

A Call for a Culturally Responsive Visual Arts Scorecard Framework

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ABSTRACT

This study sought to discover the need for a Culturally Responsive and Sustaining (CR-S) Art Education Framework as an effective tool to help educators build language and support toward a more equitable, diverse, and inclusive art education in North Carolina. A survey was sent to visual art educators across North Carolina. The research methods utilized a Likert survey, an adapted NYU Culturally Responsive Sustaining Education (CRSE) Digital STEAM Scorecard, and an interview. A small sample size was geographically representative of regions across the state. Seventy-one participants completed the survey, and five were interviewed. Visual art educators rated their satisfaction with the guidance they receive for using CR-S current teacher materials and resources across North Carolina using the scoring guide. Participants indicated a need for improved guidance on using the NYU Metro Digital CRSE Steam Scoring Guide to use CR-S teaching materials. Areas selected as problematic included how to design lessons or engage in conversations that use art to disrupt power inequities in educator materials and resources, how to combat the legacy of arts education-related trauma amongst historically marginalized communities, and appropriately using Indigenous and non-Western resources. The

findings expressed a need for guidance around CR-S. Further analysis using a complete scorecard and utilizing all stakeholders for future studies would be valuable to visual art education in North Carolina.

Keywords: Visual Art Education, Culturally Relevant and Sustainable Education (CRSE), CRSE Scorecard, CR-S Teaching Materials

A Call for a Culturally Responsive Visual Arts Scorecard Framework

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INTRODUCTION

A Culturally Responsive Sustainable Art Education for North Carolina

What are the implications of a Culturally Responsive Sustainable Visual Art Education for students in North Carolina? Are all students offered excellence and equity (Granados, 2021) in visual art education? Do art educators and art leaders in North Carolina identify a need for guidance when selecting teaching materials and resources that help all students thrive? This study aims to discover the need for a Culturally Responsive and Sustaining (CR-S) Art Education Framework to effectively build language and support towards a more equitable, diverse, and inclusive art education in North Carolina.

In the past several years, art educators and art organizations have responded to the educational crisis that occurred after the pandemic and the civil rights movements of 2020. The National Art Education Association (NAEA) has created a hub on its website to provide resources and support to teachers and leaders. Art educators have published an increasing number of articles and research in the *NAEA Art Education Journal* focusing on the educational challenges of school closures due to the COVID-19 pandemic and the increase of state laws limiting how educators can teach inclusive curricular standards (GLSEN, 2024). The NAEA's Equity, Diversity, and Inclusion (ED&I) Committee formed a Cultural Competency in Teaching and Leadership certificate program to provide more access to ED&I professional development. The NAEA created these focus questions, "How and to what extent can NAEA advance equity, diversity, and inclusion within the profession?" and "What are the implications of diversity, equity, and inclusion for culturally competent teaching and professional leadership in art education?" (NAEA, 2024).

The goal of cultural competence is that all students should be fluent in their own culture and become proficient in at least one other culture, which is honored at their school. Cultural competence is a critical component of Gloria Ladson-Billings' research. She reiterated from earlier research that educators still misunderstand cultural competence (Ladson-Billings, 2021). Her research has shown that a multicultural approach benefits the entire learning community and does not focus on limitations and stereotypes based on thinking (Ladson-Billings, 2021). Gloria Ladson-Billings, Geneva Gay, Django Paris, and Sammy Alim are vital researchers who have defined Culturally Relevant Teaching (CRT) and Culturally Sustaining Pedagogies (CSP). CRT is an efficacy-based educational pedagogy developed by Gloria Ladson-Billings four decades ago. The impact of CRT has been documented for the past forty years and continues in educational research (Aronson, & Laughter, J. 2016; Lyons-Thomas et al., 2019).

For this study, the researcher looked at the NYU Culturally Responsive and Sustaining Framework and the culturally responsive-sustaining STEAM curriculum scorecard (Peoples et al. (2021) to adapt to art education. The Culturally Responsive and Sustaining Framework has four branches: Welcoming and Affirming Environment, High Expectations and Rigorous Instruction, Inclusive Curriculum and Assessment, and Ongoing Professional Learning (NYU Metro Center, 2018). For this research study, the two branches of Inclusive Curriculum and Assessment and Ongoing Professional Learning will be tested by incorporating an adapted Culturally Responsive Sustainable Education (CRSE) Framework and interview questions that center on inclusive curriculum and guidance educators receive and the need for a CR-S Art Education Framework.

The Importance of a CR-S Visual Art Education

School closures in 2020-2021 heightened a global social consciousness of educational inequities. During the lockdown period, a need to provide students with ways to deal with trauma due to the COVID-19 pandemic became part of curriculum planning. Arts education was looked to see as a way to help students process their experiences of loss and self-expression and to constructively use their time (Krauss & LaRiviere, 2022). In 2022, most of the world returned to school. In 2023, measuring learning loss became the new goal of education, and y programs that were put in place with the Elementary and Secondary School Emergency Relief Fund (ESSR) have been tabled. The pandemic gave many hope that a crisis could allow for education restructuring. Gloria Ladson-Billings (2021) called for a hard reset of the educational system and not to return to normal after the pandemic. Black, Indigenous, and People of Color (BIPOC) have not had an asset-based curriculum that gives everyone in the classroom a well-rounded history of African History and Black American History (Ladson-Billings, 2021). Part of her call for an educational reset (Ladson-Billings, 2021) is for educators to address a culturally relevant pedagogy calling teachers to pull from youth culture, citing the importance of hip-hop art forms to become more culturally relevant for BIPOC students.

The long-established link to engaging youth through popular culture in art has shown increased student success in school (Shin, 2016). The art classroom has been a refuge for students because, in part, the act of creating can provide an opportunity for individual expression. However, marginalized and underrepresented students have also felt that the Western-centric art curriculum has left out their voice and culture (Overby et al., 2022).

Visual art education connects students to their culture, builds community, and expands empathy and belonging. Students with visual art opportunities reported a sense of community

and belonging during school closures (Krauss & LaRiviere, 2022). During at home learning, making art was reported by students and parents as an essential part of dealing with the isolation of learning at home (Krauss & LaRiviere, 2022).

In the past four years, the frequency of ED&I and CRSE art education articles have increased in art education journals, much of which has been informed by research in visual art education. Students receiving a culturally relevant and sustainable art education curriculum across the state varies. Action research studies in art education have focused on classroom studies (Acuff & Kraehe, 2022; Bogart & Dunn, 2019; Goodwin, 2021; Overby et al., 2022), and have given us important ways to respond to building CRSE in the field of art education. However, there have not been enough studies to evaluate the extent to which visual art curricula embody CR-S pedagogy and the type of guidance teachers receive using these curricular materials and teacher resources.

CR-S pedagogy in art education is critical to helping teachers, administrators, and policymakers ensure that visual art education elevates all students' funds of knowledge as an asset, giving all learners the ability to contribute and thrive in their educational community. CR-S materials and resources help teachers promote students' cultural identities and lived experiences in the art classroom (Buffington & Bryant, 2019). CR-S pedagogies seek to dismantle a deficit approach to educating students of color. Their importance is focusing on student strengths, assets, and funds of knowledge in the classroom (Will & Najarro, 2022).

Creating CRSE Art Spaces

Creating educational space for all students to thrive, not just sustaining their identities, culture, and heritage, is a human right (United Nations, 1948). Art education can provide

opportunities for students, through art making, engage in storytelling, as they explore their identities and the identities of others to learn about self, culture, community, and heritage through intergenerational and indigenous voices.

The topic of investigation argues for developing a framework to help visual art educators and leaders ensure a CR-S visual art education in North Carolina. The NYC Culturally Responsive STEAM Curriculum Scorecard (Peoples et al., 2021) was developed to help parents, teachers, and community stakeholders understand areas that would improve Culturally Responsive and Sustainable student-centered positive outcomes for curriculum in science, technology, arts and mathematics.

This study asked art educators to identify the curricular resources and teaching materials they use to inform their instruction and the guidance they receive to instruct their students. It also asked art educators to rate their satisfaction with CR-S and the guidance they receive for teaching materials and resources that inform their teaching practices. Visual art educators, classroom teachers, teaching artists, art district leads, museum educators, and art education directors took part in a survey and interview using critical questions that will produce data to discover if a Culturally Responsive Sustaining Visual Art Framework would provide value in promoting equity and excellence for art educators in North Carolina. The survey model was adapted from The New York State Education adopted Culturally Responsive Sustainable Framework (CR-S Framework) created by the Steinhardt Metropolitan Center for Research on Equity and the Transformation of Schools (Lyons-Thomas et al., 2019).

The New York Education Department's document on the Culturally Responsive-Sustaining (CR-S) Framework (Lyons-Thomas et al., 2019) was created to help “educators create student-centered learning environments that affirm racial, linguistic and cultural identities;

prepare students for rigor and independent learning, develop students' abilities to connect across lines of difference; elevate historically marginalized voices; and empower students as agents of social change" (NYS-ED.gov, 2018, p. 12).

The NYC Steinhardt Research established a CRSE scorecard to involve stakeholders in surveying a school community. The framework was developed to get people to work together and ask critical questions about creating empowerment and equal access for learning communities, including parents, teachers, students, and community members (NYU Steinhardt, 2019). The research demonstrated that teachers who critically reflect on their teaching practice and act for change to enrich student learning and promote social justice for all learners create better learning outcomes as transformative learning (Mezirow, 2003; Ladson-Billings, 1995b; Gay, 2002). CR-S pedagogy is a theoretical view of learning and human development in which multiple forms of diversity (e.g., race, social class, gender, language, sexual orientation, nationality, religion, and ability) are recognized, understood, and regarded as indispensable sources of knowledge for rigorous teaching and learning. "CR-S uses educational strategies that leverage the various aspects of students' identities, including the rich cultural, racial, historical, and linguistic characteristics of students to provide mirrors that reflect the greatness of who their people are and windows into the world that allow students to connect across cultures" (NYU Steinhardt, 2019, p. 13). Designing a CR-S visual art curriculum is best practice. Art educators who use diverse methods in their curriculum and focus on the funds of Knowledge and asset-based teaching emphasize students' strengths, not their deficits (Gonzalez et al., 2005; Paris & Alim, 2017).

Context of the Problem

Equity in arts education is seen as providing all students with a comprehensive arts education as a human right. Equity is also a human right in Equity, Diversity, and Inclusion (ED&I). Researchers (Acuff & Kraehe, 2022) have documented the injustice of education for communities of color in the educational system and the injustice for learners with disabilities and LGBTQ+ communities. Equity is defined as, “Providing resources according to the need to help diverse populations achieve their highest health and other functioning. Equity is an ongoing process of assessing needs, correcting historical inequities, and creating conditions for optimal outcomes by members of all social identity groups” (APA, 2021). To better understand the sociopolitical implications of diversity, it is defined as:

Representing or composing various social identity groups in a workgroup, organization, or community. The focus is on social identities that correspond to societal differences in power and privilege, and thus to the marginalization of some groups based on specific attributes—for example, race, ethnicity, culture, gender, gender identity and expression, sexual orientation, socio-economic status, religion, spirituality, disability, age, national origin, immigration status, and language. There is a recognition that people have multiple identities and that social identities are intersectional and have different salience and impact in different contexts (APA, 2021).

