a priority and we welcome your comments.

Follow the link to CILC below and complete a brief survey about your videoconference experience.

Latino Art & Culture http://cilc.org/evaluation.aspx?pass=A7FFyT5N1m

Topic-Related Artworks

TITLE:	**Vaquero**	
DATE:	modeled 1980/cast 1990	
ARTIST:	**Luis Jiménez**	
MEDIUM:	acrylic urethane, fiberglass, steel armature	
DIMENSIONS:	199 x 114 x 67 in. (505.5 x 289.6 x 170.2 cm.)	
CREDIT LINE:	Smithsonian American Art Museum Gift of Judith and Wilbur L. Ross, Jr., Anne and Ronald Abramson, Thelma and Melvin Lenkin	
ACC. NUMBER:	1990.44	
WEB LINK:	http://americanart.si.edu/collections/search/artwork/?id=31943	
TITLE:	**Sun Mad**	
DATE:	1982	
ARTIST:	**Ester Hernandez**	
MEDIUM:	serigraph on paper	
DIMENSIONS:	sheet: 22 x 17 in. (55.9 x 43.2 cm)	
CREDIT LINE:	Smithsonian American Art Museum Gift of Tomas Ybarra-Frausto	
ACC. NUMBER:	1995.50.32	
WEB LINK:	http://americanart.si.edu/collections/search/artwork/?id=34712	

TITLE:	**Mis Hermanos**	
DATE:	1976	
ARTIST:	**Jesse Treviño**	
MEDIUM:	acrylic on canvas	
DIMENSIONS:	48 x 70 in. (121.9 x 177.8 cm.)	
CREDIT LINE:	Gift of Lionel Sosa, Ernest Bromley, Adolfo Aguilar of Sosa, Bromley, Aguilar and Associates 1994.74	
ACC. NUMBER:	http://americanart.si.edu/collections/search/artwork/?id=34039	
WEB LINK:		
TITLE:	**Farm Workers' Altar**	
DATE:	1967	
ARTIST:	**Emanuel Martinez**	
MEDIUM:	acrylic on mahogany and plywood	
DIMENSIONS:	38 1/8 x 54 1/2 x 36 in. (96.9 x 138.5 x 91.4 cm.)	
CREDIT LINE:	Smithsonian American Art Museum Gift of the International Bank of Commerce in honor of Antonio R. Sanchez, Sr. 1992.95	
ACC. NUMBER:	http://americanart.si.edu/collections/search/artwork/?id=33081	
WEB LINK:		

TITLE: **Our Lady of Guadalupe**	
DATE: ca. 1780-1830	
ARTIST: **Pedro Antonio Fresquís**	
MEDIUM: water-based paint on wood	
DIMENSIONS: 18 5/8 x 10 3/4 x 7/8 in. (47.3 x 27.3 x 2.2 cm.)	
CREDIT LINE: Smithsonian American Art Museum Gift of Herbert Waide Hemphill, Jr. and museum purchase made possible by Ralph Cross Johnson	
ACC. NUMBER:	
WEB LINK: 1986.65.113	
http://americanart.si.edu/collections/search/artwork/?id=8646	

Additional Resources

¡del Corazon!

http://delcorazon.si.edu/

Learn about Latino artists in American Art's collection through videos, zoom-able images, lessons, and more.

Making a New Life in the United States

http://americanart.si.edu/education/pdf/new_life_in_america.pdf

This portion of the Latino Art and Culture module takes a close look at the art and culture of Puerto Rican Americans, Mexican Americans, and Cuban Americans.

Arte Latino

This slideshow highlights more than 200 years of Latino art from the United States and Puerto Rico. Whether U.S.-born or immigrant, whether Puerto Rican, Mexican American, Chicano, Cuban American, or from countries in Central or South America, the artists represented in this collection explore personal identity by examining the legacy of their cultural past.

