The Development and Use of Visual Culture in Art Education Scholarship

A Thesis

Presented to

The Faculty of the Graduate School

of Millersville University of Pennsylvania

In Partial Fulfillment

of the Requirements for the Degree

of Master of Education

By Amanda Forst

December 2021

This Thesis for the Master of Education Degree by

Amanda Forst

has been approved on behalf of the

Graduate School by

Thesis Committee:

_Leslie Gates_____
Leslie Gates, Research Advisor

_Hyunji Kwon_____
Hyunji Kwon, Committee Member

_Kim McCollum-Clark_____
Kim McCollum-Clark, Committee Member

　　　　1/12/2022
　　　　　Date

ABSTRACT OF THE THESIS

This study answers the question, the term visual culture less present in contemporary art education scholarship, and are its characteristics (if not its name) recognizable in current art education trends today? The three sets of data collected to address this question were: 1) instances of the term *visual culture* in *Art Education* and *Studies in Art Education* throughout their publication histories, 2) an analysis of the term and characteristics of visual culture were present in two years (2019-2020) of *Art Education* and *Studies in Art Education,* and 3) an analysis of the inclusion of visual culture within the National Visual Art Standards from 1994 and 2014.

The study found that the term visual culture is less present in contemporary art education scholarship, but that characteristics of visual culture, especially those aligned with other postmodern art education approaches, remain prevalent in contemporary art education scholarship. Specifically, the theme visual culture was most present in the reviewed journal articles from 2003-2005, and the frequency of references to visual culture dropped consistently after 2010. Lastly, the National Visual Art Standards developed in 2014 were written with attention to visual culture's concepts in ways that the standards written in 1994 were not. This study illustrates the evolution and history of the term visual culture within art education and in so doing combats scholarly oblivion and exemplifies the power of familiar language in making change.

Signature of Investigator _____Amanda Forst_____   Date _____1.11.22_____

Acknowledgments

This work required much patience and support from several individuals. I will be forever grateful to Dr. Leslie Gates for her constant support, guidance, and feedback. Dr. Gates's faith in my effort even when I fell short, encouragement in my ability to grow, patience with my limitations, and guidance through my obstacles enabled me to succeed at a task that required a steep and long climb. She has taught me so much more than art education pedagogy and research and has forever altered me for the better. Since I can never repay the gifts she has given me, I am determined to pass on the grace and support I received from her to others in my everyday life and teaching practice. I am also thankful to my family, who was affected by my numerous hours working on this project. Thank you to my mother for proofreading several drafts and my husband for helping me find time away from parenting to write.

Table of Contents

List of Figures

The Development and Use of Visual Culture in Art Education Scholarship

Chapter 1

Visual culture is the visual representation of culture that includes all humanly-made or arranged artifacts or environments that have visual characteristic" (Freedman, 1999, p. 130). Fields like cultural studies, media studies, visual studies, and other transdisciplinary movements (Duncum, 2001; Smith, 2006; Tavin, 2005) became prominent in the second half of the 20th century as economic, technical, and social change marked the beginning of the postmodern era. These fields overlapped and influenced the field of visual culture (Smith, 2006; Tavin, 2005). At the turn of the 21st century, some art education scholars advocated for visual culture to play a prominent role in contemporary art education. The integration of visual culture into art education asked the field to consider the multitude of images circulated on paper, screens, billboards, walls, etc., with their context (how and why they were constructed and viewed), their impact within cultures, and their role in power structures and systems (Freedman, 2000; Tavin, 2003). The scholars advocating for this approach identified visual culture as a way to update art education by attending to contemporary social realities while deepening the meaningfulness of making and viewing artwork (Duncum, 2001; Freedman, 2000). Much debate about this approach to art education transpired between scholars (Dorn, 2001, 2003; Efland, 2004; Kamhi, 2003; Smith, 2003a, 2003b; Stinespring, 2001). However, now twenty years after "the visual culture wars" (Tavin, 2019, p. 64), I had the impression that visual culture, as a term, and Visual Culture Art Education (VCAE) as an idea had a less prominent place in contemporary art education discourse, which made me wonder: What became of visual culture in art education?

Statement of the Problem

Twenty years after art education scholars first pushed for the inclusion of visual culture, the VCAE advocates' concerns are still relevant because technology has certainly altered society, and the world has continued to become interconnected. For instance, the production and distribution of images has changed due to the accessibility of digital cameras and ability for anyone to post images on the internet. However, images are still used for commercial or political purposes by both individuals and influential organizations. Despite living in the image-saturated and increasingly global society, recent studies regarding visual culture in art education seem to have decreased.

This thesis investigates whether art education's attendance to the ideas of visual culture had really decreased and whether the characteristics of visual culture[1] were still present in contemporary art education scholarship. I analyzed recent literature in art education and the National Visual Arts Standards from 1994 and 2014 to answer the following question: Is the term visual culture less present in contemporary art education scholarship, and are its characteristics (if not its name) recognizable in current art education trends today?

---

[1] I delineated three characteristics of VCAE in the literature review: 1. reconsider the visual images students view, discuss, and produce; 2. expose students to power structures in social systems and 3. encourage students to consider consumer-driven motivations to make meaningful and context-informed interpretations.

Significance/Importance of the Study

I began this research because I noticed fewer recent publications about visual culture. I hypothesized that visual culture had caused a shift in the field and is now so widely accepted that the ideas remain present even though they may carry different labels, such as social justice art education, civically engaged art education, or culturally responsive pedagogy. I did not have a broad or historical understanding of the art education field, and I was using a linear, binary lens. At the outset of the study, I thought I'd find linear connections between VCAE and contemporary art education scholarship and exposing those connections would be the significance of the study. Now I understand that the connections I found between visual culture and current topics in art education scholarship relate because of the interconnectedness and fluidity of ideas present within postmodern art education.

Despite my misconception, the study still provides an interesting portrait of visual culture and its role in art education. Learning about visual culture can serve as an entry point for understanding the shared philosophical foundations of postmodern art education approaches. This study also distinguishes characteristics of visual culture from other postmodern approaches. Another significance of this research is the example of the benefits of using a common language. This work exposes a time when scholars with various postmodern art education ideas rallied around and agreed upon a term and the results of using that shared language. The work required for chapter three demonstrated that many scholars adopted the term visual culture into their previously held ideas. The convergence on the term enabled their ideas to gain more attention and recognition. This realization taught me that the term visual culture served a similar purpose as determining a common "ask" when people work together to advocate for policy changes. Scholars with various interests were pushing for a postmodern/reconstructionist shift in art

education (Clark, 1998; Efland et al., 1996; Freedman, 1994) and my research suggests that the shared use of the term visual culture supported a shift in art education that addressed the realities of postmodernity. Whether scholars fully adopted the term visual culture into their ideas, partially incorporated it, or argued against it ultimately- they used the term. Thus, the term visual culture became a title that firmly established some postmodern ideas in a concrete, identifiable way that gained much attention. Visual culture is one of the many post-modern art education approaches that diversify ideas and diminish traditional hierarchies to make art education content relevant to students' present and future lives. Through my work, I learned the characteristics of VCAE that distinguished it from other ideas under the postmodern art education umbrella was a focus on the roles of technology and globalism in capitalistic consumerism.

The personal significance of the study deals with my initial interest in the topic of visual culture. I recognized the impact visual culture had on my perspective as a young person. I was affected by the physical and social ideals propagated by advertising and TV that negatively impacted my sense of self-worth. I thought the images I saw on TV and in magazines were ideal. As an adult, I wonder if visual culture art education could have enabled me to question the motivations behind mediated images. I recognize the misplaced energy and concern I put towards trying to emulate the pictures I saw, and I wish I would have thought more critically about them. Due to the effects that images have on students' sense of identity and world understandings, I want students to think critically about the images seen daily, their sources, motivations, and their effects on individuals and society.

After finishing a significant portion of my research for this project, I also realized that learning about visual culture's role in art education helped fill in a gap in my understanding of the field of art education. I returned to get my master's 14 years after my undergraduate work

(2000-2004), and I felt the need to learn more about contemporary art education pedagogies and the field. Learning about what happened to visual culture over the last twenty years may have been unconsciously driven by my desire to address a gap in my knowledge and understand my career within the timeline of art education. Now I think the actual research question desired by my unconscious was: Why was I so cluelessly behind the times in my teaching practice, and how can I fix the problem? I hope my quest can also help others whose careers occurred during a time of change and may also need some clarification and catching up.

Chapter 2: Supporting Literature

This literature review will provide a clear description of visual culture in two parts. Part one will describe visual culture and its development in art education. Part two will focus on identifying and defining fundamental characteristics of VCAE, which I used to identify VCAE's presence (or absence) in art education literature as part of the results for this study.

Part 1

To fully understand visual culture and its role in art education, I will define its various roles: as a term, an interdisciplinary field, and a movement in art education. To understand visual culture as a movement in art education, I will describe its development and contributing reasons for its development inside art education.

What is Visual Culture?

Definition of the Term Overview. Visual culture is a broad philosophical idea. Visual culture is "an emerging transdisciplinary field in its own right" (Duncum, 2002a, p. 14). It is also "the object of inquiry in the interdisciplinary and wide-ranging field of visual studies" (Anderson, 2003, p. 8). Visual culture includes many mediums, embraces everything within human creation, and extends to all human societies. The following list presents the definitions of visual culture by various art education scholars.

Visual culture is

- the "ubiquitous and pervasive connections between art, culture, ideology, and power" (Darts, 2004, p. 313).

- the visual experience from "television, the Internet, malls, video games, theme park rides" (Duncum, 2002a, p.15).

- "embodied visual memories" (Irwin, 1999-2000; Smith-Shank, 1999-2000).

- "examined as a field of study that analyzes and interprets how visual experiences are constructed within social systems, practices, and structures" (Tavin, 2003, p.197).

- the visual representation of culture. It includes all humanly-made or arranged artifacts or environments that have visual characteristics. This includes (and combines) images and objects in traditionally separate categories, such as fine art paintings, photography, cartoons, feature films, propaganda, network television, science fiction computer graphics, and magazine advertisements, cartoons, propaganda, posters, and magazine advertisements (Freedman, 1999, p.130).

The definitions do not mimic or contradict each other but build onto each other for a more sophisticated understanding of what is meant by the term visual culture. Svetlana Alpers was credited with coining the term in her 1984 book *The Art of Describing* (Duncum, 2002a, p. 15). She wrote in her explanation of how to view Dutch art, "I mean not only to see art as a social manifestation but also to gain access to images through a consideration of their place, role, and presence in the broader culture" (Aplers, 1984, p. XXIV). This explanation mirrors art education scholars' interest in consideration of a broader cultural context when viewing, discussing, and producing images. However, art education historian, Mary Ann Stankiewickz, pointed out that Alpers herself credited the term to Michael Baxandall's 1972 book *Painting and Experience in the Fifteenth-Century Italy*. Stankiewickz made the connection that the term meant something besides the currently associated meaning.