Inclusion is defined as, “An environment that offers affirmation, celebration, and appreciation of different approaches, styles, perspectives, and experiences, thus allowing all individuals to bring in their whole selves (and all their identities) and to demonstrate their strengths and capacity” (APA, 2021). In North Carolina, art educators must be equally prepared

with adequate training to create a culturally responsive and sustainable curriculum and know which teaching materials sustain culture and asset building.

Asset-based pedagogies are defined as teaching methods and practices that incorporate students' cultural identities and lived experiences into the classroom as tools for effective instruction. These pedagogies seek to dismantle a deficit approach to educating students of color and instead focus on their strengths, assets, and communities in the classroom. Examples include culturally relevant teaching, culturally responsive teaching, and culturally sustaining teaching (Will & Najarro, 2022). The National Art Education Association (NAEA) created a commission for Equity, Inclusion, and Diversity in Art Education in 2019, stating:

NAEA's community and organizational operations are inclusive and open to all. The NAEA ED&I Commission works in concert with practitioners and state and national leaders in the field to establish comprehensive strategies that work from the classroom outward, with direction and tools for addressing ED&I (para. 1).

The five-year strategic plan adopted five pillars, adding ED&I as an “overarching super pillar” over all the other pillars. This topic of research will ask critical questions of educators and leaders to gain data in a survey addressing the NAEA Strategic ED&I pillar “to help educators center their instruction so that the classroom can be inclusive spaces that honor and reflect the diversity of our local and global communities” (NAEA, 2021, p. 10).

Many school districts still need a district art lead in visual arts; several have an art coordinator for all arts disciplines (Arts Education | NCDPI, n.d.). Art coordinators or leads primarily organize staff development, support new teachers, advocate public arts programming, and help guide and train art educators in their schools. School districts across the state need equal resources. North Carolina had the lowest percentage of GDP of support given to the public K-12

school system in the county at 2.32 percent (Farrie & Kim, 2023) Providing equal funding to underserved school districts would allow for arts equity and access in all schools (Morrison, 2024). Examples that pertain primarily to art education include providing art teachers guidance to be aware of their own implicit bias when teaching portraiture and anatomy, or how not to appropriate a culture's religious or spiritual practices in art lessons, or how to design classrooms that reflect cultural and linguistic diversity from an asset-based viewpoint. (Goodwin, 2021; Hafeli, 2022; Pauly et al., 2019). One of the challenges of CS-P is that it is not a curriculum or a formula. It must be responsive for each class, each community, and each child (Gay, 2002; Johnston & Kirkland, 1998). Much of the work towards a CR-S pedagogy is to change the existing dominant educational structures that continue to perpetuate inequality and culturally destructive educational practices (Johnston & Kirkland, 1998).

REVIEW OF THE LITERATURE

Representation for Equity and Access

Our current educational system needs to reflect population diversity. Most teachers are White women, and most educational leaders are White men (U.S. Census Bureau, 2021). As our classrooms become more diverse, the question education leaders need to address is how to attract a more diverse population into the field of art education and hire art educators who represent a diverse population. Demographic and longitudinal studies have established the impact of arts education and who has been given opportunities for excellence and equity in the arts. The U.S. Census reports show that over 59,877 art teachers were working in 2019: 74.5% were female, 25.5% were male, the average age of an art teacher is 42 years old, and racial demographics show that White art teachers are employed at (73.1%), followed by Hispanic or Latino (11.7%) and Black or African American (9.8%) (Zippia, 2021). The majority of classroom teachers were White in schools where the majority students were Hispanic (54 %), Black (54 %), Asian (60 %), or American Indian/Alaska Native (61 %) (U.S. Census Bureau, 2021).

The 2020 census added a new question that allowed people to select their race/ethnic background alone or in a combination of several options. The 2020 census shows an increase in all racial and cultural groups and a decrease of those who identify as White by 8.3%. The increases in the percentage of several of these racial and cultural groups are as follows: American Indian and Alaska Native (2.9%), Asian (7.2%), Black, or African American (14.2%), Some Other Race (15.1%), Native Hawaiian and Other Pacific Islander (0.5%), White (71%) (U.S. Census Bureau, 2021). “In 2020, the percentage of people who reported multiple races changed more than all of the race alone groups, increasing from 2.9% of the population (9

million people) in 2010 to 10.2% of the population (33.8 million people) in 2020” (U.S. Census Bureau, 2021, para.18)

Understanding demographics allows the educational system to support people in the academic setting. Longitudinal studies have shown that comprehensive arts programs increase student involvement in a low socio-economic group to increase their sense of identity, empathy, and educational/occupational success throughout their life (Parsad & Spiegelman, 2012; Catterall, 2012). These studies also showed that students who have taken art classes have a higher percentage of civic involvement in the low socio-economic/deep art education and the high socio-economic youth who had a comprehensive arts education from kindergarten to twelfth grade (Parsad & Spiegelman, 2012; Catterall, 2012). The Civil Rights Data Collection (SRDC) 2017-2018 reports that black students, indigenous students, and learners with disabilities receive higher discipline in-school and out-of-school suspension rates than their counterparts (U.S. Department of Education, 2021). The impact of comprehensive art education can be wide-ranging, but it must also be noted that several reports (Bowen & Kisida, 2019; Morrison, 2024; Parsad & Spiegelman, 2012) show a need for equal access to a comprehensive arts education nationwide. These longitudinal studies have also shown that student success is based on socio-economic levels and that students with low SES in a comprehensive K-12 arts program have higher graduation rates and indicators of college success. In contrast, another research study found (Seeskin et al., 2018) that many high-achieving Black and Hispanic eighth graders had a detrimental transition to ninth grade with a reduction in their Grade Point Average (GPA). In addition, this study showed that youth of color who failed an art course or physical education course in ninth grade reduced their chance of graduating on time and experienced reduced

college admittance (Seeskin et al., 2018). These two studies show the importance of an equitable arts education, highlighting the impact of the arts as a predictor for success.

Visual art education provides the learner with experiences that include expression, creativity, critical thinking skills, media and style exploration, community building, empathy, self-awareness, and understanding of art worlds from a cultural, historical, and contemporary viewpoint. Students who receive a comprehensive arts education excel academically and socially and become more politically active in the democratic process than other students who are not given a comprehensive arts education (Parsad & Spiegelman, 2012; Central, 2012).

Culturally Responsive and Sustaining Asset Research

Culturally Responsive Teaching

A review of Culturally Relevant Sustaining Education literature provides the background and context to understand that cultural relevance is familiar to educational research. The literature puts forth critical research that has guided education policy. It is essential to understand the research and historical origins to gain a clearer picture of each researchers' contributions and to give credit to early academics that proposed and promoted the tenets of Culturally Responsive Teaching. Gloria Ladson-Billings (2021) recently published an anthology of her research and articles on Culturally Responsive Teaching (CRT). She clarifies the three components of CRT in an equilateral triangle, *Student Learning*, *Cultural Competence*, and *Sociopolitical/Critical Consciousness*. The component of *Student Learning* prioritizes students' intellectual growth, including their ability to problem-solve; *Cultural Competence* advocates the need for students to affirm and appreciate their culture of origin and develop fluency in at least one other culture; and the component of *Critical Consciousness* centers on teaching students how to identify, analyze,

and solve real-world problems, especially those that result in societal inequities against marginalized groups (Ladson-Billings, 1995a; Will & Najarro, 2022).

It is vital to understand that Ladson-Billings' research has focused on action research and the educator as a decision maker and expert in their field. Her research showed that Black students' success in school was affected by their relationships with their teacher. Some students thrived while others were seen as deviant by their teachers. A teacher's relationship with their students is crucial in student engagement (Ladson-Billings, 2021). Students are to be given skills for achievement, empowered to accept and affirm their cultural identity, and gain critical perspective to challenge the inequities defined by school systems. In this distinction, Gloria Ladson-Billings' research on Culturally Relevant Teaching has documented and collected data that many educators still need to reflect upon in this field (Ladson-Billings, 2021). As the key researcher in this field for the past three decades, she has presented many interviews with successful educators. Her research has promoted the human rights of education for people of color and set a considerable body of educator voices that needed to be documented as research (Ladson-Billings, 1994).

The Importance of Culturally Responsive Education

Geneva Gay defined Culturally Responsive Teaching as “using the cultural knowledge, prior experiences, frames of reference and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them” (2010, p. 31). She developed six characteristics to identify deficit or asset-based education in her work. Culturally Responsive Education (CRE) is an asset-based educational pedagogy developed by Geneva Gay. It utilizes cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically

diverse students to make learning encounters more relevant to and effective for students. The five components of CRE are: A solid knowledge base about cultural diversity, culturally relevant curricula, high expectations for all students, an appreciation for different communication styles, and the use of multicultural instructional examples (Gay, 2010, Will & Najarro, 2022). One of her main criticisms of education was the detrimental use of standardized testing and grading policies that do not serve students from multicultural backgrounds (Gay, 2010).

Culturally Sustainable Pedagogies

Django Paris and Sammy Alim's (2017) "Loving Critiques" define *Culturally Sustainable Pedagogies* (CSP) as an asset-based pedagogy. Asset-based pedagogy is essential to build growth mindsets for students who have not seen themselves in the curriculum and are defined through the "White Gaze" or the dominant culture. Paris and Alim (2017) stress that the role of education is to allow diverse students of color to learn and not have their culture exploited as ways to engage learning to meet dominant ideas of achievement but to create spaces so that communities of culture bring a plural education system. In an interview, Django Paris and Sammy Alim stated, "Culturally sustaining pedagogy exists wherever education sustains the lifeways of communities who have been and continue to be damaged and erased through schooling. As such, CSP explicitly calls for schooling to be a site for sustaining—rather than eradicating—the cultural ways of being of communities of color" (Ferlazzo, 2017, p. 2).

Culturally Sustainable Revitalizing Pedagogies

Indigenous researchers have also called for Culturally Sustainable Revitalizing Pedagogies in their collective work of the Indigenous people to be taken seriously to transform the American educational system (Will & Najarro, 2022). *Revitalizing* is added to the CS-P framework to be more inclusive of Indigenous people. Revitalizing is added as an understanding that some cultures are not represented in the curriculum and to revitalize is a needed addition to the definitions of CSP (Will & Najarro, 2022). Native elders and educators speaking on behalf of Senate Bill (S.B.) 13, asked for a robust curriculum that included Tribal history and sovereignty written from the perspectives of the nine federally recognized Tribal nations in Oregon. They addressed the Senate:

The problem, they have argued, is not our children or the Indigenous Knowledge they embody but the policies and practices that ignore and demean them. They also spoke to the rights of Indigenous students to educational self-determination, the right to an education that affirms Indigenous Knowledge and supports their rights as Tribal citizens. Finally, we illustrated how testimony clarifies the benefits Indigenous Knowledges offer all students and how such education fosters better relationships within the school and community. We argue that this emphasis on resources and relationality is a gift. (Jacob et al., 2018, p. 174)

After the COVID-19 pandemic, the philosophy of asset-based pedagogy has broadened to focus on joy. While everyone experienced devastation at a global level, the impact on children and their teachers has recently shown the effect of the trauma they experienced. In *Unearthing Joy: A Guide to Culturally and Historically Responsive Teaching and Learning*, Goldie Muhammad (2023) expands CR-S to include joy. Her book is a practical application of seeing

students as “genius” and not defining them as marginalized. She calls for a change in thinking to use words that call up joy. She defines joy as “helping students to uplift beauty, aesthetics, truth, ease, wonder, wellness, solutions to world problems, and personal fulfillment. Joy is the ultimate goal of teaching and learning, not test prep or graduation” (Muhammad, 2023, p. 17). She has filled the pages with primary sources illustrating her belief in genius, justice, and joy. The book is filled with historical testaments of people of color who were brilliant in the face of slavery and wrote and illustrated books to carry their traditions from Timbuktu, Mali (West Africa). She explains that the historical educational curriculum in black education has always centered on art and joy:

Curriculum as a form of artistry was always at the center for Black ancestors. They used visual art, music, poetry, and other forms of creative expression in their teaching. Their art was culturally and historically responsive to people’s lives and to the social realities of the times. It became our curriculum and carried us through generations. (Muhammad, 2023, p. 119)

As we look to understand why art education should be leading the way to create culturally responsive and sustainable schools, we should seek to find the joy in teaching so that our students can thrive in art spaces we collectively design.