Smithsonian Latino Center

Students can learn about Latino artists and other figures across the many museums of the Smithsonian Institution through one website. Of particular interest may be Young Americanos, where students can learn about their communities through the eyes of Latino youth.

Consuelo Jimenez Underwood Interview

Artist Consuelo Jimenez Underwood discusses Virgen de los Caminos.

Luis Jimenez Interview

Artist Luis Jimenez discusses Vaquero.

Nicholas Herrera Interview

Artist Nicholas Herrera discusses turning his life into art.

Frank Romero Interview

Artist Frank Romero discusses how he incorporates his Latin heritage in his artwork.

Hispanic Exploration in America

http://www.loc.gov/teachers/classroommaterials/primarysourcesets/hispanic-exploration/

Songs, maps, drawings, paintings, written documents and presentations from the Library of Congress outline the role of Hispanic explorers in the discovery, exploration, and development of America.

Spanish Harlem ("American Scene" series, No. 3) Photographs by Joseph Rodriguez; text by Ed Vega (Washington, DC: Smithsonian American Art Museum).

Rodriguez's color photographs bring the reader inside Spanish Harlem, where he documents not only the grim realities of drug abuse, AIDS, and crime in New York's oldest barrio, but also its vibrant street life. Ed Vega's essay introduces the reader to his neighborhood in Spanish Harlem, tracing its past and present.

Arte Latino: Treasures from the Smithsonian American Art Museum by Jonathan Yorba (Washington, DC: Smithsonian American Art Museum: 2001).

Arte Latino highlights more than 200 years of Latino art from the United States and Puerto Rico works influenced by the Chicano movement of the 1960s to address social and political issues. Many Cuban American artists express a divided identity, having left family and a past behind them. The product of more than one culture and more than one people, these artworks attest to the uniqueness of the individual and to the rich and varied experience of being Latino in the United States.

APPENDIX C

PRE-VISIT LESSON

Learning to Look: Pre-Visit Lesson

Grades 5 – 12

<div style="border:1px solid black; background-color:#999;">

Overview

After completing these activities, students will have strengthened their visual vocabulary by making observations of and expressing their interpretations of artwork.

</div>

Discussion

Define "observation" with students. Observations are what students see, not what they think might be happening.

Define "interpretation" with students. Interpretations are statements that ascribe meaning to the artwork based on the observations.

Present students with one artwork that relates to your scheduled videoconference topic. (A selection of artworks related to each topic is included in the overview document available to download at http://AmericanArt.si.edu/education/video). Have students begin by sharing only their observations. When students offer interpretations, or ideas about what they think is happening in the artwork, ask: "What do you see that makes you say that?"

Next, invite students to share their interpretations about what is happening in the artwork if they haven't already done so. It is acceptable for students to have different interpretations of the same object. Make sure students support their interpretations with direct observations about the artwork. You may notice that some observation-focused questions lead directly to interpretation-focused questions. All interpretations should be founded on answers to observation questions.

Activity

Have students select a different artwork and complete the included Observation/Interpretation worksheet. To take the activity further, have students refer to it as they write about the work of art. Students can choose words or phrases that they think best describe the artwork and use them as material in a poem, story or podcast.

Questions to ask students:

· Why did you choose that artwork?

· Who did you choose to write about and why did you choose them?

· What in the artwork helped you make decisions about what the subject is thinking or feeling?

- Did you use the title or date of the artwork to inform your decisions? If so, how did they influence what you wrote? If not, do they contradict or reinforce your interpretation?

Student:

Artwork Title:

Artist: **Date:**

Observation	Interpretation
Definition: What you see? Example: Dark grey sky, no rain, dry ground	Definition: What you think based on what you see? Example: A storm is approaching

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What is the main idea of the artwork?

Imagine yourself inside this work of art.

What do you hear?	What do you smell?
What do you taste?	What do you feel?

Imagine that the artwork is one part of a larger story.

What happened right before this moment?

What will happen next?