In both cases the art historians employed the term not to refer to a shift in contemporary twentieth-century culture but, rather, to their innovative approaches to looking at artworks in contexts, moving beyond traditional art historical methods of

connoisseurship, iconography and iconology, to regard images and objects as showing

and shaping a range of cultural beliefs and values. (Stankiewickz, 2004)

Visual Culture as a Unique Discipline. The development of visual culture as an area of

study was influenced by the concern over images' power in the development of identity and the

circulation of knowledge (Chaplin, 1994). Media studies, film studies, material studies, and

cultural studies also deal with visual culture (Smith, 2006). Nicholas Mirzoeff (1998), one of the

founders of the academic field of visual culture, wrote, "The gap between the wealth of visual

experience in contemporary culture and the ability to analyze that observation marks the

opportunity and the need for visual culture as a field of study" (p. 3). The first conference on

Visuality and Vision was in 1988, and the first university visual studies department began in

1989 (Smith, 2006). James Elkins (2003) said that visual culture studies (or visual studies as he

liked to call it) was emerging as a recognized academic area in 2003 with a body of "founding

texts" (p. 27). Thus, by the turn of the century, visual studies was established as an

interdisciplinary field.

Visual Culture's Development in Art Education

Art education scholars Mark Poster and Doug Blandy debated using the term visual

culture. They argued for using the terms *media studies* or *material culture* to emphasize the

material through which culture is received (Blandy & Bolin, 2002; Poster, 2002). They believed

the term visual culture privileged the visual over other senses (Keifer-Boyd, 2003). W. J. T.

Mitchell (1995) said that art education had to reckon with "those parts of culture that lie outside

the visual, and those parts of visual that lie outside of culture" (p. 31). Mitchell's idea points to

the crux of the debate over the term while helping define what is meant by visual culture.

However, ultimately visual culture was the term most referred to in art education scholarship.

Paul Duncum suggested redefining art education as "Visual Culture Art Education" or for concise use "VCAE" (2002a) which resulted in debate among art education scholars. Some outrightly rejected the idea as the end of art education (e.g., Dorn, 2005). Others wanted to include it in their work or offer a broader view of the current education system (e.g., Anderson, Efland, Eisner). Duncum responded to the criticisms and concerns in his subsequent writing (2002b). Duncum and others who cited him employed the VCAE acronym, but other scholars who contributed to visual culture's development in art education did not use the abbreviation. I have not found the use of the abbreviation in current literature. [2]The following section will describe the development of visual culture in the art education field by reviewing the history of the term's use, the scholars who promoted it, why they thought it was necessary, and its initial application to practice.

History of the Term's Use. The process of searching for and recording the term's use for chapter three revealed an emergent finding: the evolution of the term and its employment in literature. While searching for the term in NAEA peer review journals over time to collect the data presented in chapter three, I was surprised to find the term in an article as early as 1956 (Joyner). Below are two excerpts from my earliest finds. Sara Joyner (1956) served as State Supervisor of Art Education in Virginia and wrote about visual culture in an editorial about communication.

> Marshall McLuhan, Professor of English, St. Michael's College in the University of Toronto, believes that our past four-century preoccupation with communication through print has fixed our attention on so limited an aspect of communication media that we find

---

[2] I will continue to use it throughout this thesis for the sake of brevity but want to acknowledge art education scholars did not uniformly adopt the acronym.

it difficult to release our attention to the whole range of ways in which we can exchange, share and comprehend ideas. He speaks of the new visual culture of our age and says that we have lost book literacy without having acquired visual literacy. (p. 1)

Guy Hubbard (1966) was an assistant professor of education at Indiana University and included visual culture in his article "A Revision of Purpose for Art Education." This excerpt was from the section titled "The need for cultural identity" that suggested revisions focus on concerns of "cultural identification in the visual domain" and building appreciation of "common visual values" so they can claim to "truly belong to this nation" (pp. 10-11):

To some extent people are sensitized through everyday exposure but this may often be unbalanced and ineffective. Only through careful instruction can a person be made to feel the impact of American visual culture and not merely have a fuzzy feeling of knowing something--something which so easily drifts into ethnocentric sentimentality. (Hubbard, 1966, p. 9)

While the nationalistic perspective evident in these excerpts differs from VCAE scholars' motivation, the meaning of visual culture aligns. The other articles found with the term from 1975-1996 used the term with the same meaning as the literature from the late 90s and early 2000s, but most of them used the term as a term, not a focal point to change art education. The articles included concerns about printed materials and globalization and democracy-- all familiar to VCAE literature.

Dan Nadaner's (1985) article "Responding to the Image World: A Proposal for Art Curricula" is the first article in *Art Education* to focus on *visual culture* [emphasis added] as the main idea to restructure art education in schools. He stated,

The purpose of this paper is to examine reasons why art education should be concerned with contemporary *visual culture* [emphasis added], specifically that increasingly pervasive portion of culture Sontag (1977) calls the "image world." I will outline three ways an art curriculum can be restructured to respond critically to this world of photographs, advertising, television, rock videos, and the rest. (p. 9)

Nadaner (1985) offered visual culture to solve Efland's (1976) seemingly timeless "the school art style" issue.

Through the power of Efland's (1976) description of "the school art style," it has been clear that typical school art programs create a cultural world of their own. This cultural world typically includes an excessive preoccupation with materials, holiday art, and an aesthetic view restricted to Nineteenth Century European painting and expressionism. Products of this culture are typically materialistic, conventional, and derivative of reductionistic artistic thinking (for example, an overly dependent emphasis upon the design elements). Rather than conduct[ing] a rigorous critique of traditional art curricula, what is important to note is simply that the traditional art curriculum is not the kind of curriculum that helps learners deal with contemporary **visual culture**. (pp. 10-11)

Kerry Freedman as the next scholar to use the term as aspect of restructuring art curriculum with her works "Interpreting Gender and Visual Culture in Art Classrooms" (1994b), "About This Issue: The Social Reconstruction of Art Education" (1994a), "Critiquing the Media: Art Knowledge inside and outside of school" (1997), "Reconsidering Critical Response: Student Judgments of Purpose, Interpretation, and Relationships in Visual Culture" (1999), and "Social Perspectives on Art Education in the U. S.: Teaching Visual Culture in a Democracy Author her

article in Art Education" (2000). The next authors who used the term had previously published

works with very similar messages in the 1990s that did not include the term visual culture.

- Paul Duncum's "Art Education for New Times: Author Studies in Art Education" (1997) and "A Case for an Art Education of Everyday Aesthetic Experiences" (1999) had very similar messages as "Visual Culture: Developments, Definitions, and Directions for Art Education" (Duncum, 2001).

- Terry Barret's scholarship on photography, context, and interpreting art in "Teaching about Photography: Photographs and Contexts" (1986) and "Principles for Interpreting Art" (1994) seem like logical prerequisites for his scholarship on visual culture in "Interpreting Visual Culture" (2003).

- Patricia Stuhr's "Multicultural Art Education and Social Reconstruction" (1994) was followed by "Multicultural Art and Visual Culture Education in a Changing World" (Ballengee-Morris & Stuhr, 2001), where the substitution of "Visual Culture Education" for "Social Reconstruction" is evident in the titles.

- Deborah Smith-Shank's "Semiotic Pedagogy and Art Education" (1995) preceded "Lewis Hine and His Photo Stories: Visual Culture and Social Reform" (Smith-Shank, 2003), where she combined her interest in semiotics with visual culture.

The similarity among the works without and with the term indicates that the authors adopted the

term visual culture to represent their previously held ideas for reconstructing art education. Alice

Lai and Eric L. Ball (2002) included the term into their work on place but did not want to align

themselves with the movement as stated in "Home Is Where the Art Is: Exploring the Places

People Live Through Art Education." "In adopting such a position, we advocate the general

spirit and many of the defining features of a visual culture approach to art education, without

necessarily aligning ourselves squarely within its parameters" (Lai & Ball, 2002, p.50). They

provided a helpful perspective on the use of the term in the field in this study.

> Regarding visual culture's characterization as a new paradigm, while we do think the
>
> term provides a convenient site around which adherents to a cultural studies paradigm in
>
> art education might congregate, we are afraid that its promotion as a new paradigm might
>
> disguise from view[ing] its interrelationship with scholarship both in and out of art
>
> education that situates itself with respect to such discourses as folk art, say, or popular
>
> culture. In addition, although we agree with the visual culture school that art educators
>
> should expand the domain of artifacts they examine, we are reluctant to adopt the term
>
> visual culture to describe the artifacts themselves (Lai & Ball, 2002, p. 50).

The evidence of authors' adoption of the term visual culture to represent previously held

ideas indicates that Lai and Ball (2002) were correct when they said "the term provides a

convenient site around which adherents to a cultural studies paradigm in art education might

congregate" (p. 50). Due to scholars' congregation around the term, this point in time appears to

be when the term visual culture evolved to be more than its definition and into a title

representing a movement. Visual culture referred to images' impact on society from the 1960s

until 1990s to becoming a movement to change art education because enough scholars decided to

adopt it into their ideas for the reconstruction of art education. Scholars continued to contribute

to the dialogue on visual culture either by fully adopting it (e.g., Darts, 2004; Keifer-Boyd et al.,

2003 Tavin, 2003, etc.), incorporating it into their work (e.g., Anderson, 2003; Barrett, 2003;

Smith-Shank, 2003), critiquing it (e.g., Dorn, 2005), providing broader perspectives around it

(e.g., Eisner, 2001; Wilson, 2003), finding a middle ground between it and preexisting

philosophies (e.g., Efland, 2004), offering more inclusive terms (e.g., Bolin & Blandy, 2003;

Chapman, 2003), or considering new ways advancing technology and visual culture interrelate (e.g., Sweeney, 2004). Since the scholars used the term whether they agreed with it wholly, partially, or not, its inclusion in their dialogue and work propelled the term visual culture from its original definition into an advocated shift in art education. My research on this topic has caused me to reflect on how a common or agreed-upon terminology can increase the influence of ideas. The evolution I observed of the term visual culture from the 1960s until 1990s into the movement fighting for visual culture as an approach to education at the beginning of the 21st century demonstrated a relationship between scholarship, terminology, and the possibility for change. The history of the term provides us with an understanding of how the term gained momentum in the art education field.