Equity and Excellence in North Carolina

In 2019, a group of districts cited the Leandro case (Leandro v. State, 346 N.C. 336, 488 S.E.2d 249, 1997) to file a complaint against the state, claiming the state of North Carolina did not uphold the Leandro Bill (WestEd, Learning Policy Institute & Friday Institute for

Educational Innovation at North Carolina State University, 2019). The WestEd report found many examples of the effect of budget cuts and its impact on students:

Cutbacks that began during the recession after 2008, along with much deeper legislative cuts over the last few years, have eliminated or greatly reduced many of the programs that were put in place and have begun to undermine the quality and equity gains that were previously made. Declines in achievement have occurred since 2013 in mathematics and reading on the National Assessment of Educational Progress (NAEP), and achievement gaps have widened. (WestEd, Learning Policy Institute & Friday Institute for Educational Innovation at North Carolina State University, 2019, p. 13)

The WestEd Report made recommendations from the Commission on Access to Sound Basic Education, which Judge Lee signed in 2021, holding the North Carolina State Board of Education and State legislators accountable for providing funding to meet the report's recommendations. The recommendations would provide adequate and representational funding to provide services and resources for North Carolina's rural and lower socioeconomic status counties (WestEd, 2019). The CARES Act distributed funding after the impact of COVID-19 on education but also wrote language that stated COVID-19 had been detrimental to all students, most profoundly to students at risk. *The Leandro Comprehensive Remedial Plan* states, "Funds were not intended to remedy the historical and unmet needs of children who are being denied the opportunity for a sound primary education but were intended to help mitigate the unavoidable loss of educational opportunities caused by the pandemic" (References Section - Leandro Comprehensive Remedial Plan, 2021, p. 5). It remains to be seen what will become of *The Leandro Comprehensive Remedial Plan*, but it is the most comprehensive equity and excellence plan the state of North Carolina has drafted.

The Importance of a Culturally Responsive Art Education

The art classroom meets intersectionality every day, but are educators using it as an opportunity to enrich the learning experience? The New English Oxford Dictionary defines *intersectionality* as “the interconnected nature of social categorizations such as race, class, and gender, regarded as creating overlapping and interdependent systems of discrimination or disadvantage” (Spathis, 2023). Developed by law professor Kimberlé Crenshaw, this term was designed to help people understand the multiple forces of discrimination that collide at an intersection of race, sex, gender, disability, social position, religion, and ethnic background (Columbia Law School, 2017). The increasing ability for students to access visual images in the art classroom in digital space, representing various cultural and political viewpoints, makes it critical for art educators to understand the impact of intersectionality when cultural norms collide and conflict (Desai, 2000). Non-dominant groups have not been represented equally in museums, textbooks, teaching materials, and instruction, and often the contextual histories have been inadequately represented, which has harmed their cultural identity (Efland, 1990; Smith, 1996). Art educators and scholars have historically looked to show excellence and equity in pedagogy. For example, in 1997, Enid Zimmerman, an art educator and scholar, called for community-based support in educating with excellence and equity. “Students, teachers, parents, administrators, and community members should all help to decide how art should be taught in their schools, realizing that there are similarities and differences between what is taught in their communities and what is taught in other communities” (Zimmerman, 1997, p. 25). Zimmerman (1997) also stated that, “teaching strategies should be promoted that are appropriate to students’

learning styles and cultural backgrounds and at the same time foster intercultural understanding, both aesthetically and culturally, of the art objects” (p. 25).

An increasing number of visual art educators (Shin, 2016; Buffington & Day, 2018; Kaplan, 2018) have advocated for hip-hop culture, graffiti, and visual culture to become a part of the visual arts curriculum to sustain youth culture, provide spaces for Black, Indigenous, Asian, and Hispanic communities, and see their students as competent members of their culture. A growing number of articles in art education journals since the closure of schools in 2020 support social justice, anti-racist teaching, and Culturally Responsive Sustainable pedagogy in visual art education (Mernick, 2021; Overby et al., 2022; Svendler-Nielsen et al., 2020; Radhakrishnan, 2019; Walters, 2021; Hafeli, 2022).

Art educators have researched topics in critical multicultural pedagogies in the last forty years, contributing to the field of art education (Zimmerman, 1997; Acuff et al., 2012; Desai, 2000; Katz-Buonincontro, 2018; Knight, 2006; Lai, 2012; Lee, 2012; Manifold et al., 2019, Wexler, 2022). Educational research (Alim & Paris, 2017; Alim et al., 2020; Ladson-Billings, 1995b; Ladson-Billings, 2017; Gay, 2002; Gay, 2010; Paris & Alim, 2014) supports historical data to the present day that students are more successful in learning when their instruction is relevant to their culture, traditions, and language. The art classroom can be a space where diversity and inclusion thrive, but students have also reported that a Western-centric art curriculum needs to include their voice and culture (Overby et al., 2022; Desai, 2000).

Care, Belonging, and Equality of Opportunity During COVID-19

The Disciplined Based Art Education philosophy (Dobbs, 1988) structured teacher-directed art projects to present the art curriculum with a multicultural introduction in a shallow

depth without the correct context (Desai, 2000). More art educators have started to adopt Teaching for Artistic Behaviors (TAB) and Inquiry-Based teaching where the learner has agency and guides their questions at the same time while the teacher provides structure and skill-building. Students with an arts curriculum focusing on asset-based teaching of BIPOC artists, artists with disabilities, and LGBTQIA+ artists reported a sense of belonging, affirmation, and community engagement and were excited to create work from their experience or their wealth of knowledge (Overby et al., 2022; Wexler, 2022). Teachers who adopt Culturally Relevant Sustaining Pedagogy see increased enthusiasm and engagement for learning (Overby et al., 2022). Ladson-Billings (2014) has documented through her action research that "...learners can be sources and resources of knowledge and skills..." (p. 79).

Before the COVID-19 pandemic, the mental health crisis and inequality for underrepresented students was a silent crisis in our nation (Anderson & Cardoza, 2016)). The school closures because of the global pandemic and social justice movements, such as Black Lives Matter and Moral Mondays, increased the social consciousness of the people in North Carolina. Schools in the nation lost track of student enrollment during the spring 2020 and 2020-2021 school years, and 230,000 students were missing. North Carolina had the highest number of unaccounted out of the 21 states that reported this attendance data (Dee & Lurye, 2023). Learning gaps and mental health challenges for all students have occurred since the global pandemic, but especially for communities of color, students with disabilities, and LGBTQ+ communities who were already experiencing trauma disproportionately before school closures saw an increase in reported mental health concerns. (U.S. Department of Education's Office for Civil Rights, 2021).

During COVID-19 pandemic-related school closures, visual art education experienced a range of challenges, including teaching art at home through an online platform without materials, and packing art supplies and hand delivering them to their students. Arts educators were taken out of the classroom to serve other purportedly more important purposes, which meant students received no art instruction; art educators were combating a range of attitudes held by parents and students about the value of art education. During the pandemic, parents and students who received visual arts instruction reported that those classes helped to make their lives more meaningful and allowed them to feel supported (Heise & Kay, 2021).

Many workshops and interest groups were developed as a form of online artmaking focused on Social and Emotional Learning and ED&I. What appeared from the crisis of a global pandemic was the value of community and connecting with students to ensure their well-being. Being open to other ideas, beliefs, and ways of seeing the world makes the experience joyful (Krauss & LaRiviere, 2022). During the pandemic, arts education saw its potential to reach the human spirit and sustain moments of joy; educators taught students online, allowing for cultural connections to occur in teaching that was not happening in the classroom; therefore, parents and students saw the value of arts education in a unique way during this time. It is essential to take those connections and manifest a Culturally Sustainable Revitalizing Visual Arts, which is recognized as a way for art educators and leaders in the field to transform space for all learners, building on their assets and sustaining their culture.

METHODOLOGY

Research Questions

The researcher argues that a CRSE Visual Art Framework will support educators to create thriving spaces to ensure an asset-based inclusive community where all students thrive. The researcher posits that a Culturally Responsive Sustaining Visual Arts Framework will help teachers and leaders create a thriving educational space in four ways:

1. Individual space to critically assess their own bias and lens of privilege.
2. Learner space to be available to hear students' funds of knowledge.
3. Intergenerational and indigenous community space to bring a wealth of knowledge, acknowledgment of land use, and languages to the learning space; and,
4. Design space to create a joyful asset-based curriculum centering on all learners.

Understanding asset-based instruction and the area of growth is essential. The NYU Steinhardt researchers (Peoples et al., 2021) created a STEM CRSE scoring card and permitted schools to adapt it. A scoring session involves as many community stakeholders, educators, and students as possible. The tool is not seen as punitive, but it is used to bring people together through the scoring party. The researcher attended a training session in Zoom in 2021 to learn how to score curriculum using the digital CRSE STEAM scoring card (Peoples et al., 2021). The experience gave the researcher insight into understanding the necessity of debriefing processes and hearing critical conversations from many perspectives.

Participants

An email distribution list was collected from the North Carolina Art Education Association (NCAEA), and art educators' and art leaders' emails were collected from school

websites. An email distribution of 2222 school emails to visual art educators was sent from July 26 to August 31, 2023, and a distribution was sent from February 26-March 11, 2024. A link was published in *By Design* (Oaks, 2023) which was distributed to NCAEA members online.

Demographic information was provided using the Qualtrics survey tool. For each category of demographics, participants were able to freely respond to the option of “Other” by providing their own identifiers. Seven people responded to the survey using the anonymous link. One hundred and eleven participants started the survey, while eighty-eight surveys were counted with responses. Seventy-one participants completed the demographic section of the survey and some treatment questions.

The demographic results from the survey showed that out of 71 responses, 69.01% live in the Piedmont region, 18.31% teach in the coastal region, and 12.68% live in the mountain region. The school settings for the participants were: 49.30% teach or work in a town/city, 35.21% teach or work in a rural setting, and 15.49% teach or work in an urban setting. The type of schools at which the participants teach or work: 84.93% public school, 5.47% private school, 4.12% public charter school, 4.12% arts magnet school, and 1.36% virtual public school. 76.06% reported they were a classroom teacher, 9.86% a Lead Arts coordinator for their district or LEA, 7.04% were teaching artists, 4.22% were Art Education Directors, and 2.82% in the study were museum educators. The number of years in education: 39.44% for 16-24 years, 30.99% for 25+ years, 15.48% for 10-15 years, 11.27% for 4-9 years, and 2.82 % for 0-3 years. Gender: 78.57% female, 18.57% male, and 2.86% non-binary/third gender. Respondents’ racial and ethnic identities were reported as 88.73% White, 2.82% Black, 5.63% preferred not to self-identify, 1.41% identified as Middle Eastern or Northern African, and 1.41% identified as other. The

grade levels educators taught or supervised were: 35.62% High School, 28.76% Elementary School, 15.07% K-12, 13.70% Middle School, 4.11% K-8, and 2.74% Adults.