APPENDIX D

POST-VISIST LESSON

Post-Visit Lesson: Latino Art & Culture

Grade 8 – 12

Overview

After completing this lesson, students will have gained knowledge about the Latino civil rights movement, social justice issues, and the power of symbolic language.

Background

At first glance this poster seems to present the familiar image of a popular brand, but then Ester Hernández's grinning skeleton grape picker emerges. The artist warns of the health hazards to farm workers from contaminated water. This is only one of the many issues Hernández has exposed through her involvement with Latina women and their lives in America.

Ester Hernández grew up in the San Joaquin Valley of California, where she unknowingly bathed in and drank polluted water and worked in an environment contaminated by pesticides. Questions about the effects of pesticides on agricultural workers prompted her to create Sun Mad.

The Hernández family was actively involved in the struggle for farmworkers' rights, an issue that concerned Latino civil rights activist César Chávez.

Discussion

Share Ester Hernández's Sun Mad with students. Explain how her childhood in California led her to create Sun Mad. Encourage discussion by asking the following questions:

> What is your first impression of the artwork? How does your impression change as you look more closely?

> Why do you think the artist chose to use the graphic from a box of raisins as a basis for this poster?

> How has the artist combined words and the image to get her point across?

> Why do you think the artist created this as a poster rather than a single painting?

> Do you think the poster was effective in communicating Hernandez's message? Why or why not?

Activity

Have students identify several issues or problems that they care about. Choose one that affects your community or is of concern to the students, their families or neighbors. Have students reflect

on why this issue is important to them and how it affects them personally, emotionally or philosophically.

Have students select a single issue to address in an artwork. Have them gain a deeper understanding of this issue by doing research to answer the following questions:

What factors might have contributed to the creation of this problem?

What impact does it have in the community, country, or world?

What is already being done to resolve this problem?

What do people need to know about this issue?

What images come to mind when you think about this issue?

How would you dramatize the issue through a poster?

Have students identify everyday items that embody this issue for them symbolically. Using Hernández's artwork as inspiration, have students create a poster that raises awareness of their selected issue or problem.
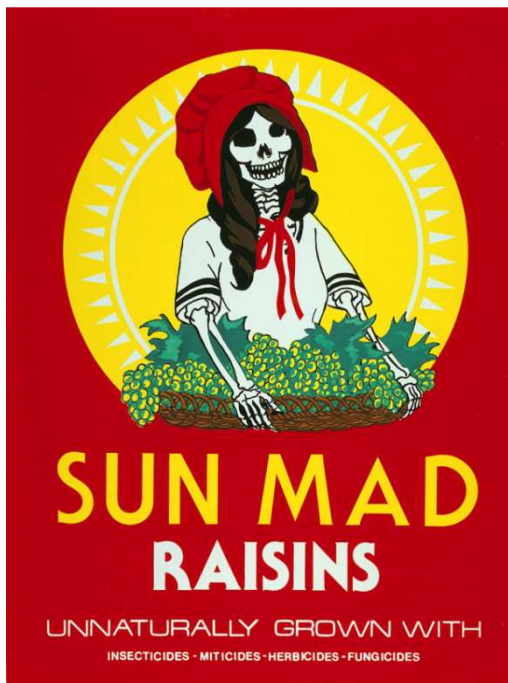
Ester Hernandez Sun Mad 1982 1995.50.32

Post-Visit Lesson: Latino Art & Culture

Grades 4 – 7

After completing this lesson, students will be better able to understand the role of cultural tradition in Latino art.

Background

Lotería is a game like bingo played by people in Mexico, Central America, and the United States. In lotería the squares on each player's game board, or tabla, have pictures, called monitos, instead of numbers and letters. Each monito has an affiliated riddle to go with it. Some of these are riddles, while others are puns.

Discussion

Have students look closely at Carmen Lomas Garza's artwork Lotería – Tabla Llena [included below]. Encourage discussion about the artwork with one or more of the following questions:

· What's going on in this image? What do you think these people are doing?