Scholars Work Developed VCAE. Many postmodern art education scholars became interested in and worked with the topic of visual culture. The literature on the interdisciplinary field began to boom in the 1990s, and by 1999/2000, multiple art education scholars were incorporating visual culture into publications (e.g., Davenport, 2000; Freedman & Wood, 1999; Freedman, 2000; Green, 2000; Gooding-Brown, 2000; Kindler, 1999; Sessions, 2000; Smith-Shank, 2000). "Vizcult," a self-named group of North American art education scholars, began to meet yearly from 2001-2012 to discuss applications of visual culture to art education (Hicks & Freedman, 2016). The themes of the work accomplished by many of the Vizcult members (e.g., Freedman, Hicks, Stuhr, Desai, Wassan, Collins, Garoian) contributed to the group's discussions. They addressed social reconstruction, multiculturalism, and social issues connected to technology. June King McFee, Vincent Lanier, and Eugene Grigsby were prominent thought leaders, among others included in the discussions held at Vizcult meetings. Tavin (2005) also credited work by Vincent Lanier, June King McFee, Laura Chapman, and Brent and Marjorie

Wilson on the inclusion of popular culture in art education as antecedents to visual culture in art education.

Hicks and Freedman (2016) noted that "Kerry Freedman and Paul Duncum wrote extensively on visual culture in art education" (p.227). Freedman (2000) cited Marxism, postmodernism, grounded social theory, post-structuralism, critical theory/pedagogy as influences in her work. She referenced influential work by art educators created during the civil rights movements and work on diversity in the following decades (Freedman, 2000). Freedman originally included visual culture as a component in her work, but it became a central theme soon after.

Duncum (2015) also cited Brian and Marjorie Wilson's (1977) and Laura Chapman's (1978) work. In the 1980s, Duncum turned to Popular Culture Studies (U.S.) and Cultural Studies (U.K.) informed by European critical theory because liberal pluralism was "inadequate in addressing popular culture's reproduction of regressive beliefs and values" (Duncum, 2015, p. 298). Duncum's preference for the critical approach to Cultural Studies over the appreciative approach of Popular Culture in the 1980s provided background information for understanding visual culture. Cultural Studies "was grounded in Neo-Marxism with an emphasis on class-conflict; economic causation, collective, progressive action; false consciousness; and an assumption of a unified human subject" and spoke of "social reconstruction as a realistic goal" (Duncum, 2015, p. 301). Duncum also cites postmodern theory and the limitations of fine art to address a post-traditional society[3] as fuel for his arguments to legitimize the inclusion of popular culture in art education. He cites postmodernist philosophers like Baudrillard, Jameson, Debord, and the more optimistic version "New Times" theorists like Stuart Hall, Dick Hebdige, and John

---

[3] Post-traditional society: habituated to new visual technologies and used media as reference points for living instead of traditional sources of authority "religion, family, class affiliations, unions, and the state" (Duncum, 2015, p. 298).

Urry as influences on his path towards his work on visual culture (Duncum, 2015). Duncum (2015) adopted the term visual culture because it "resonated with … [his] previous interests and theoretical framework" (p. 300).

  Reasons Scholars Found VCAE Necessary. Meaning, context, understanding, democracy are words found in scholars' explanations on the importance of teaching visual culture. Visual culture's effect on identity formation and its ability to "promote democratic thought and action" were two reasons they felt it was necessary to include art education (Freedman, 2000, P. 315). Anderson (2003) clarified the definition of visual culture by saying:

> The primary point of visual culture is not aesthetic appreciation, but to understand artworks and other visual artifacts, performances, and environments for what they do, say, and mean in their authentic contexts for the sake of understanding and being able to take intelligent action in the world. Visual culture is studied for meaning. (pp.8-9)

VCAE's goal for students to understand the meaning of the context of an image was considered a way to help students understand themselves in the world. David Darts (2004) marked visual culture as a way for educators to

- awaken their students to the complex forces behind the imagery and aesthetics of the familiar
- prepare students to responsibly live within the contemporary sociocultural sphere
- resist the ideology of the ordinary, question the unperceived and become awakened to the invisibility of the everyday (p. 316).

In general, scholars who advocated for visual culture's application within art education were dissatisfied with their attendance to issues they identified as necessary. Darts (2004) believed including visual culture in the classroom would allow students and teachers to "begin to

meaningfully assess, interpret, and attend to the social, political, psychological, and cultural struggles that occur within multiple sites of the every day" (p. 318). Further, Kerry Freedman (2000) advocated for the inclusion of visual culture into art education to address "issues and interactions of gender, race, ethnicity, sexual orientation, special ability, and other body identities and cultures; socioeconomic, political conditions, communities, and natural and humanly-made environments, including virtual environments" (p. 314). Also, Duncum's (2015) "interest with the circulation of beliefs and values through pictures as sites of social contestation" was explored and articulated through his work on visual culture (p. 296). Additionally, Tavin (2003) believed that considering popular culture through a critical theory lens would help students understand themselves and the world. Topics addressed by these scholars are severe individual and societal issues, underscoring the importance of including visual culture in art education.

       Visual Culture's Application. Scholars began expanding on visual culture's application to art education after initial publications focused on defining it and explaining their rationale for its inclusion in the field. Duncum (2002a) wrote that "visual culture involved three strands that are of interest to art educators: a greatly expanded but not all-inclusive range of imagery, visuality, and social context of imagery including the history of imagery" (p. 19). Visuality refers to the "ways we look, gaze, observe, survey," and the conditions under which we are allowed or are forbidden to look. The social context of imagery emphasizes the range of meanings people make of images and considers people's lived experience and subjectivities, socioeconomic issues, and the history of image production and reception (Duncum, 2002a). Freedman's (2000) ideas on applying visual culture to art education were

a) a broadening of the domain of art education, b) a shift in the emphasis of teaching

from formalistic concerns to the construction of meaning, c) the importance of social

contexts to that construction, and a new definition of and emphasis on critique. (p.315)

These ideas about applying the concept of visual culture show how they can be considered a

fundamental shift in art education's practice at that time.

Contributing Reasons to Visual Culture's Development in Art Education

The Push Towards a Postmodern Curriculum. The literature from 1999-2005

demonstrates a desired shift in the art education field: away from ideals promoted by modernism

and towards contemporary artists' practices and content relevant to students' lives. VCAE is an

example of this push. VCAE scholars encouraged art educators to consider the visual images

bombarding students' culture and how they were affecting self-expression and meaning

(Anderson, 2003). According to Clark (1998, p. 8), post-modern art education required re-

examining the following artistic assumptions: the universality of the Western male experience,

the concept of originality, the importance of form and meaning, distinctions between art and

craft, and conceptions of the artist. Clark (1998) helped explain postmodern art education by

defining modern art curricula.

1. respect for high art in fine art mediums and a disdain for popular art (kitsch) and
    culture,

2. denial of premodern art by disregarding traditional visual cues and representational
    subject matter,

3. disregard for non-western cultures,

4. deferral to the opinions of art critics on theories of art criticism and aesthetics (p. 7)

Even though postmodern ideals had challenged and replaced many modern ideas by the late 1970s, art education continued "to be guided by modernist aesthetic orientation" (Efland, 2005, p. 36). At this time, scholars advocated for an art education that embraced the postmodern principles of plurality, equality, the artist as cultural producer (rather than artistic genius), and the promotion of social justice (Clark, 1998). The strong push for visual culture was a continued effort by art education scholars to get art education curriculum and pedagogy unstuck from its modernist ideals.

Technology Changing the World. The rapid technological advances in photography, printing, media production, and the internet were the impetus for the increased distribution of the visual image and, therefore, an essential contributing factor in the scholars' advocacy for visual culture in art education. Scholars wanted to educate students on how to process graphical images due to their powerful effect on the individual and cultural identities/ideas through ever-present commercial, political, or entertainment applications. According to Efland (2004),

> These newer technologies (electronic extensions via the computer and the internet) have significantly extended the power and influence of commercial forms of cultural communications. There is a growing recognition that in the lives of today's youth, they play a principal role in shaping the knowledge and beliefs once occupied by religion, the school, the community, and the family. Therefore, visual culture is educationally important. It also explains why attention limited to traditional masterpieces is likely to be insufficient in the coming decades if instruction is primarily directed to their formal and stylistic aspects apart from their social and cultural meanings (p. 235).

Visual culture educators broadcasted "the importance of identifying, interrogating, and exposing the ideological forces embedded within our everyday visual experiences" (Darts, 2004,

p. 323). They believed that due to the "powerful synergy of technological, economic, and social dynamics driving the proliferation of everyday aesthetic experiences" (Duncum, 1999, p. 296), students needed the education to consider the contexts and motivations of images and spaces. Economies that were increasingly information-driven and globalized impelled increasingly visual forms of communication because a visible message is more efficient to observe and understand. Visual images as communication also have fewer language barriers in a heterogeneous society (Duncum, 2002a). The purpose of communication in a capitalist society is the expansion of consumer markets; therefore, "aesthetic production... [became] integrated into commodity production" (Jameson, 1984, p. 23).

Alternatively, other scholars (e.g., Darley, 2000; Fiske, 1994) perceived a more positive perspective of visual culture, arguing it "gave pleasure and meaning to people's lives" (Duncum, 2002a, p. 16). Furthermore, it offered people "new freedom of expression involving a knowing willingness to play at their games of signification" (Duncum, 2002a, p. 15). Despite varying perspectives, scholars agreed on the "ascendancy of the image" and that images held "unprecedented influence on what we know about the world" (Duncum, 2002a, p. 16). This proliferation of the visual image is a significant contributor to the need for and development of visual culture in education. Technological reproductions and mass distribution of an image catalyzed interest in VCAE, building off art education scholars' continued efforts to effect change in art education and, therefore, society.

Part 2

In part two, I will focus on identifying and describing the key characteristics of VCAE. Visual Culture Art Education prompts the art educator to

1. reconsider the visual images students view, discuss, and produce,

2. expose students to power structures in social systems and consumer-driven motivations, and

3. encourage students to make meaningful and context-informed interpretations.

Reconsider the visual images students view, discuss, and produce

One of the main characteristics of VCAE is reconsidering the visual images students viewed, discussed, and produced to be broader in media and more diverse in origin. Broadening the approach would result in art class being more inclusive and relatable to students with various perspectives. Freedman (2000) advocated that art education could acknowledge the plurality of human aspects and support social equality by broadening the visual images students view. She suggested by including the following types of art: fine, folk, performance, environment, and computer, as well as image sources found in popular culture like cartoons, TV, movies, posters, propaganda, and science fiction. Tavin (2003) advocated for broadening images to make content relevant to students' lives and to diminish established hierarchies in the arts. For example, Tavin (2003) said, " Using art only from the museum exhibits reinforces the existing cultural hierarchies" and does not provide the "social relatedness" as does popular culture, from which students are "piecing together their expectations and dreams" and "constructing their ever-changing identities" (p. 197). VCAE advocates believed that making the content in art education more relatable to students' everyday lives would enable them to connect more personally with the content, therefore benefiting them by helping them understand themselves and their world.