The CRSE Scorecard Methodology

In addition to demographic questions, this survey included a bank of Likert scale questions about the type of arts curriculum, and guidance art educators and art leaders are given to use teacher resources and materials in their instructional practices. The questions adapted included prompts about the guidance teachers received on using teacher resources and materials to see if teachers felt prepared. The STEAM CRSE scorecard was adapted from the NYU Reinhardt CRSE Scorecard 2 for qualitative data research methods (See Appendix D).

Interview Methodology

Interview questions were developed to prompt critical reflection during a Zoom interview of five participants as a follow-up to the survey. The qualitative data collected from the participants gave more profound insights into each grade level and regional and job responsibilities each participant encountered daily. It also gave insight to responses that were critically probing. Their reflection gave valuable commentary on the successes and challenges they experienced in becoming more culturally aware. Liu & Ball (2019) set up the value of critical reflection:

Critical reflection is a process of constantly analyzing, questioning, and critiquing established assumptions about oneself, schools, and society about teaching and learning and the social and political implications of schooling. It involves implementing changes

to previous actions that have been supported by those established assumptions to support student learning, better schooling, and a more just society for all children. (p. 10–11)

The qualitative research methods included study participants who volunteered to be interviewed at a digital conference and were asked a series of critical questions developed out of work by the CSP Collective, and based on the research of art educators:

1. How are art curricula and teaching materials asset-based/ culturally sustaining for all students? Are communities of color, LGBTQ+, and people with disabilities represented in the curriculums and teaching materials? (Knight, 2006; Lee, 2012; Pauly et al., 2019; Wexler, 2022; Svendler-Nielsen et al., 2020; Overby et al., 2022; Hafeli, 2022; Paris, 2022)
2. How do you see visual arts education used to build intergenerational communities that build on the wealth of knowledge that reflects community agency in North Carolina? How are programs investing in having intergenerational communities to bring their wealth of knowledge and languages into the educational setting? (Zimmerman, 1997, Knight, 2006, Svendler-Nielsen et al., 2020, Overby et al., 2022, Paris, 2022)
3. How can visual art education foster better relationships with the land and the people of the land and build reciprocal relationships with Indigenous communities in North Carolina? (McCarty & Lee, 2014; Lentis, 2017; Paris, 2022)
4. How can art educators provide “structured opportunities” to build an asset-based pedagogy and use an inward gaze to provide thriving spaces that provide valuable experiences for all learners? How are educators and leaders divesting in their own false beliefs and biases and investing in ways to include diverse perspectives in visual art

education? (Knight, 2006; Kraehe & Acuff, 2013; Svendler-Nielsen et al., 2020; Pauly et al., 2019; Hafeli, 2022; Paris, 2022)

5. Researcher question: Critical reflection: How could a Culturally Sustainable/Revitalizing Framework meet the goals set in NC's call for Equity and Excellence? What obstacles are seen by educators and leaders? What structural changes need to be made? Do art leaders and educators see a Culturally Sustainable/Revitalizing art education framework to build language and support for a more equitable, diverse, and inclusive art education in North Carolina?

The interview questions asked participants about the need for a culturally sustaining art education framework to support a more equitable, diverse, and inclusive program in North Carolina. The interview questions centered on foregrounding BIPOC and LGBTQAI+ communities in the curriculum and teaching materials and the challenges and benefits of implementing new teaching approaches. Throughout the interview, the researcher sought insights from educators and leaders on these critical topics. The study participants demonstrated a deep commitment to enhancing art education. The importance of art educators to create asset-based pedagogy, building intergenerational communities by contributing their wealth of knowledge and languages, fostering better relationships with people of the land, and forming reciprocal relationships with Indigenous communities to understand how educators and leaders are divesting in their own false beliefs and biases, and investing in ways to include diverse perspectives in visual art education was discussed over a twenty to thirty-minute Zoom interview. A final critical reflection question asked the interview participants to envision how a Culturally Responsive Sustaining Framework could meet the goals set in North Carolina's call for Equity and Excellence, the obstacles seen by educators and leaders, structural changes

needed, and if they felt art leaders and art educators see a CR-S art education framework a way to build language and support towards a more equitable, diverse and inclusive art education in North Carolina.

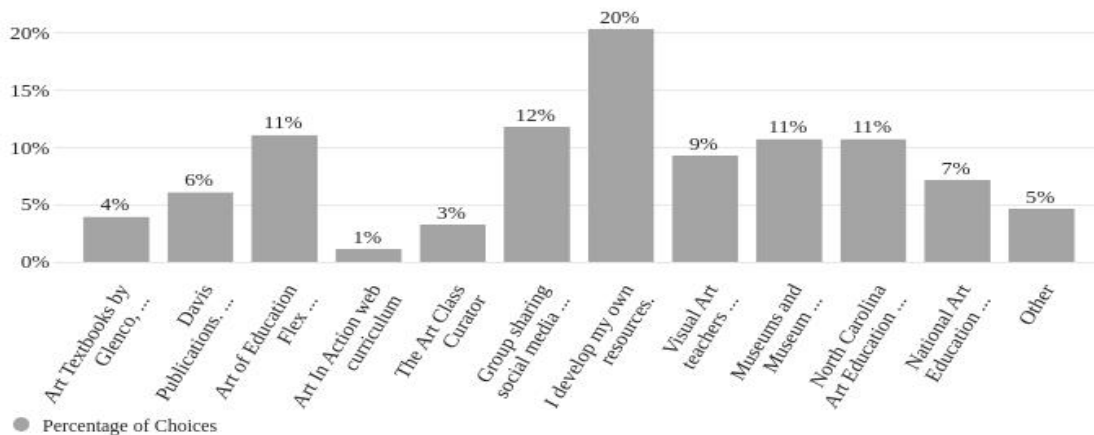
RESULTS AND ANALYSIS

CRSE Scoring Card Survey Results

Teachers reported they get their teacher materials and resources to inform Culturally Responsive Sustainable planning using Art of Education, social media, art museums, and NCAEA by the highest percentage (Figure 1). Fifty-seven teachers reported using their own curriculum and others to inform their practice (Figure 2). A word data cloud represents the free responses to capture all the teacher materials and resources art educators use (Figure 3).

Figure 1: Teacher Materials and Resources that Guide Visual Art Instructional Planning

Teacher materials and resources that guide Visual Art instructional planning



Teacher Materials and Resources That Guide Visual Art Instructional Planning.

67 Responses

Resource	Choice Count
Art Textbooks by Glenco, ...	11
Davis Publications, Examples: ...	17
Art of Education Flex curriculum ...	31
Art In Action web curriculum	3
The Art Class Curator	9
Group sharing social media ...	33
I develop my own resources.	57
Visual Art teachers develop our ...	26
Museums and Museum websites	30
North Carolina Art Education ...	30
National Art Education ...	20
Other	13

The scoring process for survey response values was Very Satisfied a +2, Satisfied a 1, Unsure a -1, and Not Satisfied a -2. Two questions in the survey tested the hypothesis that art teachers and art leaders could use a framework to support culturally responsive and sustainable practices in visual art education using the CRSE scoring. All data from the scoring guide questions can be seen in Table 1. Fifty participants responded to the treatment questions. Of the 2222 emails sent in an email distribution survey, 71 were completed, and 51 were selected to complete the scorecard question. With respect to curriculum origins, 20% of the respondents indicated that they create their own curricula. The next highest rating at 12% indicated that social media sites provide their curricula. 11% of respondents indicated that museums, the NCAEA, and the Art of Education University Online provide their curricula. The lowest selections were Glencoe at 4% and Davis Art Publications at 6% (Figure 2).

Table 1: Data from CRSE Guidance Questions on Teacher Materials and Resources

CRSE Scoring Card: Select the response that best represents the educator materials and resources,...				
Field	Very Satisfied	Satisfied	Unclear	Not Satisfied
The authors of the teachers' materials are people of diverse identities (race/ethnicity, gender, other identities).	7.84%	31.37%	37.25%	23.53%
Guidance is provided to teachers on being aware of one's biases, assumptions, and the gaps between one's own culture and students' cultures (implicit bias).	1.96%	43.14%	31.37%	23.53%
The teachers' materials ask teachers to reflect on their own practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.	7.84%	43.14%	29.41%	19.61%
Guidance is provided on combating the legacy of arts education-related trauma amongst historically marginalized communities and on designing healing and joyful art experiences.	0.00%	23.53%	39.22%	37.25%
Guidance is provided on using students' everyday lives as the starting point for learning and making real-life connections between academic content and the local neighborhoods, culture, environment, community issues, and current events.	9.80%	39.22%	23.53%	27.45%
Guidance is provided on creating opportunities to meaningfully engage students' families to enhance lessons.	9.80%	31.37%	21.57%	37.25%
Guidance is provided on appropriately using Indigenous and non-Western resources to understand art education, including oral histories, legends, and community knowledge.	3.92%	27.45%	33.33%	35.29%
Guidance is provided on engaging students in culturally responsive experiential learning activities.	7.84%	39.22%	17.65%	35.29%
Guidance includes, for applicable lessons, a range of possible student responses that could all be valid, given the range of student experiences and perspectives.	7.84%	43.14%	19.61%	29.41%
Guidance is provided on how to design lessons or engage in conversations that use art to disrupt power inequities or create opportunities for students to practice disruption.	1.96%	19.61%	41.18%	37.25%
Guidance is provided on planning opportunities for students to create and teach lessons to their peers.	5.88%	25.49%	29.41%	39.22%
Guidance is provided to help teachers foster environments of collaboration that go beyond group work by meshing individual's assets, resources, and strengths (such as various ways of knowing, doing and being) to advance group and individual learning.	4.00%	38.00%	30.00%	28.00%