· Do you think the people in this image know each other? If so, how might they know each other?

· How might this scene be different if it was happening 50 years in the future? What might change? What might be the same?

Explain that when Lomas Garza was in college, she wanted to make a deck of modern lotería tablas to update the game she remembered playing as a child. Her mother, who made traditional sets of lotería tablas, insisted that she create a traditional set first before she made it her own. An example of one of the tablas, Loteria – Primera Tabla, she created is included below.

Activity

Have students choose a monito from the list of traditional ones on page four to replicate in the traditional style. Upon completion, have students brainstorm ways that they could update this card to make it either more modern or personally relevant.

· What might this monito look like today (ex: a harpsichord player vs. a rock musician)?

· Are there other versions of the item that I have seen (ex: an army boot vs. a rain boot)?

· How can I make this card reflect my artistic style?

· Have students select one of their ideas and create an updated lotería monito to pair with the traditional one. Have students reflect on the project by

discussing the value of tradition. Why do you think Carmen Lomas Garza's mother wanted her to make a traditional deck? What are some of your family's traditions? Why are they important to you? How might they change in the future?

Carmen Lomas Garza Loteria – Tabla Llena, 1972 1995.50.59

APPENDIX E

RECRUITMENT LETTER

Date

Dear Florence Art Teacher,

I am a graduate student in The School of Art at Arizona State University, and I am also a former art teacher in Florence Unified School District. I am beginning a research study to determine the usefulness of videoconferencing to teach multicultural art. Enclosed you will find an initial survey designed to give me some background demographic information on the art teachers in Florence Unified School District. I would be very grateful if you could quickly fill out and return it to me via district mail. If you prefer to fill it out electronically, let me know and I will send the survey over email. I have also enclosed a Starbucks card for your participation in this research.

If you would be willing to participate further by teaching a unit on multicultural art utilizing videoconferencing please make sure you indicate this at the conclusion of the initial survey and/or give me a call. You will be able to remove yourself from this study anytime you wish. If you choose to participate further please also fill out the consent form and return that with your survey.

A possible benefit for you to participate in this study will be the access to a developed curriculum in a multicultural art unit by Smithsonian Museum educators. Another benefit is the documented utilization of technology to teach art.

Thank you for your time,

Estelle Fosnight

Teacher Advancement Program

Skyline Ranch K8

APPENDIX F

INITIAL TEACHER SURVEY

Art Teacher Survey

1) How many years have you been a teacher? (circle one)

1-3   4-8   9-14   15 or more

2) How many years have you been teaching art? (circle one)

1-3   4-8   9-14   15 or more

3) Did you attend any college classes on multicultural art or multicultural education?

4) How confident are you with using the technology in your classroom?

Not really very   perfectly confident

0   1   2   3   4   5

5) How often do you use your Promethean board to display artwork?

Never   rarely   sometimes frequently daily   multiple per day

0   1   2   3   4   5

6) How often do you use your Document Camera to display artwork?

Never   rarely   sometimes frequently daily   multiple per day

0   1   2   3   4   5

5) How many times have you used the videoconferencing (ITV) to teach art?

Never   rarely   sometimes frequently

0   1   2   3 or more

5) What grades do you teach?

K-8   9-12

6) List the main themes/topics/subjects in art you prefer to teach in the grade levels you currently

teach.

K-2

3-5

6-8

9-12

7) If you teach multicultural topics, what culture, ethnic group, or country do you feel

comfortable teaching?

8) If you teach multicultural topics, what culture, ethnic group, or country do you not feel

comfortable teaching?

9) Would you like to be a participant in the remainder of this cross-site study by agreeing to teach a unit on Latino art and utilizing videoconferencing as part of the unit?

APPENDIX G

FOLLOW UP SURVEY

Thank you for participating in my art teacher survey. However, I now realize I neglected to ask critical questions. My study is trying to determine how useful and beneficial videoconferencing can be to teach multicultural art. Would you please take two seconds to answer the following?