Visual culture education scholars regarded the inclusion of the everyday aesthetic and popular culture, discussed through a critical lens, as the avenue to a postmodern curriculum in art education. This shift in the curriculum also required art education to adopt a more contemporary perspective on aesthetics. Since the mid-1970s, contemporary artists supported theories and artistic practices promoting the concept that meaning is inherit in aesthetics. They rejected formalistic uses of elements and principles of design for symbolic applications that suggest multiple and extended social meanings (Freedman, 2000). Indeed, using analytic aesthetics that enabled the emergence of formalism assumed that the aesthetic experience "is a mere sensory coupling with elements and principles of design, not the meaningful, interpretative (cognitive) experience that makes art fundamental to human existence" (Freedman, 2000, p.). Art education would need to accept students' artistic choices, which may be composed of meaning and not solely aesthetics. Freedman was advocating for the criteria for ideal formal aesthetics that also needed to broaden as contemporary artists were doing out in the world. Broadening the visual images students viewed, discussed, and produced respected their perspectives of meaning-making and ideas of beauty as well as framed class content more relevant to real-world artmaking.

Expose students to power structures in social systems and consumer-driven motivations

Advocates believed that applying critical dialogue to students' everyday aesthetic experiences would bring significant meaning and purpose to the art curriculum by engaging students in examining social justice issues and promoting "democratic thought and action." (Darts, 2004; Freedman, 2000, p.315). Critical pedagogy could create a visual culture education that "actively reveals, and effectively facilitates critical engagement with the everyday experience of seeing" (Darts, 2004, p.318). Moreover, critical pedagogy "problematizes the role

of popular culture in relation to knowledge construction, social desire, and student agency" and "support[s] the study of popular culture to understand and challenge the way subjectivities are constituted through images and imagining" (Tavin, 2003, pp. 197-198). Critical cultural production enables students to move past "passive spectatorship" and to "interpret, evaluate, and 'rewrite' the shared symbols and meanings of their everyday visual experience" for thoughtful cultural production and resistance (Darts, 2004, p. 325), thereby recognizing social power structures.

Freedman (2000) wrote: "If we view art and art education as aids to making life meaningful, as reflections of liberty, and as means through which people might pursue constructive forms of happiness, art education is a sociopolitical act" (p. 315). A significant component of VCAE is the uncovering of everyday ideological struggles that occur through the absorption of the everyday aesthetic. Educators would help students "resist the ideology of the ordinary, question the unperceived and become awakened to the invisibility of the everyday" by awakening students to "the complex forces behind" the images they see daily (Darts, 2004, p. 316). Introducing works of socially engaged artists into the classroom to expose students to the social role and political function of art was one suggestion of how to explore layers of sociocultural, political, aesthetic, historical, and pedagogical complexities in the classroom (Darts, 2004).

An important component of VCAE was a contextualized and critical analysis of images so that students could consider the source and the motivations from which they are receiving visual information. Duncum credited the fundamental contradiction between consumer society (emphasizing individuality) and civil society (emphasizing civic responsibility) with the need for addressing how consumer markets employ images as the "primary motive" for a visual culture approach to art education (Duncum, 2002a, p. 17). Duncum (2002a) quoted Chapman (1978,

p.25) in a statement that expressed this need well: "Who benefits most when artistic skills are widely deployed by a few, in ways not critically fathomed by many" (p.17) ? VCAE scholars believed that there needed to be a connection between students' study of imagery and everyday life for students to realize how and why things affect them. The scholars who promoted visual culture distinguished art education as an ideal space "to become articulate about their involvement" (Duncum, 2000a, p. 17). Thus, "its study is seen to counter its negative effects and to offer the tools for transformative thinking and action" (Duncum, 2000a, p. 17). VCAE was seen to better prepare students to become enlightened citizens.

Encourage students to make meaningful and context-informed interpretations

VCAE advocates encouraged students to make meaningful and context-informed interpretations of images to reveal the power structures in social systems and the consumer-driven motivations of many images students encounter. Duncum 2002a suggested doing this by shaping the curriculum "organized around central questions and not the study of separate media," including addressing broad societal questions about how we represent or leave unrepresented attitudes about race, class, gender, and unequal power (p. 20). The central questions of a curriculum should address the imagery, its context, and ways of viewing (Duncum, 2002a).

Scholars promoting visual culture were concerned with the self-referential quality of images and their power over people's sense of reality. Therefore, they saw visual culture as necessary education that invited students to view these images critically, thus fostering a democratic society. According to Duncum (2002a),

> The repeated visual reference becomes the dominant visual example and creates a
> standard that seems truth/reality instead of a curated and controlled visual and makes it
> hard to understand what is real anymore. The postmodern images refer rather than

anything beyond other images; for example, magazine advertisements refer to television

programs that refer to cinema that refer to the cinema that refer to product brands that

appear in magazine advertisements. (p. 15)

Also, without explicitly exploring the context of an image, students base their understandings on

other similar or seemingly related pictures, thus leading to errors. Since thorough inter-graphical

experiences may depend more on association than on analysis and can lead to misconceptions,

context awareness can improve students' comprehension of visual images (Freedman & Wood,

1999).

VCAE could encourage context-informed interpretations of images in the traditional

make-then-critique process. Including discussion and analysis of context concerning both the

production and the viewership of a range of visual images would help students understand the

meaning in images in connection to the world (Freedman, 2000). Considering the context of an

image improves student comprehension of it, the source it came from, and the situation from

which it is viewed.

Conclusion

Several art education scholars saw visual culture as a catalyst for making necessary

changes to art education. It gave them an avenue to propose a paradigm shift in the field of art

education. VCAE called for broadening the images and media studied in the art classroom while

encouraging context-informed interpretations to expose students to the power structures in social

systems and consumer-driven motivations. Visual culture advocates regarded the concept to shift

the meaning and purposes of K-12 art education to better prepare students for their world and

their futures, thus nurturing a democratic society. The definition and characteristics of visual

culture outlined in this literature review serve as the foundation for the analysis of visual culture

in contemporary art education scholarship presented in the following chapters.

Methodological Interlude

To determine if the term visual culture occurred less frequently in contemporary art education scholarship and whether its characteristics (if not its name) are recognizable in current art education trends, I examined three data sets that I describe my methods for and findings from in chapters 3, 4, and 5. The first data set in Chapter 3 quantified the number of instances of the term visual culture in NAEA journals from the beginning of each publication through 2020. The next data set in Chapter 4 is a document analysis of the most recent two years of articles published in the National Art Education Association's peer-reviewed journals for the term and characteristics of visual culture. The final data set in Chapter 5 is a document analysis of the 1994 and 2014 National Visual Arts Standards through a lens of VCAE and its characteristics. In this interlude, I will provide a broad explanation and rationale of the employed methods.

The Development and Use of Visual Culture in Art Education Scholarship focused on the socio-historical development of visual culture in art education. The research purpose is descriptive and explanatory. The data tells a story about the history of VCAE and its influence on Art Education. I sought out data sets that could help describe how the ideas of VCAE were introduced, produced, circulated, and used within the art education scholarship. Art education scholarship provided accessible recorded evidence of VCAE. Finding an answer to the research question required a convergent mixed-methods design.

My need to understand the frequency of the term visual culture resulted in quantitative data, while my analysis of how the term and its themes were employed generated qualitative data. I used document analysis as the primary method employed in this study, looking at both content and themes related to visual culture. The following quotes from Bowen articulate how I used

document analysis methods with each data set and how document analysis can easily evolve into a mixed-methods design.

> Document analysis involves skimming (superficial examination), reading (thorough examination), and interpretation. This iterative process combines elements of content analysis and thematic analysis. Content analysis is the process of organizing information into categories related to the central questions of the research. (Bowen, 2009, p. 32)

In chapter 3, I determined the number of articles containing visual culture as a term in *Art Education* and *Studies.* In this approach, "quantitative content analysis can be useful in providing a crude overall picture of the material being reviewed, with indications of the frequency of terms" (Bowen, 2009, 32). However, I delved deeper and read enough of each article that included the term to determine if it was being used as a brief reference, strong reference, significant topic, or a main topic in order to make the overall picture more nuanced.

In chapter 4, I counted instances of the term (content analysis) and closely read every article from the data set while coding for predetermined characteristics (thematic analysis) to understand visual culture's presence in current literature. I also counted instances of terms and considered themes in chapter 5 with the document analysis of the National Visual Art Standards.

> Thematic analysis is a form of pattern recognition within the data, with emerging themes becoming the categories for analysis (Fereday & Muir-Cochrane, 2006). The process involves a careful, more focused re-reading and review of the data. The reviewer takes a closer look at the selected data and performs coding and category construction, based on the data's characteristics, to uncover themes pertinent to a phenomenon. (Bowen, 2009, 32)

I engaged in thematic analysis when looking for how the term was used in chapter 3, the characteristics of VCAE in chapt 4, and influence of visual culture on the National Visual Arts Standards in chapter 5.

In conclusion, I used document analysis with mixed methods in each data set to study the socio-historical development of visual culture in art education. The final paragraphs of this interlude will provide my rationale for choosing NAEA's peer-reviewed journals and the National Visual Arts Standards as the data sets.

The National Art Education Association (NAEA) is the predominant professional organization for art educators. There are many other sources of art education scholarship, including books and other journals, some focused on visual culture. However, an evaluation of books or journals focusing on visual culture provides no comparison to other topics. The breadth of the topics covered in NAEA's journals provides a collection of art education concerns compared to the field's interest in visual culture. For this reason, *Art Education* and *Studies in Art Education* offer an adequate view of American art education scholarship trends generally. NAEA (2021a) describes its journals as the following: "*Art Education* covers a diverse range of topics of professional interest to art educators and anyone whose interest is quality visual arts education" Additionally, *Studies in Art Education* is:

> a quarterly journal that reports quantitative, qualitative, historical, and philosophical research in art education. *Studies* include explorations of theory and practice in the areas of art production, art criticism, aesthetics, art history, human development, curriculum and instruction, and assessment. It also publishes reports of applicable research in related fields such as anthropology, education, psychology, philosophy, and sociology. (NAEA, 2021b)

While noting that my sources are circumscribed, NAEA's effort to provide a breadth of topics and its predominant role in North American art education scholarship qualify it as a source for measuring an art education phenomenon.