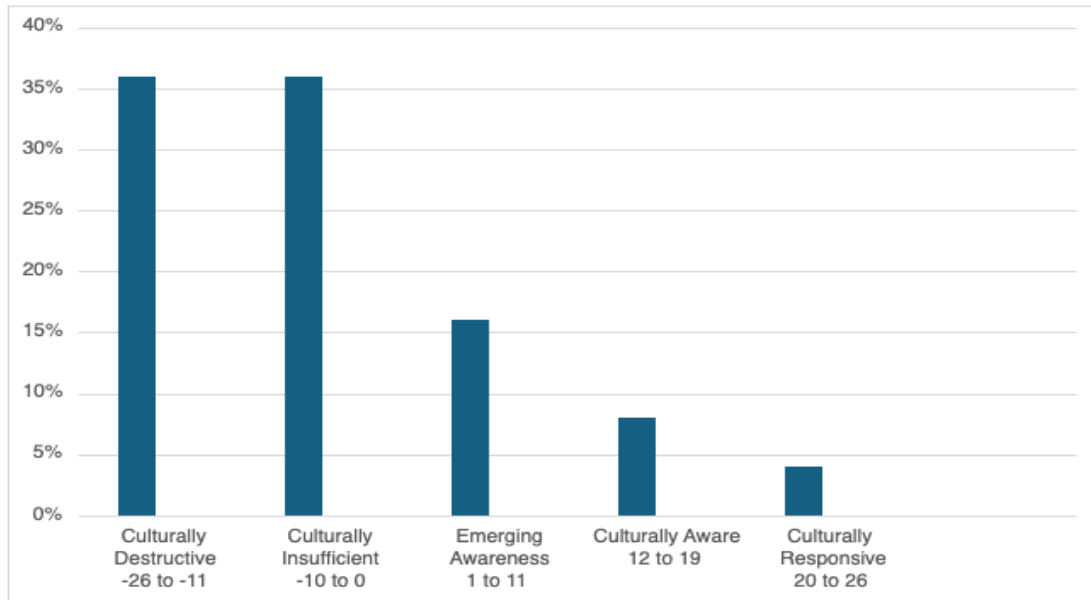
CRSE Survey Analysis

The email list was representative of a large population, but the response was small, which can affect the generalizability. The Arts Education Data Project shows North Carolina has 3666 visual arts teachers teaching in North Carolina (Morrison, 2024). The data for the percentage of job types held by art educators, as well as race and sex in the state, has not been published or is unknown. ED-trust (2018) showed that the state demographics for all educators in North Carolina by racial identity was White 77 %, Black 14.7%, Latino 3.9%, Multiracial 2.5%, American Indian/Alaska Native 1.5%, Asian 0.4%, and Native Hawaiian/Pacific Islander rounded to 0%. The total percentage of teachers who identified as People of Color was 23%. Gender for educators in North Carolina was 80% female and 20% male. According to Hart et al. (2022), there were 74% male superintendents compared to 26% female superintendents in the 2021-2022 academic year.

CRSE Scoring Card percentages of *Highly Satisfied and Satisfied* were combined to find the highest rating for satisfaction with educator materials and resources. Participants reported that 50.98% were very satisfied/satisfied that teachers reflected on their practices and experiences learning art subjects and critiqued them through cultural responsiveness, and 50.98% were very satisfied/satisfied with the guidance on engaging students in culturally responsive experiential learning activities. CRSE Scoring Card percentages of *Highly Dissatisfied and Unsure* were combined to find the highest rating for satisfaction with educator materials and resources. Regarding guidance on designing lessons or engaging in conversations that use art to disrupt power inequities or create opportunities for students to practice disruption, 76.47% (unsatisfied 39.2% and unclear 41.18%) of respondents indicated dissatisfaction. Regarding guidance on combating the legacy of arts education-related trauma amongst historically

marginalized communities and designing healing and joyful art experiences, 78.43% (37.25% unsatisfied/ 39.22% unclear) of respondents indicated that they were unsatisfied.

Figure 4: Overall Percentage of Responses on the CRSE Scoring for Guidance on CR-S Teaching Materials and Resources



The survey questions were also analyzed using the scorecard criteria (Figure 4). The scorecard scored with the NYU CRSE criteria showed that very few art educators rated the guidance for teaching materials as Culturally Responsive. Most teaching materials and guidance on CR-S scored 36% as Culturally Destructive and 36% as Culturally Insufficient, compared to 8% as Culturally Aware and 4% as Culturally Aware. All data from the CRSE adapted Scorecard can be seen Figure 5.

Figure 5: Overall CRSE Score for Guidance on CR-S Teaching Materials and Resources

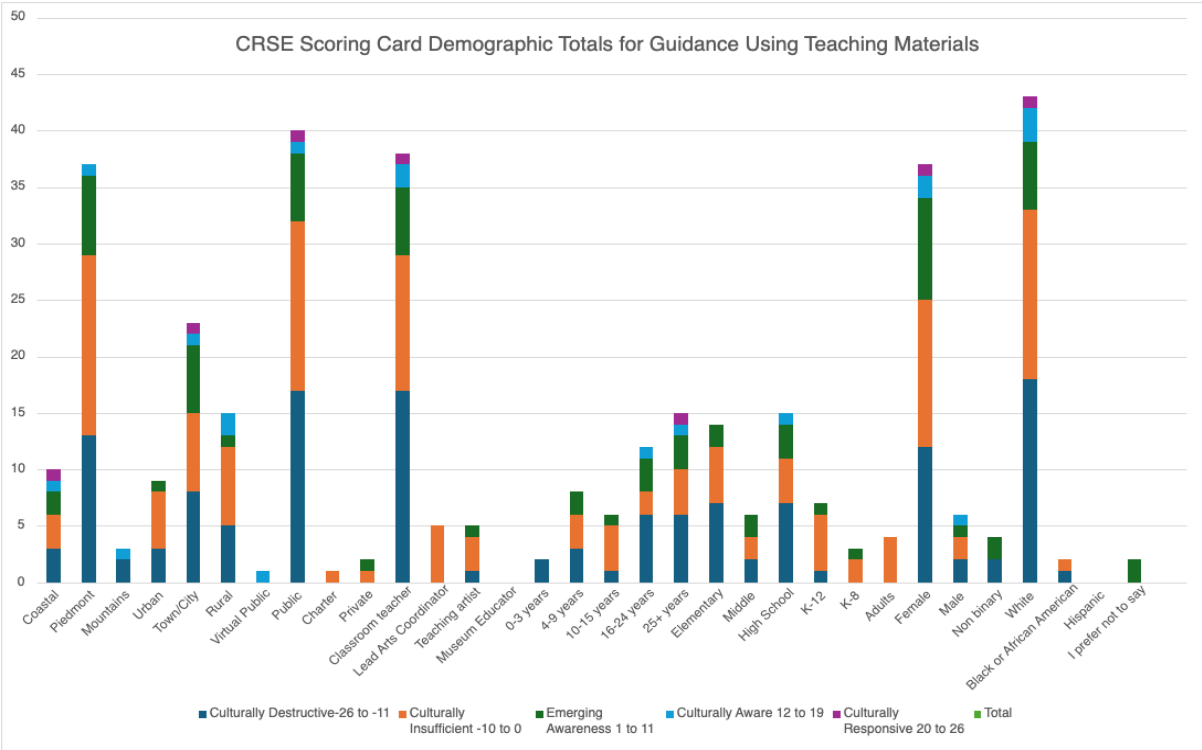


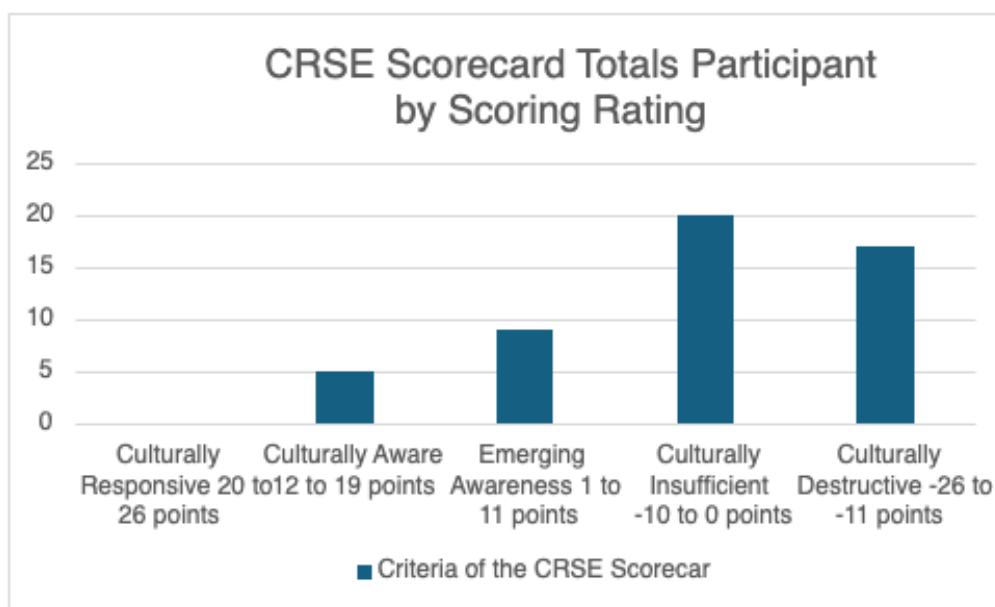
Table 2: Data from Art Educator and Art Leader Reported Guidance

Art educator/ art leader reported guidance and support on how to use teacher materials and resources.	
Field	Percentage of Choices
Arts educators meet together several times a year with the District Arts Curriculum Coordinator for guidance and support to reflect on our practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.	20%
School site or district meets several times a year as a group of arts educators to guide, support and reflect on our practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.	14%
Our district provides training in staff meetings that give all teachers guidance and support to reflect on our practices and experiences learning subjects and critique them through the lens of cultural responsiveness.	14%
Our school district does not provide this as a resource to educators in our district or on our school site.	11%
I attend museum programs for guidance and support to reflect on my practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.	14%
I utilize the North Carolina Art Education Association for guidance and support to reflect on my practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.	14%
I utilize the National Art Education Association for guidance and support to reflect on my practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.	14%

Arts educators who met together several times a year with their District Arts Lead for guidance and support to reflect on their practices and experiences learning art subjects and critique through the lens of cultural responsiveness reported a seven percent higher satisfaction than at their school site with other art educators, at staff meetings, museums, the NCAEA and the NAEA. Teachers reported needing guidance on CR-S materials and rated the highest use of selecting their materials and resources. The study population was too small to do a comparative analysis. However, one area that would be interesting to explore further is that participants who met with their district leader for staff development reported higher satisfaction with the CRSE scoring card questions than teachers who did not select their district leader lead staff development. The interviews with the Arts District Leads showed a higher knowledge of CR-S than the classroom teachers (Table 2). Interestingly, participants who selected higher satisfaction

with art leads for their guidance scored a higher percentage of Emerging Awareness to Culturally Aware. Due to the small number of participants, the generalizability of this finding should be explored in future studies. Overall, participants scored Culturally Responsive for the guidance of teaching materials and resources; five were Culturally Aware, nine were Emerging Awareness, and 20 were Culturally Insufficient, and 17 were Culturally Destructive (Figure 6). A rating of Insufficient means that overall little guidance on engaging diverse learners or culturally responsive teaching in the teacher's materials, or it is mostly on a superficial or symbolic level. The guidance is seen as additive rather than central to the curriculum and teaching.

Figure 6: CRSE Scorecard Total Participant by Individual Number using Scoring Rating



Interview Results

Ten people completed a request to be interviewed in the survey form. The researcher contacted each participant to set up a time. Three people did not respond to the email or text message. One person responded but did not attend the session, and a follow-up email was given. Another was not able to be interviewed. Five people completed the 20- to 30-minute interview

session on Zoom. They signed a digital consent signature in the survey. Interview recordings were transcribed on the Zoom app, and then, the videos were kept in a folder on a password-protected laptop and deleted from the Zoom Cloud once the transcription was complete. Their names were replaced with a pseudonym. The video was translated into a written transcript using Zoom's transcription tools.

The transcriptions were put into an Excel spreadsheet. Deductive coding summarized all interview questions. The analysis also grouped comments by participants' roles and current art positions using inductive coding to find if new ideas or themes emerged. The grouped and coded text was critically categorized by the topic's relevance to the question or themes that emerged in the coding process. The insights provided a qualitative perspective of the depth and complexity that was missed in the Likert survey.