How often do you teach African American art? Never Rarely Moderately Often Very Often

How often do you teach Asian art?

Never Rarely Moderately Often Very Often

How often do you teach Native American art?

Never Rarely Moderately Often Very Often

How often do you teach Latina/o art?

Never Rarely Moderately Often Very Often

APPENDIX H

EMAIL THREAD FOR VIDEOCONFERENCE SET UP

Wednesday, February 06, 2013 10:57 AM

Alright, thank you both for the help!

Study Participant

Yes! Thank you.

Test call has been completed and you are all good to go for the 11th at 1:40p.m. I will also be setting up a second projector for the slideshow. Let me know if you have any questions or need anything. Nick Sent from my Samsung Epic™ 4G Touch

2/6/2013

You are right! Let's go ahead and plan on this Friday. What time, during your lunch?

Since neither of us have heard back about a test call I see that our last chance would be on Friday from 9-11 Eastern Time. They seem to be available either Wednesday or Friday and today is Wednesday so our last chance would be Friday. Sorry I'm just not sure

2/6/2013

Yes, we are good…Nick

2/4/2013

Estelle

Hello Nick, Did I see somewhere that you had done the test call? 2/4/2013

Study Participant

I was wondering if you could call about setting up a test call sometime this week? I was asking since you have been in contact with them about the video conference in general. Thanks, 2/4/2013

Fulcher, Rebecca

Estelle and/or Nick, I see that you've made a test call, so I'm assuming we're moving forward with your requested program. However, I haven't heard back from you regarding the bulleted points/questions below. Please respond, and I'll send you the number you

1/31/2013

Study Participant

Thank you! If I don't hear anything by this week though I will make contact and ask about a test call J

1/29/2013

Yes, I will.

1/29/2013

Study Participant

Okay, let me know if you get anymore emails because they are supposed to send the name of the presenter and time for the test call.

1/29/2013

Estelle Fosnight

It is going to be in the ITV room right next door to you. Let me know when the test time will be.

1/29/2013

Study Participant

I was actually wondering if you were going to be there for the video conference. And where is it going to be held?

1/29/2013

Estelle Fosnight

Sent Items

Tuesday, January 29, 2013 12:27 PM

OK, thanks. Do you need me for any of this?

Study Participant

Tuesday, January 29, 2013 12:22 PM

We will need to have a test call before the day of the actual conference. I will also need to review with Ms. Potter's class the expectations and what they can expect. I still need to view the power point too. Once I do that I will show the class the Power Point and write down specific questions they have in regards to Latino art/artworlds.

Estelle Fosnight

Sent Items

Friday, January 25, 2013 9:26 AM

Here is what I have received so far. Nick will respond to her questions.

Estelle and Nick,

This e-mail is to verify the details for your upcoming videoconference(s) and share instructions for making a test call that must be successfully completed prior to the videoconference or the program will be cancelled. Prior to the test call, please verify that you have H.323 compatible videoconferencing equipment. We are UNABLE to connect via Skype or other computer-based software programs.

Please respond to me regarding the requests bulleted below. Once I have heard back from you, I will send you the IP address to dial on the day of the videoconference(s).

· Please confirm: You requested Latino Art and Culture for 5th grade on February 11 from 3:40-4:30 p.m. Eastern. I have cc'd Anne Lange, who will be your presenter.

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· Please provide: the name, phone number, and email of the person who will be our point of contact on the day of the videoconference.

· Please answer: Will you be able to show a PowerPoint at the same time as the videoconference?

All videoconferences are conducted through a bridge provided by MAGPI. In order to offer you a videoconference, we must have evidence of a successfully completed test call. MAGPI offers open test times on WEDNESDAYS from 1:00-3:00 p.m. Eastern Time and on FRIDAYS from 9:00-11:00 a.m. Eastern Time. You must connect during one of these open test times at least ONE WEEK BEFORE YOUR PROGRAM in order to be eligible to participate.