In Chapter 5, I do a document analysis of the National Visual Arts Standards from 1994 and 2014 to identify the presence (or not) of VCAE ideas. I also researched articles on the development of the standards. The visual culture trend in art education literature occurred between the two publication dates of the national visual arts standards. Policy documents are an official allocation of values. Therefore, analyzing the two sets of national visual arts standards through a visual culture lens provides data on the shift in values around VCAE ideas between 1994 and 2014 in art education.

Chapter 3: Instances of Visual Culture in NAEA Journals

The first data set examines the frequency of the term visual culture in NAEA's journals from the beginning of each publication (Studies in Art Education in 1948 and Art Education in 1959) to the end of 2020. Recording and illustrating the occurrences of the term in *Art Education* and *Studies in Art Education* will show the prevalence of the term visual culture over time in the field of art education.

Methods and Findings of Visual Culture Instances in NAEA Journals

I accessed the digital archives of NAEA's journals *Art Education* and *Studies in Art Education* using JSTOR, Taylor and Francis, and Education Source databases. I did a keyword search for "visual culture." I omitted results within "front matter," "back matter," editorials, or calls for submissions, counting only the results within peer-reviewed articles. After searching each journal for the term visual culture and recording the instances of the term visual culture, I illustrated the data using line graphs and stacked bar graphs. The graphs demonstrate how the term has trended over time and provide evidence to answer the question: Is the term visual culture less present in contemporary art education scholarship?

I plotted the instances per year (or group of years) on a line graph to visualize the frequency with which the term visual culture was present in the journals. One instance equals one article that included the term visual culture any number of times. Still, each article with the term's inclusion was counted as one instance, no matter how often the term was employed. Thus, I tallied an article that included the term ten times the same as an article with only one use of the term. There were 258 instances of the term visual culture in *Studies in Art Education* and 233 instances in *Art Education* throughout the publications' entirety.

Term Instances Over Time

Figure 1
Total Visual Culture Term Instances Over Time
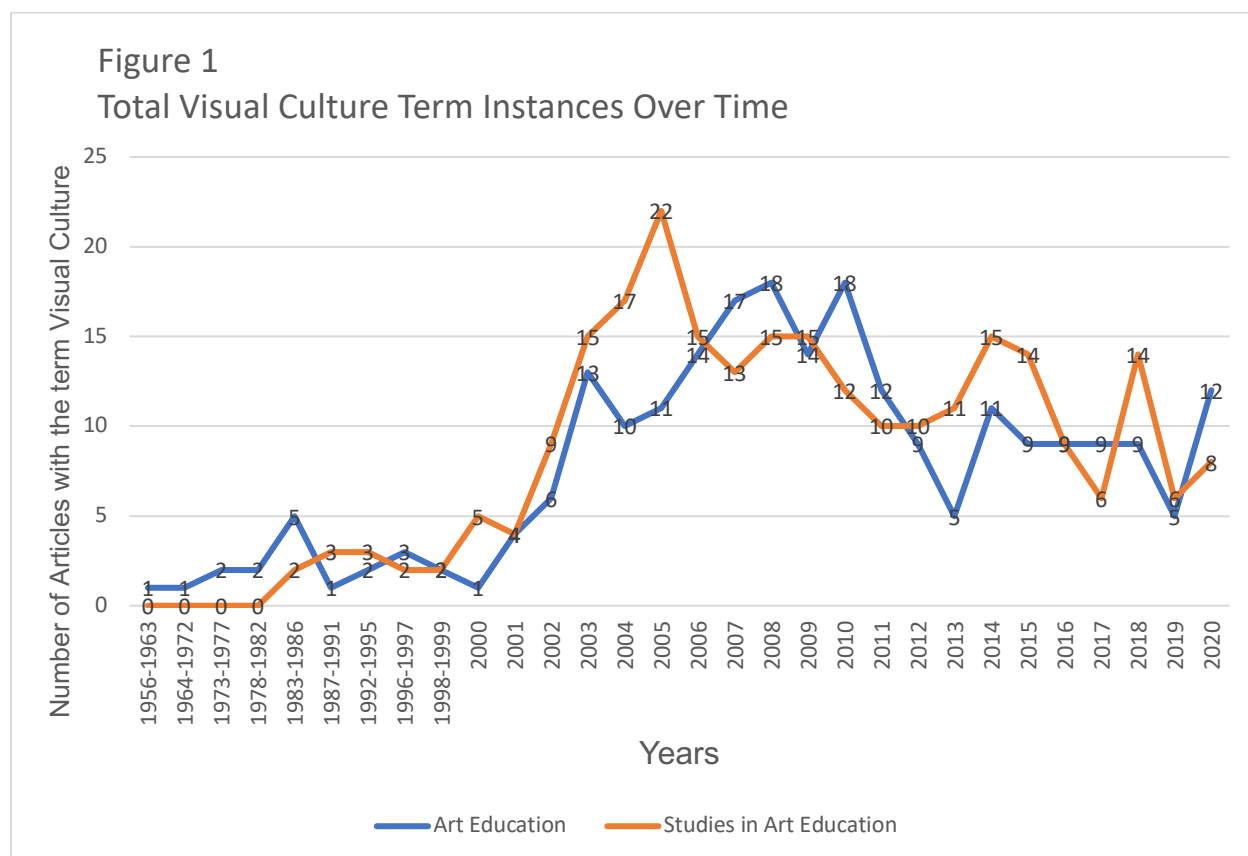
Figure 1 shows the number of the term's instances appearing in articles in NAEA journal

publications each year, starting in 1956 and ending in 2020. The years 1956-1999 appear in

groups of years because the term did not occur yearly until 2000, and I wanted to document the

earliest occurrences. The first rise in *Art Education's* curve is from 1983-1986, showing an

interest in visual culture in those years. *Art Education's* curve incline in 2001 is more significant

than the first rise because it is a single year rather than a group of years. The curve does not fall

below four instances after 2001. *Studies'* curve first rises in 2000 and has stayed above five

instances a year since 2002. *Art Education's* years with the highest occurrence of visual culture

term usage are 2007 (17 instances), 2008 (18 instances), and 2010 (18 instances). *Studies* years

with the most instances are 2004 (17 instances) and 2005 (22 instances). The instances decrease

downward after the pinnacle in both journals (2010 for *Art Education* and 2005 for *Studies*).

However, the valleys so far are followed by slight inclines indicating that the term is still in circulation if not in vogue. This data shows that while visual culture occurs less frequently in contemporary scholarship than it has since its peak in 2005 in *Studies,* and in 2008 and 2010 in *Art Education,* it is not absent. These numbers include instances of visual culture that only briefly mention visual culture. Figure 1 more accurately represents the circulation of the term in the literature, not visual culture's popularity as a central focus within the field.

Figure 2

Visual Culture Term Total Instances Over Time in Percentage of Yearly Output
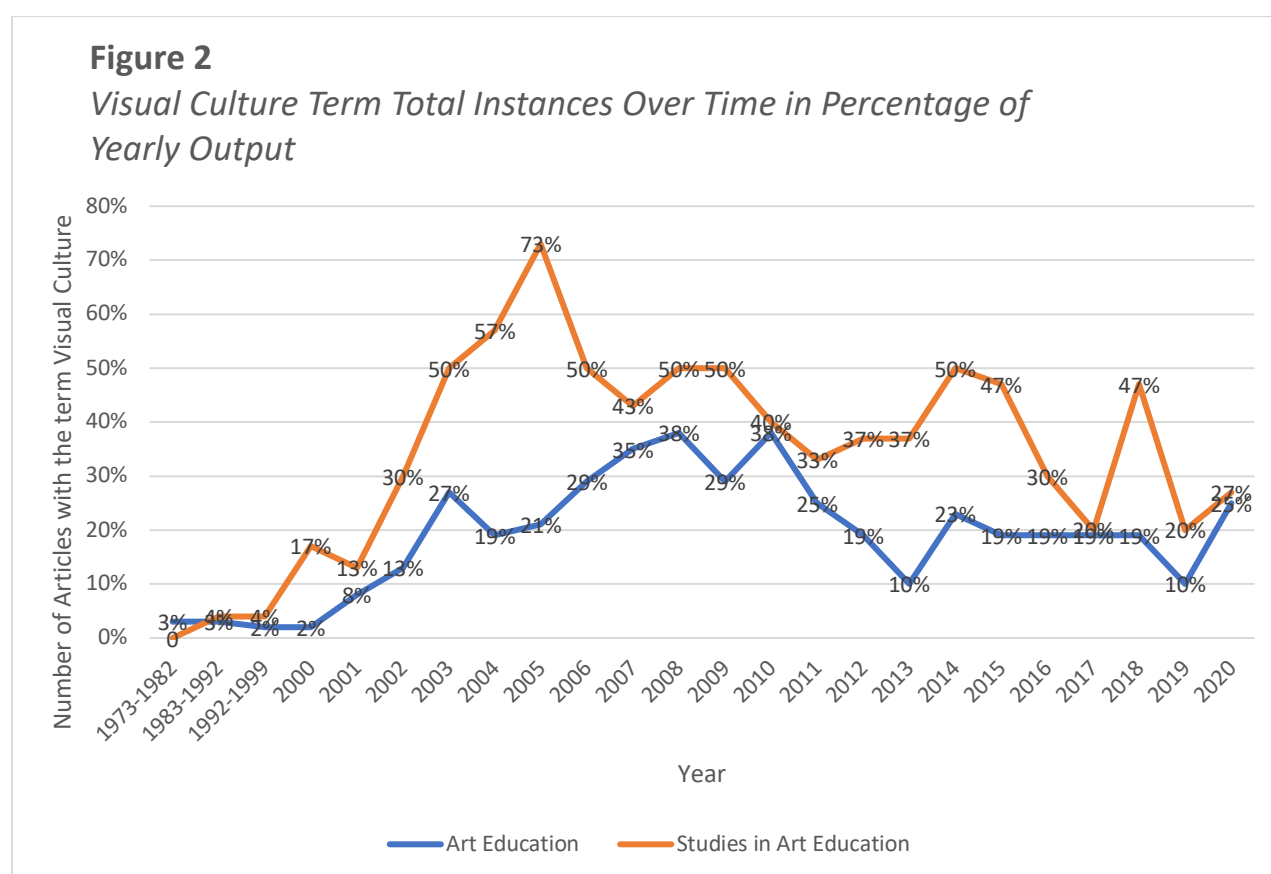
I also calculated and graphed the *percentage* of articles in which the term appeared within a year of issues to show the term's frequency in the publications over time. *Art Education* has about 48 articles in six issues a year (eight articles per issue), and *Studies* has about 30 articles in

four issues a year (seven/eight articles per issue). Therefore, *Art Education's* years in which

visual culture was most frequent (2008, 2010), visual culture appeared in 37% of the articles. In

Studies' highest year (2005), visual culture occurred in 73% of the articles. Putting the data into

percentages of total yearly output makes the patterns between the journals more distinct. Figure 2

shows how visual culture was even more prevalent in *Studies* because it has fewer publications

than *Art Education*. In 2020, NAEA journals included the term visual culture in 25% (*Art

Education*) and 27% (*Studies*) of their publications showing that the term still appears in *Art

Education* as much as it did when the term was gaining attention in 2002/2003. Still, many of the

2020 instances were brief references, while the instances in 2002/2003 discussed visual culture

with more attention. Figures 5 and 6 display the differences in how the term was used.