The participants who responded included Niki, an elementary teacher with 0-4 years of experience working in a city town; Ellen, a high school teacher with 5-9 years of experience working in a rural school in the Piedmont Region; Ava, a high school teacher with 5-9 years of experience teaching in a rural school in the Coastal Region; Naomi, an arts district lead teaching in the Mountain Region with 16-20 years arts education experience; and Olivia, a District Arts Education director from the Piedmont Region who has had 25+ years of experience. All interviewees were identified as female and white. Each person had exposure to Culturally Responsive Teaching, attended CR-S training, and had different degrees of experience in the past year. Two educators served on their ED&I team, and another completed several college courses, which gave her a more informed perspective on why CR-S arts education is critical for BIPOC and other marginalized communities.

Interview Analysis

District Art Leads' Perspectives

Both arts district leads had been a part of extensive staff development to lead visual art teachers and other arts teachers in Culturally Responsive and Sustainable staff development. Naomi explained that she led book studies for staff development for visual art educators. Both arts district leaders provided resources to teachers who needed support in understanding cultural appropriation when creating art projects that stereotype Indigenous cultures or perpetuate the deficit model for BIPOC students. Both discussed the complexity of their job responsibilities. Olivia had more ability to be a part of curriculum review and choice for visual arts educators in her county. Naomi expressed her primary role as an advocate for arts programming and providing staff development two to three times a school year. Olivia's district has been training district leads to include culturally responsive approaches in languages. She commented, "As a district, we have realized many deficits. We are working on it, but you also must find the things available that help support that." Both leaders reported that art teachers' practice of CR-S varies widely in their districts. They reported that art teachers need more support in implementing joy in their classrooms.

An Elementary Art Educator's Perspective

An elementary art teacher, Niki, discussed her beliefs about a culturally sustaining art education, including the representation of diverse communities in the curriculum and the need to foster relationships with indigenous communities in her program. She reflected that she needed more training and guidance on developing culturally sustaining experiences in the art classroom, especially in topics of Indigenous people and the land. She said that her school district provides

opportunities for students and teachers to attend pow-wows and cultural meetings. However, it was an area in which she needed more guidance on teaching the art of Indigenous people without appropriation. She stated that representing diverse artists is essential in selecting teaching materials. She has recently switched to Teaching for Artistic Behavior and has seen increased student engagement and self-reliance in her classroom. Student voice and choice increase opportunities for students to bring their identities and culture into the school.

Secondary Art Educators' Perspectives

Two participants teach art at the secondary level. Both educators teach in rural high schools. Ellen has a diverse student population and a high degree of poverty. Ava teaches in a small rural high school that is predominantly White. It is in a rural farming community with a strong community involvement; but with recent growth in surrounding areas, many people are moving away, and the community is becoming more insular. Both high school teachers have had Culturally Responsive training.

Visual Arts Education Wealth of Knowledge

All art educators agreed that visual art is a stronghold in involving the community and intergenerational communities in theory. However, in practice, there are many moving parts. Ava commented:

On our best days, we bring everything together which creates this sort of continuity of tradition with a generational connection. For example, a grandmother knows how to knit, and so I will now learn how to knit. And that creates a culturally sustaining situation. But this tends to only happen within the de facto craft community as opposed to the fine arts.

Ava teaches in a rural area and has contacted community members, who say it is difficult to follow through. She set up a lesson and invited a family member to teach quilting, but it did not happen in the end because of miscommunication.

Shared Perspectives on Student Agency, Choice-Based, and Inquiry-Based Learning

The discussion on how art teachers use curriculum and teaching materials is asset-based and culturally sustaining for all students. Niki, Ellen, Olivia, and Ava included examples of students thriving in classrooms with solid student agency. Inquiry-based, student-driven Teaching for Artistic Behavior (TAB) and choice-based teaching helped teachers align their instruction to be Culturally Responsive and Sustainable. Niki commented that math and reading scores define students in a testing culture, “The visual arts provide a way to allow students to thrive in ways that they are being told that they are not thriving, but when you come into an art classroom, and you see students creating and thriving.” She has switched to a choice-based model, TAB, to increase student engagement. She highlighted the importance of building rapport with students through personalized learning approaches and her efforts to dismantle systematic racism within the education system. She illustrated how implementing student choice has improved student efficacy directly in her classroom:

The student started building this cardboard railroad track and is now obsessed with railroads; he wants to be a railroad engineer. He was telling me the average income of a railroad, and he was talking about the specific angle and the grade of the railroad track and the distance between the different bars, and he would know what they were called. I never knew; I had had the student for five years, and I never knew that this was his interest and what he wanted to do with his life.

Ellen explained that this year, she is teaching a Syrian student who is Muslim, and because she had researched how to be Culturally Responsive, she asked the student about any restrictions she might have on what she could draw:

I asked her quietly, off to the side, “Is it okay for you to draw people and animals?”

because sometimes that is seen as idolatry. I had known how to be prepared for it, as I have been trained to be culturally responsive, and I was glad that I felt comfortable reaching out to her to make sure she was comfortable with my instruction.

Olivia had recently completed district walk-throughs observing art teachers. The district underwent training on culturally and linguistically responsive, sustaining teaching. Olivia explained that in the walkthrough, they looked for increased student leadership and engagement:

The joyful classroom is where our students experience instruction that fosters a positive intellectual and emotional environment for learning with more emphasis on student agency. Student agency includes reflecting on their own thinking, making choices, inquiry-based learning, and self-regulation.

Olivia discussed the importance of asset-based and culturally sustaining art curricula and teaching materials. She emphasized the need for educators to cultivate assets and contextualized lessons to celebrate students’ offerings while addressing the representation of marginalized groups in curricula.

Ava sees assessment tools created by her students to increase student agency:

In my classroom, it is as simple as having a generic rubric that can be leveraged for every student’s vision. It creates a system that is accountable and predictable. Students know what is happening and what they are expected to do while having open creative latitude. In my experience, this generic rubric was co-created with the student to make the

specifics exclusively asset-based because of assets and goals. Instead of doing what is easy for the student, the student's focus is, "What can you do? This is what I would like to be able to do." I help set goals and plan how to get there in that area.

Shared Perspectives on Representation and Asset-Based Teaching Materials and Resources

All interviewees were asked if communities of color, LGBTQ+, and people with disabilities are represented in the art curriculum and teaching materials. They felt it increased with digital access to visuals and artists online. One arts coordinator, Naomi, commented that representation was not seen hanging on the walls in the classroom, but that did not mean students were not getting exposure because of digital projections. Olivia agreed that there was "a larger selection of teaching materials for people of color, including black, brown, indigenous folks, but we are probably missing the mark on expansive Asian, especially in contemporary art." Naomi felt differently about her county's use of the *Wit and Wisdom Curriculum*, "It comes with a set of artworks. Classroom teachers are teaching artwork, but all those works of art are by White, Western men, except for five pieces out of the whole set of artworks that are not."

All five commented that LGBTQ representation has become more difficult because of the North Carolina Parental Rights Bill. Four of the five respondents explained that people are choosing whether they are promoting Queer artists in their classroom. One district coordinator said that teachers were deciding, "whether or not they are saying this is a contemporary artist, and they explain their artwork, or if they say this is a contemporary artist who is in the LGBTQAI+ plus community and this is their artwork."

All five who were interviewed shared more educators are hesitant and unclear how to approach teaching art that includes the LGBTQAI+ artists due to political concerns within the

school board and legislative policy changes at the state level. A high school teacher from a rural school in the Piedmont Region commented on the lack of administrative support for her LGBTQIA+ students, “I think the invisible culture says, ‘No, do not celebrate the deepest marginalized, the furthest marginalized group. Nobody thinks it is wonderful to be queer and intelligent.’” Ava has had students live with her who have been kicked out of their homes once their parents find out their child identifies as Queer. She has seen students struggle with their mental health and have endured discrimination and shunning from other students and their parents. She also worries about new laws that could make it so she cannot be the responsive teacher that she has been and be able to keep her job. Ava believes the visual art curriculum is inherently asset-based. She states:

If you are doing it [teaching] right, it becomes asset-based because of the subjective nature of art making. If a teacher chooses to cultivate assets, everything lends to having students create art that narrates their identity. Suppose the educator does not choose to cultivate assets and everything as a deficit or force into the teacher’s ideas and the belief that there is only one outcome. In that case, that is the only acceptable outcome.

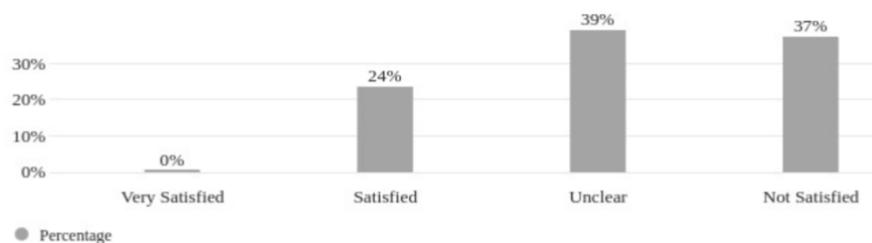
All interviewees discussed the importance of asset-based and culturally sustaining art curricula and teaching materials. They emphasized the need for art educators to cultivate assets and re-contextualize lessons to celebrate students’ offerings while addressing the representation of marginalized groups in the visual art curriculum. The educators in the interview made comments that led the researcher to see various emerging cultural awareness and culturally responsive teacher materials being assessed. The comments from the District Art Leads showed that they experience an extensive range of culturally destructive to culturally responsive teacher materials and resources educators use. Naomi commented that the school principal has more

impact on the type of lessons a teacher creates, so she felt that was an essential factor to explore when looking for asset-based representation of teacher materials and resources used in the classroom. The survey response and the interview responses show that art educators and art leaders show that guidance is unclear or they are not satisfied with the guidance and would like have more support and guidance in helping combat the legacy of arts education-related trauma in marginalized communities and design healing and joyful art experiences (Figure 7). All of the interviewees expressed that an Asset-Based art education helps support marginalized students by giving students agency and voice which engages students and reduces their anxiety or trauma.

Figure 7: Comparative Quantitative and Qualitative Data for Guidance to Combat the Art Legacy and Trauma for Marginalized Communities and Design Healing and Joyful Art Experiences.

Survey Response

Guidance is provided to combat the legacy of arts education-related trauma amongst historically marginalized communities and design healing and joyful art experiences.



Interview Response

- “Knowing where to start with including Indigenous peoples and Indigenous lands in my curriculum would be helpful. Expecting me to teach about other cultures feels like a big ask when I do not, like when I did not grow up in those cultures.”
- “This whole city was also built by African Americans, both enslaved and freemen. So it's like, literally, our city is built on the work of black and brown people. The area's gentrification is due to everybody wanting to come live at the beach. There are a lot of people that are fine with displacing other people. Having culturally relevant information for students will help them understand the value of growing up in a place where their ancestors helped build it. And they can also be a part of building their future.”
- “I have a lack of administrative support. The invisible culture says, ‘No, do not celebrate the deepest marginalized, the furthest marginalized group.’ At my school, no one thinks it's “wonderful” to be queer and intelligent. I think what we actually do does not represent those things. The curriculum itself might represent the marginalized groups aforementioned in your question, but I do not believe that the actual execution celebrates marginalized groups (LGBTQIA+) because some educators, like myself, feel afraid to lean into that curriculum.”