To make a test call: dial 216.27.100.165##1234 or 1234@216.27.100.165, whichever works with the equipment you're using. During your test, please CHECK IN with the MAGPI Technician so that he can record that you tested. If you have questions about testing or encounter problems during your test, please contact John Fafalios, MAGPI's Multimedia Services Engineer, at fafalios@magpi.net or (215) 573-8583.

Please let us know of any additional information about your students or how the videoconference supports your teaching so the content of the presentation can better suit your needs. Pre-visit and post-visit lesson plans, as well as additional resources that support your videoconference tour(s), can be found at www.AmericanArt.si.edu/education/video. I also suggest reviewing the attached "Tips for IVC" document that outlines tips for before, during, and after the videoconference. I have attached our "Inclement Weather Cancellation Policy," which we will follow in case weather should become wintry for either of us. Additionally, please let us know if you are an alum of the Clarice Smith National Teacher Institutes.

Sincerely,

Rebecca Fulcher

Artful Connections Scheduler

Smithsonian American Art Museum

(202) 633-8537

APPENDIX I

TRANSCRIPT FROM RESEARCH OBSERVER OF

VIDEOCONFERENCE AND POWERPOINT

2/11/13

Video conference 5th grade

Smithsonian Latino Art

1:49 students are waiting at tables and Nick needed to talk over phone. Speaker waiting for us to set volume and stop feedback.

1:52 "I'm going to be asking questions Ms._____ if you can call on kids and repeat what they say."

"I will point to my projection but you will also be able to look at the screen with the PowerPoint."

"Let's talk about identity- What is the same and what is different about you and your classmates."

Students were fairly quiet. Started to get more into it.

"Are any of you Latino?"

1st artwork a chandelier-"Describe a chandelier-"

Shows example. Vocab- Rasmachismo Taking old things and adding new.

"Who would like to take this home? Who would not want this in their house?"

Brings lesson back to identity of self. "The things we keep around us play into our identity."

2nd artwork Panel of women- "Take a minute to look at this then I will ask what is going on."

"Two different people with two different personalities" "Explain."

Mostly the same 6 students raising their hands. "Tres Marias"

Shane answered "How is the third Maria you/" "Because you are looking in the mirror."

"When would you wear nicer clothes?" " Party, when I have to go somewhere else." Presenter brings back to personal identity.

Next art work called "Getting ready for our dreams." Presenter talked about different dreams, dreams for the future and different crazy night time dreams. "What do you think the mom's dreams are?"

Related to our locations.

Challenges of the artists.

Opened it up to questions

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What is your favorite artwork?

Are you in Washington State or Washington D.C.? Nick brought up Google maps to show location. Presenter explained it.

Family hopes dreams where your parents are from are all part of your identity.

From PPT notes presented

El Chandelier

1988 **Pepón Osorio** Born: San Juan, Puerto Rico 1955 functional metal and glass

chandelier with plastic toys and figurines, glass crystals, and other objects 60 7/8 x 42 in.

(154.6 x 106.7 cm) diam. Smithsonian American Art Museum Museum purchase through

the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections

Acquisition Program 1995.40 Smithsonian American Art Museum

3rd Floor, East Wing

What do you see in this chandelier? Dolls, swans, animals, figures, dominos, dice, beads,

palm trees, soccer balls, toy guns. (Help them identify the objects)

Can you think of why this artist put all of these objects on the chandelier?

Why did he pick these mass produced toys and games in particular? What are most

chandeliers made of?

Expensive items like gold and crystal.

Osario is contrasting chandeliers that you would normally think of with his own

invention drawing on a major theme in Latino art called Rasquachismo.

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Rasquachismo – term in Latino culture of transforming the ordinary into the extraordinary.

More is better. Dressing up their home décor to make their lives richer.