Ultimately, Figure 2 shows that the term is still in circulation in the field of art education,

although not as frequently as it once was.

Visual Culture as the Main Topic

Figure 3
Instances of the Term Used in Articles with Visual Culture as the Main Topic
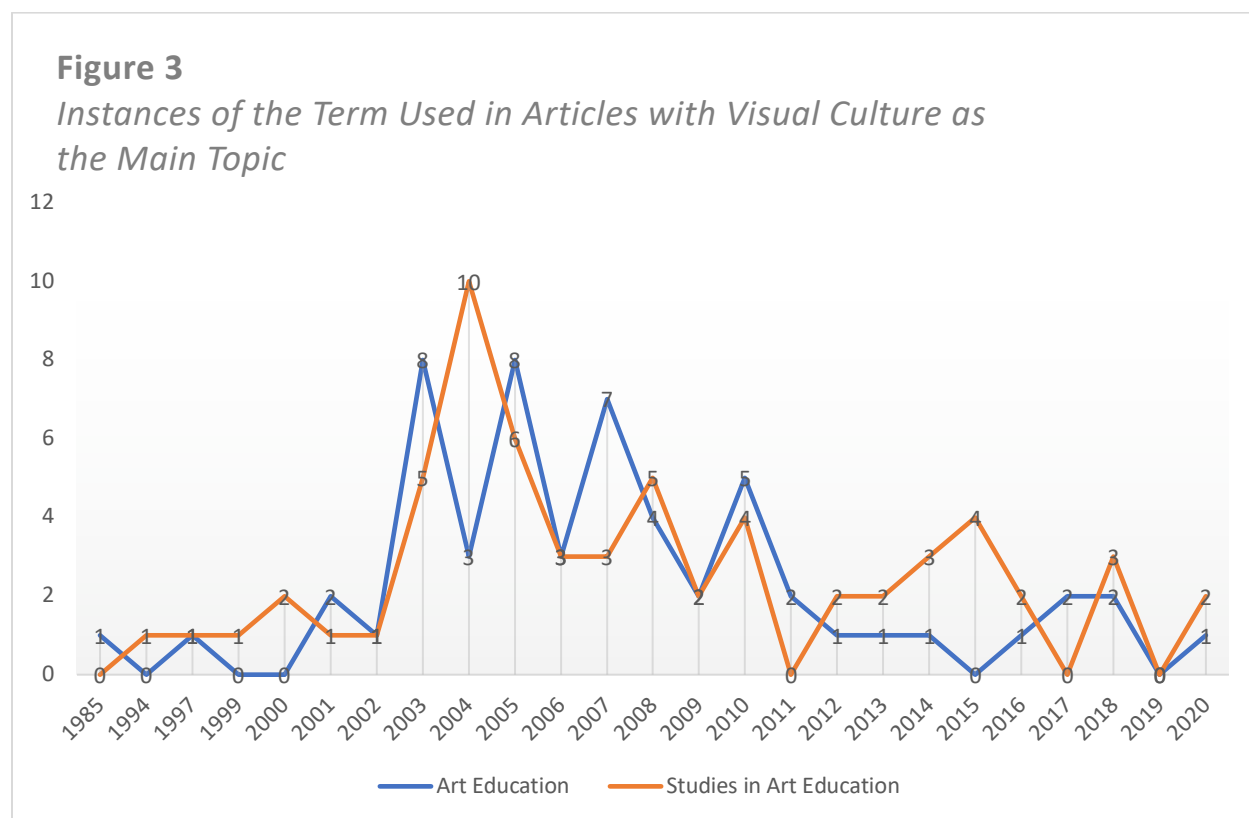
Figure 3 illustrates the instances and percentages of visual culture being attended to as the main topic for each journal over time. I realized that to get a clear picture of visual culture as a topic of significant interest in the literature, I would need to distinguish how an author utilized the term. Once the term is in circulation, scholars are likely to use it to reference previous work and existing ideas. To represent visual culture's popularity as a primary topic, I decided to code the articles and count them based on how the term was employed. Figure 3 displays only the instances of articles that used visual culture as the main topic. *Art Education* peaks in the years it had special issues on visual culture in 2003 and 2005, with eight articles each year focused on visual culture. The years with the most instances of visual culture in *Art Education* differ between Figure 1 and Figure 3. The difference indicates that references to visual culture--rather than a focus on visual culture--were responsible for *Art Education's* years of highest total

instances in 2008 and 2010. The years with the most instances of visual culture as the main topic in *Art Education* correlate closer in time range to the peak years in *Studies*. Visual culture as the main topic peaked in 2004 in *Studies* with 10 articles and 2005 with six articles which differs only slightly from the results depicted in Figure 1 where 2005 is the pinnacle with 22 instances and 2004 is close behind with 17. While those numbers are not the result of special topics issues, I did learn that Kerry Freedman was the editor of *Studies* in 2004 and 2005.

 Studies issues in 2011, 2017, and 2019 had zero instances in which visual culture was the main topic, while the total instances of the term's general use ranged from six to 10 in those years. *Art Education* had zero instances in which visual culture was the main topic in 2015 and 2019, with nine and five other instances respectively. This discrepancy shows the value in coding the use of the term. The direction of the trend lines in Figure 1 and Figure 3 are similar on the incline from 2002-2005, but the decline is more explicit in Figure 3. Graphing only instances in which visual culture was the main topic and blending observations between both NAEA journals exposes that the peak of focus on visual culture began to rise in 2002, peaked between 2003-2005, started to decrease in 2007, and consistently stayed lower after 2010. These findings would indicate a decrease in visual culture as the main topic in contemporary scholarship.

Figure 4. *Annual Percentages of Visual Culture Term Instances in Articles with Visual Culture as the Main Topic*
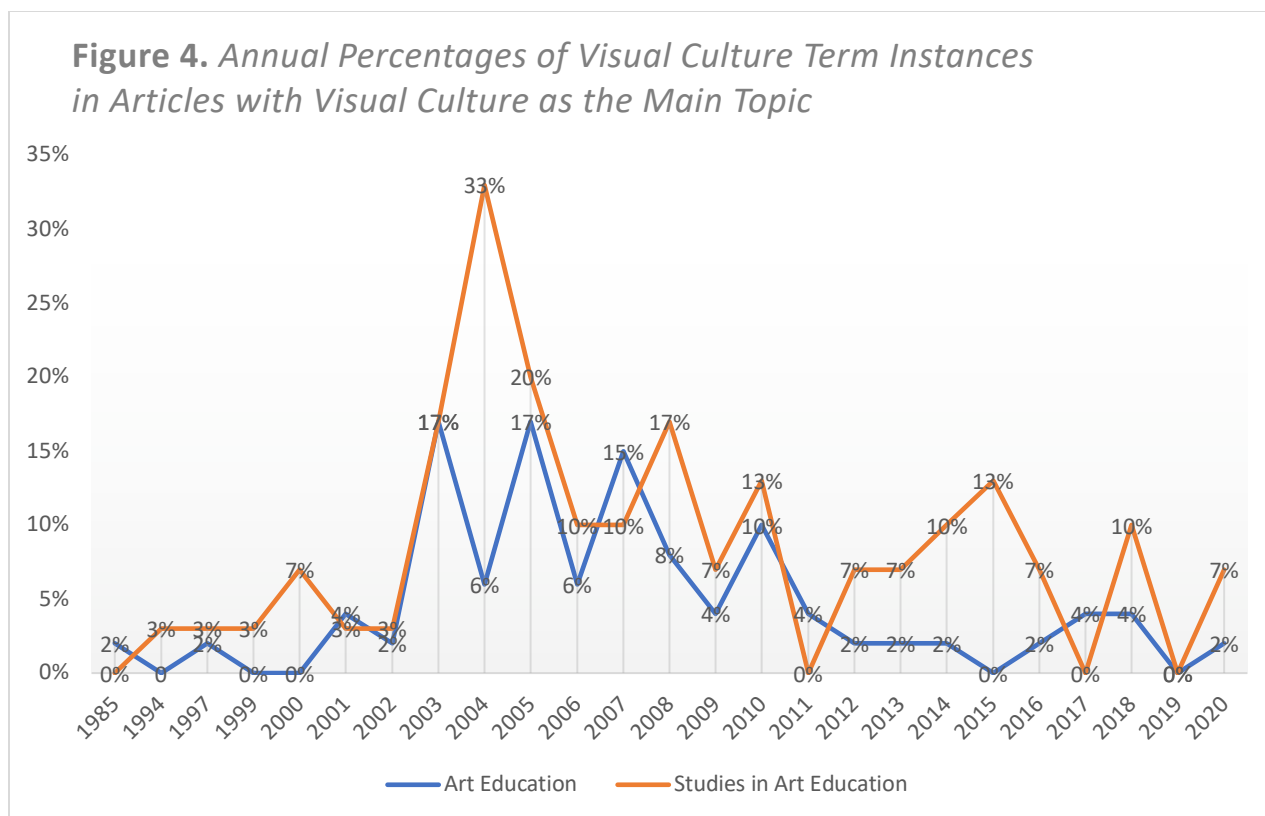
The instances in which visual culture was the main topic of articles, calculated as a percentage of the total yearly output, indicate how important the topic was for the journal each year. The highest visual culture occurrences as the main topic fluctuated between 2003 and 2008, with the higher points ranging from 15% to 33% in the NAEA journals. The decrease stayed constant for after 2010, never rising above 4% for *Art Education* and 13% for *Studies.* The consistency of the decline in the percentages after 2010 would indicate that, yes, visual culture occurs less often in contemporary scholarship as the main topic.

Aggregated Results

I color-coded the instances to note the intensity/frequency of the term's use within an article and recorded aggregated data on the term's employment. The following two stacked bar graphs show visual culture instances in articles published in Studies and Art Education aggregated according to how the term was employed. The columns' bases show a more intense

application of the term, and the top of the column represents brief references to the term. I

determined whether the author employed visual culture as the main topic (orange), significant

topic (yellow), strong reference (green), or a brief reference (maroon). The "brief references"

only referred to visual culture 1-2 times in a general way that did not directly relate to the

article's main point. The "strong reference" referred to visual culture 2- 5 times, supporting the

author's main point. The "significant topic" category included instances where visual culture was

a section with a heading in an article or an essential part of the article's meaning. Visual culture

was the central focus in the "main topic" category.