Visual Art Education Fostering Better Relationships with the Land, the People of the Land, and Indigenous Cultures and Language

Three teachers reported that their school districts have community programs but did not expand on how art teachers foster relationships in their classrooms, but they identified it as essential. One teacher said that the Office of Equity and Inclusion held joint events at the school level with two local tribes: “They had a big event that everyone was invited to, which was publicized. That would probably have to be some professional development because I do not know much about local tribes and customs.” Another teacher said, “We have the Lumbee tribe that’s nearby. We do not have many Lumbee students, at least those I know of who are identified in this area. However, even so, just knowing that there is a history behind our land is important.” Her response underscored that she needed a deeper understanding of the Lumbee in her area, which would be an area for growth. Her response using the scoring guide would be rated as Emerging Awareness (See Appendix E). An example goal that she could work towards is Culturally Responsive by engaging the people of the land for the school to create markers that explain what the Lumbee community would want people who walked by the signs to understand about Lumbee culture; the students could design the plaques, invite the community to a dedication service and then continue to foster relationships that were made in the collaboration.

Naomi felt very strongly that their school system was Culturally Aware but still had room for growth. The county initiatives were vital, and she did explain that their county had 57 languages and could be better in connection with languages, but when reflecting on the staff development she provides along with the county programs, she felt their county was an excellent example of growth towards being Culturally Responsive and Sustainable:

This is important to us here in Western North Carolina because we were part of the Cherokee land. Our teachers are good at including art forms from the Cherokee people. Something that we need to be better about: we have done this with a local art museum, which shows Contemporary Cherokee artists. We've provided some professional development, and the teachers were invited to come and work with them. They have Zoomed with a contemporary artist from Cherokee who was doing contemporary basket weaving. The artist shared traditional crafts and presented contemporary examples. This is something that I focus the teachers on, not teaching only traditional ways or like that. This was a past craft, a past art that the Cherokee created, and I remind the teachers that they always need to talk about contemporary artists within cultures unless the culture is no longer around. It is part of our visual art standards, so it is our responsibility as teachers when we talk about geography and how we connect.

The participants discussed their counties' programs to provide students and their families with exposure to Indigenous culture. Ellen commented on the influence of indigenous communities, particularly the Lumbee tribe, in the coastal region. She underscored the significance of acknowledging marginalized communities' history and contributions and investing in ways to include diverse perspectives in the classroom. This contrasted with Art Leads, who had more knowledge of teachers in their district and incorporated art that fostered better relationships with Indigenous cultures. The analysis of the interviews gave a solid connection to the amount of training the Art Leads have had on visual art education, fostering better relationships with the land, the people of the land, and Indigenous Cultures and languages. It may show that classroom teachers do not receive the same amount of training or have not had the time to implement the training they have received. Looking at the qualitative and quantitative

data from both the interview and the survey provides a need for further research on art coordinators' impact on this topic (Figure 8).

Figure 8: Comparative Quantitative and Qualitative Data for Guidance is provided on appropriately using Indigenous and non-Western resources, including oral histories, legends, and community knowledge, to understand art education.

Quantitative and Qualitative Data

Survey Response

Guidance is provided on appropriately using Indigenous and non-Western resources, including oral histories, legends, and community knowledge, to understand art education.



Interview Response

- Three teachers reported that their school districts have community programs but did not expand on how art teachers foster relationships in their classrooms, but they identified it as essential.
- Two art leads reported programming in their counties and have seen a range of teacher resources and materials from culturally responsive to culturally destructive.
- All acknowledged that more support and staff development was needed, emphasizing having community experts with Funds of Knowledge.

Obstacles and Changes Needed to Amplify Marginalized Voices

The interviews included conversations about current trends in the North Carolina government and unequal distribution in our school system for marginalized students and their families. Niki reflected on the history of North Carolina and government structure in small rural communities as areas that need to change:

Much of North Carolina's history is based on using vulnerable people to help influential people get ahead. We still operate on those mechanics because when you listen to the

government and growth, officials want this industry to come to our County so people can make more money. However, it is always targeted towards high-earner people moving here. It is never towards the Black community that's already here. Filling in those gaps that we need starts with public policy. It is one of those broad net things that recognizes individuals as essential societal contributors. For example, teachers are not seen as monetarily valuable because our work is traditionally considered women's. Teaching is devalued. Teachers invest in our students, and the community gets so much, the little bit put in teacher salaries when people consider what the community gets back years from when the student is an adult working in the community. We're looking at child success thirty years later. We have lost that connection, and this is the long game we need to invest in.

Naomi believes that change starts with the individual:

Until we see our own bias, until all our leaders see their own bias, and every educator sees that we are all biased individuals, depending on whatever our backgrounds are, we are not going to be able to make structural changes that are authentic and that are sustainable and that are best for our students. The schools have obstacles, from the structure of our school systems to the curriculum we teach. What structural changes need to change? We need to look at everything. Are we structuring our class schedules? How are we, you know, making the learning environment welcoming for all students and their families? How are we communicating with families? How are we communicating with students? What is the wait time for us to ask a question? Are we still standing at the front of the room and teaching students? Or are we thinking about what is best for our students? Not just culturally but also in their learning style. Moreover, there are so many

ways we can be better leaders and educators to change art education. I feel passionate about it, and it is so slow to make change because we probably need more extensive systems in place.

Shared Perspectives on a CR-S Visual Arts Framework

All interview respondents agreed on the necessity of implementing a specific framework for art education to address bias and stereotypes associated with images and the significance of considering diverse perspectives in art materials and guidance. Niki said:

I think, along with the standards for the visual arts, that kind of framework would be hugely important. What comes to my mind is your question about Indigenous peoples and Indigenous lands; even knowing where to start with including that in my curriculum would be helpful. I mean, expecting me to teach about other cultures feels like a big ask when I do not, like when I did not grow up in those cultures. So, I almost feel strange teaching about other cultures. A framework that would allow me to learn and have students share about themselves would be important. I came up through the North Carolina public school systems too. I know that I have gaps in my education. I think the biggest thing would be awareness and access to learning about artists, like diverse artists, that we could teach our students.

Ellen stated she felt a framework would help bring knowledge to being Culturally Responsive and Culturally Sustainable:

People do not think it's an issue because it helps them or is not an issue for them because it does not hurt them. It affects them, but it does not hurt them. So, they do not see sustaining culture as something other than an issue. If they are more aware of the number

of people it impacts, I think that framework could help open the fact that in education and society, we are supposed to be taking care of each other more than we are.

Additionally, she discussed the challenges of implementing a culturally sustaining and revitalizing framework, including the lack of confidence and support for teaching diverse perspectives and the difficulty in navigating cultural sensitivity in predominantly white educational settings. The interviewee agreed on the necessity of implementing a specific framework for art education to address bias and stereotypes associated with images and the significance of considering diverse perspectives in art history.

Olivia's response if an Arts Education CR-S Framework was needed:

If they do not, then we need to have another conversation. A framework is an excellent way to help us check to make sure that what we are teaching in our classrooms and our expectations are relevant and that they are meeting the needs of students. I would not want a few to speak for the many. It is something that we need because it helps when I complete walkthroughs.

She expanded on what should be included in a CR-S Visual Arts Framework. She said it should be on grade level, define Joy from a CR-S lens, structured to engage students and not just virtual compliance, and focus on the linguistically sustaining.

Olivia strongly believes language brings in culture and vocabulary:

I do think you are culturally responsive when you are bringing in their [the students'] language; culturally responsive is the one that's so scary for teachers because it has had such a bad rap in the news with people and misinformation that I think if we start with where they are with their strength, which is, is it on grade level? Why are you teaching it?

Are they enjoying it? Furthermore, how do they see themselves in it? Then, we can start building others because you are building the teacher's confidence.

Tracy expanded on her opinion of having a CR-S Visual Arts Framework:

I know when I was a new teacher, I would look back at the national standards for art education and the national standards for teachers and North Carolina standards for teachers, and it would help me focus. A framework would help bring knowledge to the issue because many people do not think it is an issue, but it benefits them. So, it is not an issue for them because it does not hurt them. It affects them, but it does not hurt them. So, they do not see it as an issue. If they are more aware of the number of people it affects, that framework could help open the fact that education and society are supposed to feed and care for each other more than we are.

Naomi critically reflected the need to ensure a CR-S Visual Art Framework was a collective of many voices:

A few individuals cannot create a framework; it must not be just black and white. How many people are going to give feedback? Who is giving feedback? There are so many problems with our education system and being culturally sensitive, and it just goes back down to the basic systems in place.

The interviews gave the researcher in-depth feedback and engaging topics that could be an excellent jumping point to understanding the nature of the scoring parties. They are not meant to be accomplished individually but as a representative community. All participants underscored the value of a CR-S Visual Art Framework with caveats that should be further discussed in art education and local communities.

CONCLUSIONS AND DISCUSSION

Recommendations and Future Studies

This research study found a Culturally Responsive and Sustaining (CR-S) Art Education Framework would help art educators have guidance when selecting teaching materials and resources to build language and support toward a more equitable, diverse, and inclusive art education in North Carolina. The qualitative and qualitative analysis of art educators' responses using a CRSE scoring card and interview showed a need for clarity and guidance when selecting teacher materials and resources. The CRSE scorecard showed that teachers need to be more transparent and satisfied with the guidance they receive. The results also showed that teachers who had professional development and guidance from district Art Leads or Art Education directors who attended CR-S staff development sessions had lower dissatisfaction with the guidance using Culturally Responsive Sustainable teaching materials and resources. The interviews gave a more profound understanding of school districts' challenges. Art educators elaborated on their excellent work in the classroom and on areas they see that must change to provide an art education environment that is not culturally destructive. The analysis of the interviews gave a solid connection to the amount of training the Art Leads have had on Visual Art Education, fostering better relationships with the land, the people of the land, and Indigenous Cultures and languages. A further study on art coordinators' impact on this topic would suit future studies. District art leaders have an essential role as art education experts and the level of guidance teachers receive in North Carolina districts varies with the level of guidance teachers receive. It is also recommended for future work to have a larger population utilize a complete CRSE scoring card and have a team including parents, students, community members, indigenous people of the land, teachers, administrators, and school leaders undergo the work of

creating a communication so that schools support all learners and recognize the critical importance of all voices. It is also recommended that more research be conducted to get a more comprehensive representation of art educators across North Carolina. More research is needed to see if the findings in this small study could be replicated on a larger scale.

Based on the findings from this study, it is recommended that a framework for visual arts education address: 1) Individual space to assess their own bias and lens of privilege critically, 2) Learner space to be available to hear students' funds of knowledge, 3) Intergenerational and indigenous community space to bring a wealth of knowledge, acknowledgment of land use, and languages to the learning space, and 4) Design space to create a joyful asset-based curriculum centering all learners. It is also recommended that a Scorecard be used to identify areas of strength and areas of growth. A CRSE Framework would need to be comprised from the community stakeholders representing all voices in school districts. Gholdy Muhammad (2023) reminds educators to center joy in our teaching:

The story of schools rarely starts with Genius and Joy and how liberatory educators have disrupted harmful learning. Joy is the beauty of learning that traditional state testing does not capture. Regardless of painful and misaligned educational practices, past and present, the Genius and Joy of our children still shimmer. We must (re) member of the past and leaders such as Phillis Wheatley, who give us examples of shimmering geniuses and Joy. (p. 33)

The purpose of holding a CRSE scoring party is not to make another assessment tool or another evaluation tool to keep educators in the role of a marginalized occupation but to empower art educators to seek a Culturally Responsive, Sustainable Art Education. Art Education can also be culturally destructive if educators are not trained and made aware of how

to select asset-based, culturally responsive, and sustaining teaching materials and resources. Education should also look for ways to utilize Culturally Revitalizing to acknowledge lost indigenous and African American cultures that have been erased from current physical locations. Art education became a strong hold during the pandemic, students participated in community sidewalk art, leaving painted rocks on walking trails, and taped painted rainbows to their windows worldwide to remind us that Joy is the act of creating. It is resilient in times of adversity. Over the past four years, educators have had to radically adjust their approach due to the Pandemic and culture wars in the classroom each year. The students are different. They are still healing from Trauma. Art teachers need support, too. Our reality is in the research showing the number of missing youth who never returned to school and the number who are often absent. Education needs the whole community to raise a whole child. Art Education has the power to bring people together.