In this work of art, Pepón Osorio, is portraying the community of Puerto Ricans living in New York in the 50's and 60's. The inspiration for making this work of art came when Osario was walking through a working class Puerto Rican neighborhood in the Bronx, New York. He looked up into the apartments and saw that they all had chandeliers in them and was struck by the irony of it. All of the apartments were converted brownstones that had formerly been inhabited by wealthy people. Osorio is representing the reality of life in New York of these immigrants but he is going to an extreme here, playing into the stereotype using visual metaphors and having a lot of fun with that stereotype. Bringing this tradition of lavishness and richness of color from the country they immigrated from to their new life in America. It is a hard life filled with discrimination in their education, health care, jobs, but there is a hopefulness and a humor in their style.

Home décor says a lot about a person. It is a reflection of their identity and how they identify themselves.

If you were creating a chandelier, what would you put on it? How would you decorate it?

What title would you give this work?

Would you like to have this chandelier hanging in your house? Vote.

Las Tres Marías

1976 **Judith F. Baca** Born: Los Angeles, California 1946 colored pencil on paper
mounted on panel with upholstery backing and mirror overall: 68 1/4 x 50 1/4 x 2 1/4 in.
(173.4 x 127.6 x 5.7 cm.) Smithsonian American Art Museum purchase made possible by
William T. Evans 1998.162A-C

What is going on in this work? What do you see?

How do the images differ? (point out the mirror) Can you think of why the artist put a
mirror in between these two portraits?

How are these portraits similar?

How do the clothes each are wearing define us?

This artwork is called Las Tres Marias. Playing with the idea of identity.

Imagine that you were standing in front of this work of art. What would you see.

Including the viewer in the work of art.

Maybe the viewer is not so very different from the artist.

Unifying.

Identity is a term used to describe a person's conception and expression of their individuality.

Identity activity: students sketch their neighbor (for one minute) then look at their portrait and ask the following questions:

Do you think this is how you look?

How would you make your portrait different?

Is this the only way you see yourself?

Do you think your portrait would look differently depending on the day it was done?

Look at Las Tres Marias again,

What do you think the artist is trying to say about her identity?

What might the artist be saying about Latino identity?

This artist is challenging the viewer to define themselves much as she was forced to define herself when growing up in the Chicano barrios. Who was she? Was she a Pachuca, teenager? An artist? The artist has portrayed herself as the Pachuca - the flamboyant figure from the 50's and has juxtaposed her next to the 1976 Ruca which was the continuation of the Pachuca gang lifestyle. How are they different? How are they the same? How do you fit into this artwork?

Camas para Sueños (Beds for Dreams)1985Carmen Lomas Garza Born: Kingsville, Texas 1948gouache on paper sheet: 28 1/8 x 20 1/2 in. (71.4 x 52.1 cm) sight: 23 x 17 1/2 in. (58.4 x 44.3 cm) Smithsonian American Art Museum purchase through the Smithsonian Latino Initiatives Pool and the Smithsonian Institution Collections Acquisition Program1995.94

Inspired by the Chicano movement of the 1960s and 1970s, Lomas Garza hoped her art might help eliminate the racism and discrimination she experienced as a child in south Texas. She was determined to paint positive Mexican American activities—making tamales, playing a card game called lotería, and celebrating quinceañeras, parties for girls turning fifteen. In Camas para Sueños, the artist and her sister sit on their roof dreaming of becoming artists. Below, their mother, too, reflects on their future. Although the painting documents a specific childhood experience, it also honors families of all cultures that nurture their children's dreams.

APPENDIX J

POST CONFERENCE SURVEY

Art Teacher Survey

1) If you taught using video conferencing, did you find it user-friendly?

Circle one   yes   no

Please elaborate on your experience with a videoconference lesson.

2) How engaged were your students during the videoconference?

0   1   2   3   4   5

3) How confident are you with using videoconferencing after your experience using it?

Not really very   perfectly confident

0   1   2   3   4   5

3) What are the main themes/topics/subjects in art you wish to teach with videoconferencing <u>in the grade levels you teach?</u>

K-2

3-5

6-8

9-12