Figure 5

Studies in Art Education Aggregated Instances of Visual Culture Term
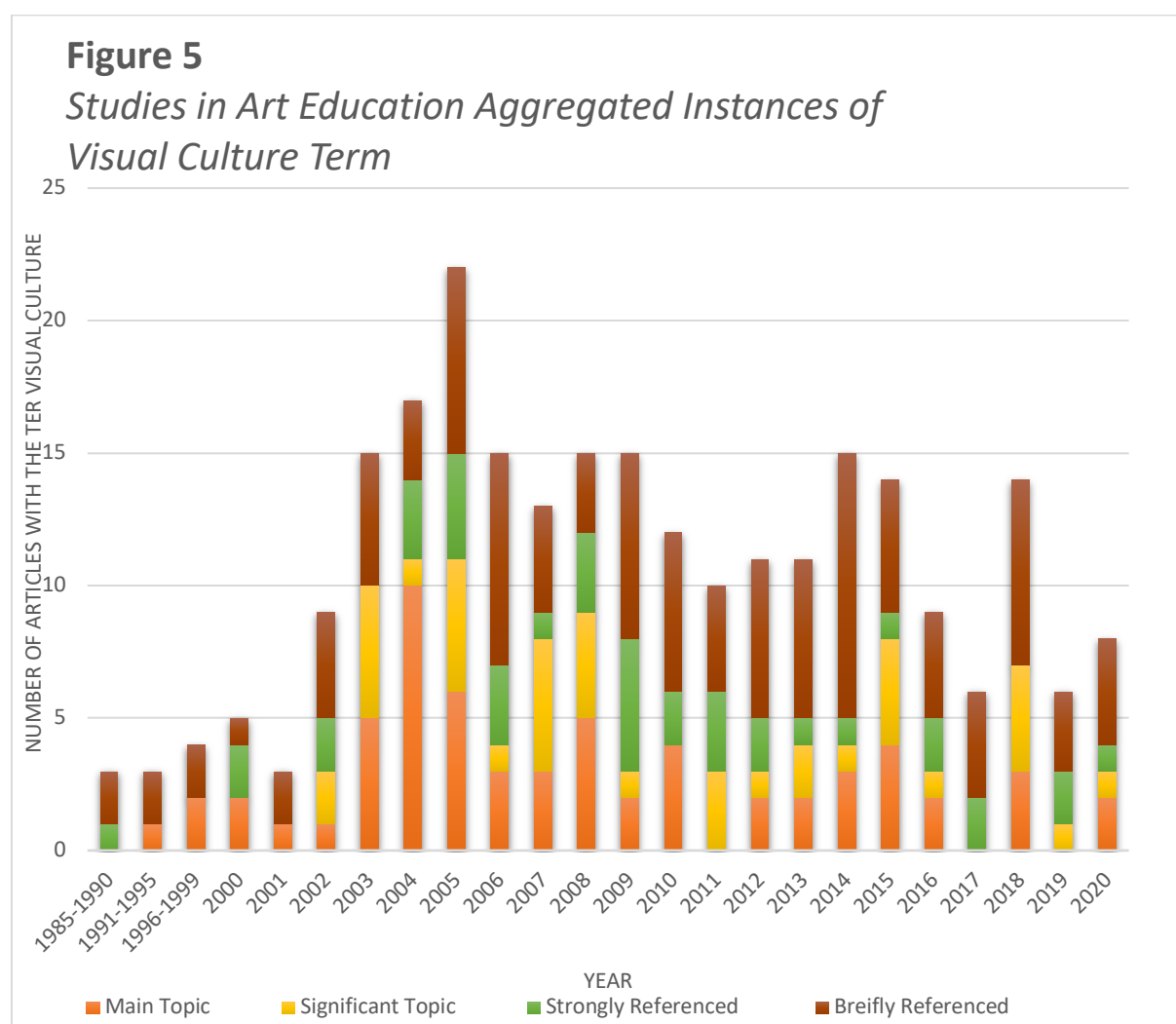
I consider the orange, yellow, and green to represent visual culture's influence on the field. The maroon segments indicate the term's circulation in the literature as a brief or broad reference that does not indicate focused discussion on visual culture. The orange, yellow, and green segments indicate visual culture's level of impactful inclusion in literature and meaningful dialogue in scholarship on the topic. The aggregated stacked bar graphs are a helpful addition to the main topic line chart because considering visual culture instances of "significant topic" and "strong reference" provides a different timeline of years with the highest instances. Since visual culture is an interdisciplinary field, it makes sense that scholars included it with other concepts. Therefore, noting its employment as a "significant topic" or "strong reference" helped determine its prevalence in the field.

The orange, yellow, and green bars in Figure 5 represent meaningful inclusion of visual culture in NAEA journal literature over time. The bars for the years 2004 and 2005 are relatively equivalent to the green section showing that the 2005 peak is probably due to briefly referencing work from previous years. The next most significant years in order are the bars for 2008, 2007, 2015, and 2018. The orange and yellow bars in 2015 and 2018 are similar to the years 2007 and 2008. The similarity of the main topic and significant topic levels between those years make the decrease in the use of visual culture in contemporary scholarship seem less consistent and conclusive. However, the orange, yellow, and green bars for the years after 2008 stay consistently lower, showing that visual culture has been present in the literature less often despite some resurgences in 2015 and 2018 in *Studies in Art Education.*

Figure 6

Art Education Aggregated Instances of Visual Culture Term
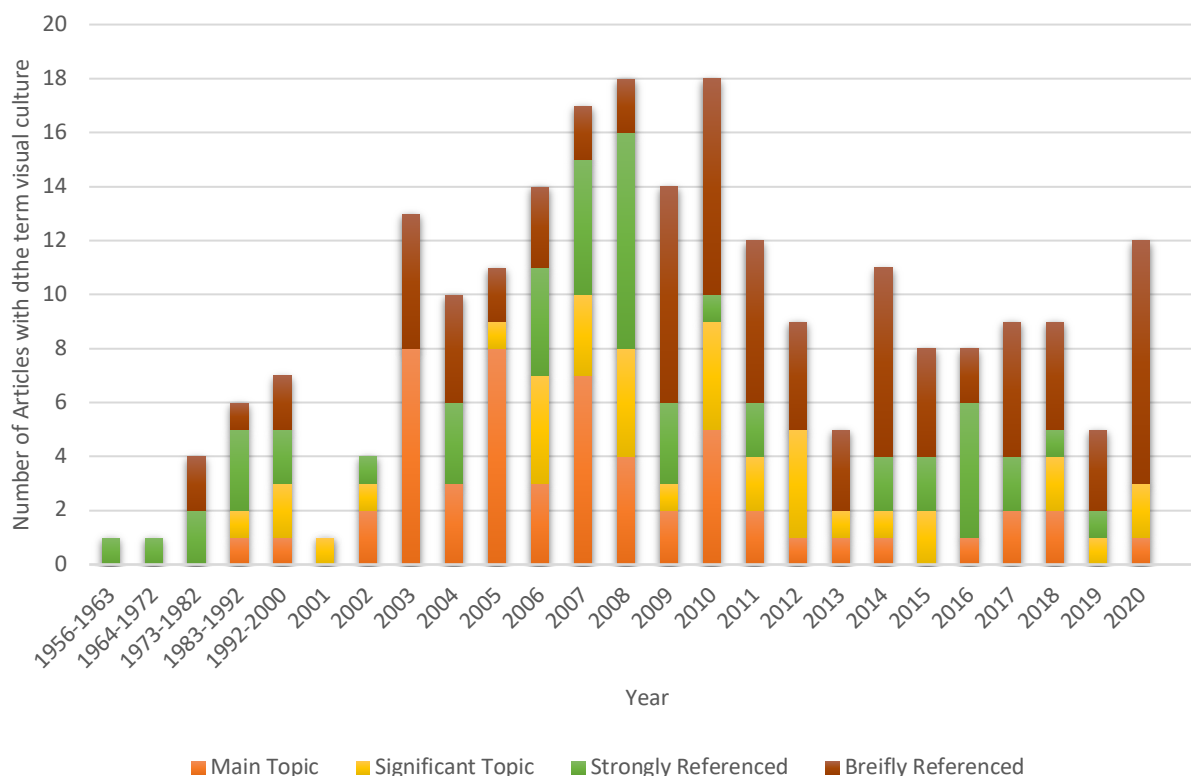
Figure 6 illustrates 2003 and 2005 as the most articles with visual culture as the main topic. These were the years when visual culture was being explained and debated for restructuring art education. The years after 2005 usually dealt with ways to integrate visual culture or reconsider it. The height of the orange, yellow, and green bars in 2007 and 2008 displays those years to have the most meaningful content about visual culture in *Art Education*. The bar for 2010 reached equally as high as 2008, but half of 2010's bar is maroon, exhibiting that half the articles only briefly referenced visual culture in 2010. Therefore, 2007 and 2008 had more focused content on visual culture than 2010. However, the orange and yellow in the 2010 bar show that nine articles focused on visual culture as the main topic or an important topic that

year. After 2010, the orange and yellow bars do not rise above five instances showing that visual culture has decreased as "main topic" and "significant topic" use in *Art Education's* contemporary scholarship.

Conclusion

The following are conclusions collectively drawn from searching for and counting articles with the term visual culture in the NAEA peer-reviewed journals over time. The process of collecting, recording, and graphing the instances of the term visual culture demonstrates that the term occurred less often in recent NAEA journal literature in both journals. The pinnacle of focused articles on visual culture occurred from 2003-2005 when considering ranges of time from both journals. A decrease in all references to visual culture in *Art Education* remained consistent after 2010 in *Studies* and *Art Education*. In both journals, all visual culture instances have varied from 50% to 20% of yearly output since its peak in *Studies in Art Education.* However, meaningful inclusion of visual culture has been consistently lower since 2008.

Chapter 4: 2019-2020 NAEA Journal Analysis on VCAE Term and Characteristics

Methods

This data set included articles published from 2019-2020 in the National Art Education Association's peer-reviewed journals, *Art Education* and *Studies in Art Education,* using the same rationale for choosing NAEA's peer reviewed articles that I outlined in chapter 3.