On our best day, we bring the assets of our children, and our parents show up and share in their children's experiences. Art educators must seek their joy to see genius in all students. (Muhammad, 2023) A Culturally Responsive and Sustaining (CR-S) Art Education Framework cannot be the prescription for misaligned educational practices. (Muhammad, 2023). A CRSE scoring card party brings people together and into the school building. They are tools to offer structured opportunities to improve the lives of all students. We must be brave and open our buildings; we need difficult conversations; we must search out community voices, people of the land and Indigenous people, people of color, the queer community, people with health conditions or impairments who will share their funds of knowledge with our students. We must remember that Democracy calls us to seek justice. We must find resources that are from genius perspectives. Our joy is our children's joy. When our students express their identity in creative

spaces, we must be willing to do the work so our students can thrive. John Lewis (2018) wrote:

“Do not get lost in a sea of despair. Be hopeful, be optimistic. Our struggle is not the struggle of a day, a week, a month, or a year; it is the struggle of a lifetime. Never be afraid to make some noise and get in good trouble.”

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APPENDIX A: IRB APPROVAL LETTER



EAST CAROLINA UNIVERSITY
University & Medical Center Institutional Review Board
4N-64 Brody Medical Sciences Building· Mail Stop 682
600 Moye Boulevard · Greenville, NC 27834
Office **252-744-2914** · Fax **252-744-2284**
rede.ecu.edu/umcirb/

Notification of Exempt Certification

From: Social/Behavioral IRB
To: [Leslie Burwell](#)
CC: [Robert Quinn](#)
Date: 7/25/2023
Re: [UMCIRB 20-000043](#)
Culturally Responsive Pedagogies in Visual Art Education

I am pleased to inform you that your research submission has been certified as exempt on 7/21/2023. This study is eligible for Exempt Certification under category # 2 A/B.

It is your responsibility to ensure that this research is conducted in the manner reported in your application and/or protocol, as well as being consistent with the ethical principles of the Belmont Report and your profession.

This research study does not require any additional interaction with the UMCIRB unless there are proposed changes to this study. Any change, prior to implementing that change, must be submitted to the UMCIRB for review and approval. The UMCIRB will determine if the change impacts the eligibility of the research for exempt status. If more substantive review is required, you will be notified within five business days.

Document	Description
Demographic questions (0.01)	Surveys and Questionnaires
Informed Consent (0.01)	Consent Forms
Prospectus for research (0.01)	Study Protocol or Grant Application
Recorded interview questions (0.01)	Interview/Focus Group Scripts/Questions
Recruitment document(0.02)	Recruitment Documents/Scripts
Survey Questions (0.01)	Surveys and Questionnaires

For research studies where a waiver or alteration of HIPAA Authorization has been approved, the IRB states that each of the waiver criteria in 45 CFR 164.512(i)(1)(i)(A) and (2)(i) through (v) have been met. Additionally, the elements of PHI to be collected as described in items 1 and 2 of the Application for Waiver of Authorization have been determined to be the minimal necessary for the specified research.

The Chairperson (or designee) does not have a potential for conflict of interest on this study.

APPENDIX B: PERMISSION TO USE THE TOOL KIT FROM THE METROPOLITAN
CENTER FOR RESEARCH

Using the scorecard modified

Megan Amelia Hester <megan.hester@nyu.edu>

Wed 02/26/2020 02:51 PM

To:

Burwell, Leslie Arnold <burwelll07@students.ecu.edu>

Leslie,

Good to hear from you, thanks so much for letting us know about your work. This is such important work and we're so glad that you're taking it on! There is a foundation in New Jersey that is engaging its partner organizations in culturally responsive arts education, and I would be happy to connect you with them if you would be interested, in case they've developed resources that might be useful to you, or vice versa. Let me know if that would be helpful.

Best,

Megan

Megan Hester

Director, Education Justice Research and Organizing Collaborative

Metropolitan Center for Research on Equity and the Transformation of Schools

New York University

646.410.3658 cell

megan.hester@nyu.edu

@HesterMegan

From: Megan Amelia Hester <megan.hester@nyu.edu>

Sent: Wednesday, March 4, 2020 01:33 PM

To: Megan Amelia Hester <mh1664@nyu.edu>

Subject: NEW: Toolkit for Culturally Responsive Curriculum Scorecard

This email originated from outside ECU.

Hello,

Thank you for reaching out to EJ-ROC over the past year regarding the Culturally Responsive Curriculum Scorecard. The Education Justice Research and Organizing Collaborative (EJ-ROC) has recently released a [CRE Curriculum Scorecard Toolkit](#) for schools and districts that have used the Scorecard to assess their curriculum and are seeking guidance on next steps. The toolkit includes discussion guides, suggested readings, examples of schools' efforts to become more culturally responsive, frequently asked questions and more. The toolkit is attached, or you can download it on the Scorecard web page [here](#). We would always love to know how you are using the Scorecard, any feedback you have, and any additional support and resources that would be helpful. Please feel free to reach out anytime.

Best,

Megan

Megan Hester

Director, Education Justice Research and Organizing Collaborative

Metropolitan Center for Research on Equity and the Transformation of Schools

New York University

646.410.3658 cell

megan.hester@nyu.edu

@HesterMegan

APPENDIX C: LETTER OF TRAINING FOR THE CULTURALLY RESPONSIVE
CURRICULUM SCORECARD



February 3, 2022

To Whom It May Concern:

This is to verify that Leslie Burwell participated in eight hours of training on Using, Facilitating, and Training Others to Use the Culturally Responsive Curriculum Scorecards to Evaluate Curriculum, with the NYU Metropolitan Center for Research on Equity and the Transformation of Schools.

If you have any questions, please feel free to contact me at megan.hester@nyu.edu.

Best,

Megan Hester

Megan Hester

Director, Education Justice Research and Organizing Collaborative

APPENDIX D: CRSE DIGITAL SCORECARD FOR MATERIALS AND GUIDANCE

ADAPTED NYU METRO

Adapted NYU Metro CRSE Scocard				
Guidance for Culturally Responsivse materials and resources				
Statement	Very Satisfied (+2)	Satisfied (+1)	Unclear (-1)	Not Satisfied (-2)
1.The authors of the teachers' materials are people of diverse identities (race/ethnicity, gender, other identities).				
2. Guidance is provided to teachers on being aware of one's biases, assumptions, and the gaps between one's own culture and students' cultures (implicit bias).				
3. The teachers' materials ask teachers to reflect on their own practices and experiences learning art subjects and critique them through the lens of cultural responsiveness.				
4. Guidance is provided on combating the legacy of arts education-related trauma amongst historically marginalized communities and on designing healing and joyful art experiences.				
5. Guidance is provided on using students' everyday lives as the starting point for learning and making real-life connections between academic content and the local neighborhoods, culture, environment, community issues, and current events.				
6. Guidance is provided on creating opportunities to meaningfully engage students' families to enhance lessons.				
7. Guidance is provided on appropriately using Indigenous and non-Western resources to understand art education, including oral histories, legends, and community knowledge..				
8. Guidance is provided on engaging students in culturally responsive experiential learning activities.				
9. Guidance includes, for applicable lessons, a range of possible student responses that could all be valid, given the range of student experiences and perspectives.				
10. Guidance is provided on how to design lessons or engage in conversations that use art to disrupt power inequities or create opportunities for students to practice disruption.				
11. Guidance is provided on planning opportunities for students to create and teach lessons to their peers.				
12. Guidance is provided to help teachers foster environments of collaboration that go beyond group work by meshing individual's assets, resources, and strengths (such as various ways of knowing, doing and being) to advance group and individual learning.				
Total				
	Total Score			

APPENDIX E: DESCRIPTION OF RATINGS FOR THE ADAPTED NYU METRO CRSE

SCORING CARD

Rating	Culturally Responsive 20 to 26 points	Culturally Aware 12 to 19 points	Emerging Awareness 1 to 11 points	Culturally Insufficient -10 to 0 points	Culturally Destructive -26 to -11 points
Description	There is an abundance of guidance on engaging cultural responsiveness meaningfully throughout the teaching approach, homework, lesson plans, etc. Culturally responsive guidance is clearly marked and presented as essential to effective teaching. Teachers are encouraged to consistently check their own biases and reflect on their practice.	There is a lot of guidance on engaging cultural responsiveness. Teachers are presented with activities to reflect on their worldviews and how they see and teach students. There is some guidance on several of the following: supplementing curriculum, engaging students in culturally sensitive experiential learning, and making real life connections between the curriculum and students' lives.	There is a little guidance on engaging diverse learners in meaningful culturally responsive ways. The teacher's materials provide guidance on at least one of the following: supplementing curriculum, engaging students in culturally sensitive experiential learning, and making real life connections between the curriculum and students' lives.	There is a little guidance on engaging diverse learners or culturally responsive teaching in the teacher's materials, but it is mostly on a superficial or symbolic level. It is seen as additive, rather than central to the curriculum and teaching.	There is no guidance on engaging diverse learners or culturally responsive teaching in the teacher's materials. Teachers are not encouraged to reflect on their worldviews or their practice. There is no guidance about connecting the curriculum to students' lives. There is no opportunity for cultural responsiveness.

APPENDIX F: INTERVIEW SCRIPT FOR RECORDINGS

Before we begin, do you give consent for the interview to be recorded on Zoom?

Please state your consent and then we will begin.

Recorded Interview questions:

1. How are art curriculums and teaching materials assets based and culturally sustaining for all students? Are communities of color, LGBTQ+ and people with disabilities represented in the curriculums and teaching materials?
2. How do you see visual arts education used to foster intergenerational communities that build on the wealth of knowledge that reflects community agency in North Carolina?

How are programs investing in having intergenerational communities bring their wealth of knowledge and languages in the educational setting?
3. How can visual art education foster better relationships with the land, the people of the land and build on reciprocal relationships with Indigenous communities in North Carolina?
4. How can art educators provide “structured opportunities” to build an asset- based pedagogy and use an inward gaze to provide thriving spaces that provide valuable experiences for all learners?

5. How are educators and leaders divesting in their own false beliefs and biases, and investing in ways to include diverse perspectives in visual art education?
6. How could a Culturally Sustaining/Revitalizing Framework meet the goals set in NC's call for Equity and Excellence? What are the obstacles seen by educators and leaders? What structural changes need to change? Do art leaders and art educators see a Culturally Sustaining/Revitalizing art education framework to build language and support towards a more equitable, diverse and inclusive art education in North Carolina?