I read the articles to gather data on whether and how the authors would either use the term visual culture or include characteristics of VCAE identified in the literature review (Chapter 2). I also noted common reference sources and additional characteristics that related to VCAE that did not fit within the pre-defined characteristics. The three characteristics I identified in my literature review were: 1. reconsider the visual images students see, discuss, and produce; 2. expose students to consumer-driven motivations and power structures in social systems, and 3. encourage students to make meaningful and context-informed interpretations. The additional VCAE characteristics I found while collecting data from NAEA's 2019-2020 peer reviewed journal articles included considerations of a visually mediated culture, the gaze, social constructs, and technology's global impact.

I included editorials in this data set, unlike the data set in the previous chapter, because my purpose was to analyze the articles for content related to VCAE and not just count instances of the term. Also, the editor plays a role in framing discussions within the journal and attending to the trending themes in the field. As I began to collect, read, and document my findings, I realized that "Consumer-driven motivations" (characteristic three) was not always paired with "exposing students to power structures." Hence, I separated those elements into two characteristics, resulting in four characteristics rather than the initial three.

I found the concrete applications and practitioner-focus of *Art Education* made it easier to align the authors' ideas to the characteristics I had identified. This also revealed the practical and concrete nature of the characteristics as I had defined them, and I found it harder to characterize and code the writing in *Studies* for this reason. Despite the lack of language formed into explicit directions for practice in *Studies,* I was able to correlate the author's ideas to the delineated VCAE characteristics. For instance, after reading articles about Socially Engaged Art (SEA) (Carpenter, 2019), I realized that SEA overlaps with VCAE characteristics because SEA makes itself relative to people's lives and communities. Its art forms are broad, and it is interactive and dialogic with communities, so it is naturally transgressive against hierarchies. SEA considers power structures and context, and therefore, fosters social consciousness in local and global terms. SEA sometimes includes reflection on or reaction to economic systems. Explaining the overlapping relationship between SEA and VCAE demonstrates how I can connect ideas that are not concrete classroom applications to the characteristics I delineated for VCAE. This example also demonstrates the characteristics that were present within articles sometimes had an explicit focus on something other than visual culture.

Finding VCAE characteristics within concepts carrying other labels (such as SEA) taught me that the connections I saw in current art trends were not necessarily due to visual culture but were present in more generalized postmodern perspectives within art education. The discovery of the intertwined relationship between postmodern pedagogy and VCAE made it necessary to consider the defined characteristics in combination with the term's presence, shared common references, and other distinctive visual culture concerns to accurately answer the question of visual culture's current status in art education literature. This chapter also reveals that the characteristics I delineated in the literature review can be present independent of VCAE.

Findings

Figure 7
Percentage of Articles with 0-4 VCAE Characteristics in 2019-2020 Journals
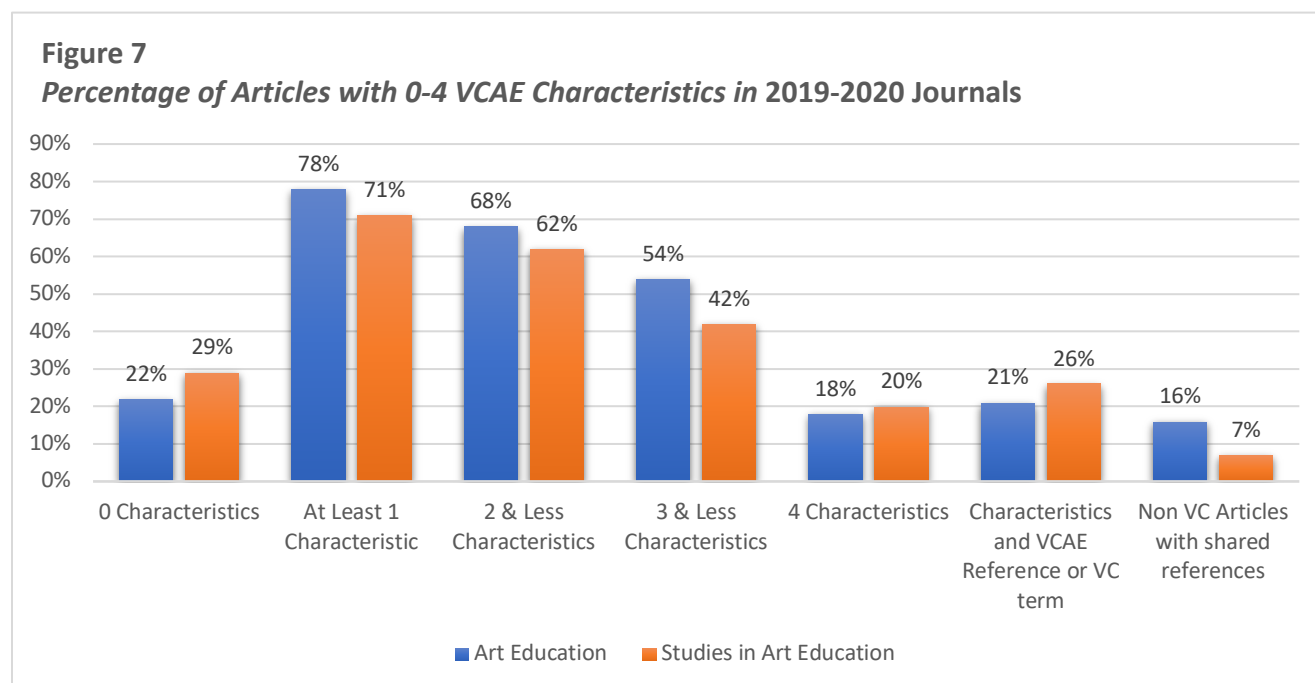
After analyzing two years (2019-2020) of articles and editorials published in NAEA's

journals for the term visual culture and characteristics I delineated for visual culture, I found that

71% of articles in *Art Education* and 78% of articles in *Studies* in 2019 and 2020 had at least one

characteristic present. I found that 54% of *Art Education* and 42% of *Studies* articles had three or

four of the characteristics. Only 22% of *Art Education* and 29% of *Studies* articles had no

apparent characteristics. I found the term visual culture in 17% to 20% of *Art Education* and

Studies articles in 2019 and 2020. Considering that the characteristics I delineated indicate

postmodern pedagogy's presence and not specifically VCAE, I computed the percentage of

articles that I found have a combination of at least three characteristics and the term visual

culture or a reference to visual culture scholar(s). I found 21% of articles in *Art Education* and

26% of articles in *Studies* as having a combination of at least three characteristics and the term

visual culture or references to visual culture scholars. These findings show 75% of the 2019-

2020 NAEA peer reviewed articles demonstrate postmodern characteristics and around 24%

incorporate visual culture scholarship and/or terminology while only 6% focus on visual culture

as a main topic. I also found that 16% (in *Art Education*) and 7% (in *Studies*) of articles had

references to authors found in VCAE literature reference lists (e.g.; Freire, Giroux, McFee,

Lanier, Wilson, Mirzoeff) or VCAE contemporaries (Anderson, Milbrandt, Congdon, Carter)

despite the article's topic being something other than visual culture. The percentage of articles

that shared references to such scholars is another indication of the relationship between VCAE

and postmodern art education more broadly. In the rest of this chapter, I will review notable

findings from how each characteristic and/or the term was used.

FIGURE 8
PERCENTAGES OF VISUAL CULTURE CHARACTERISTICS IN 2019/2020 ART EDUCATION AND STUDIES IN ART EDUCATION
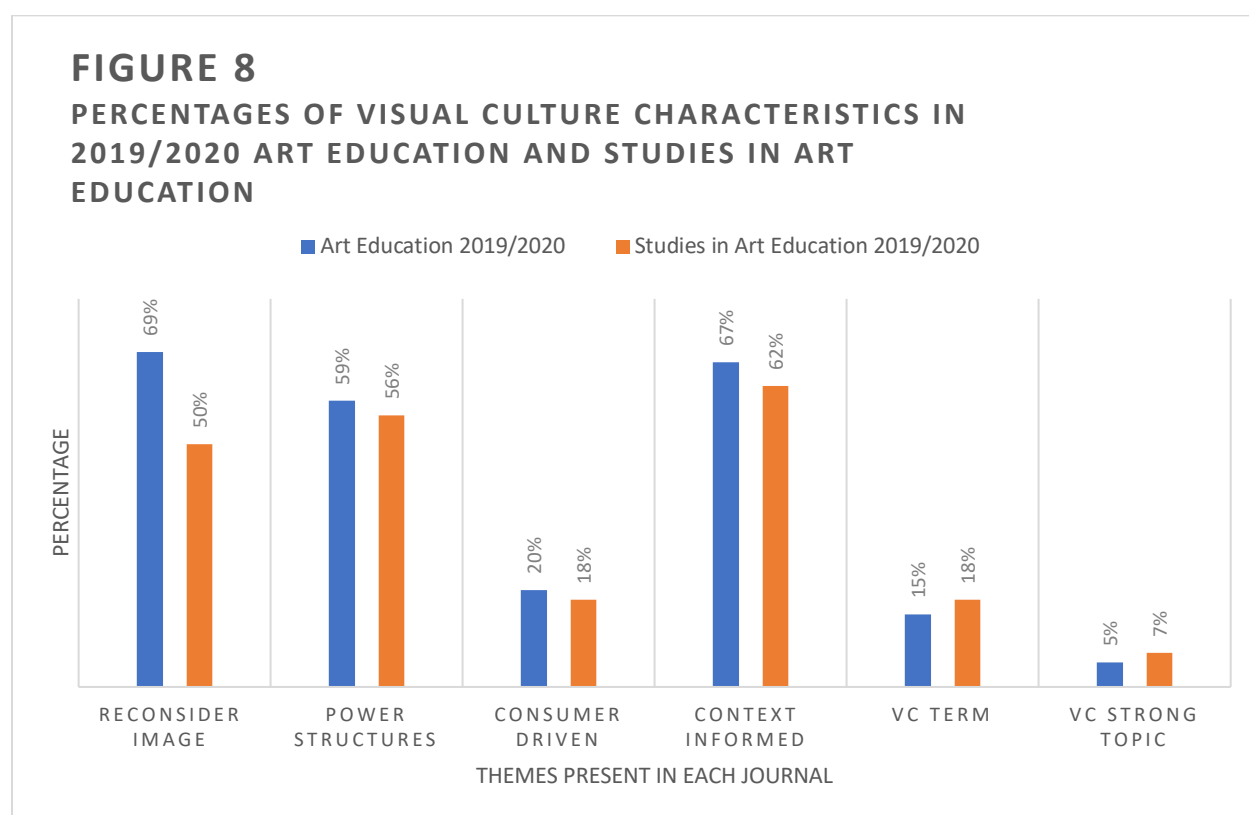
Reconsider the Visual Images Students See, Discuss, and Produce

In 1994, Kerry Freedman wrote a guest editorial for *Studies in Art Education* discussing

the reconstruction of art education (Freedman, 1994a). She offered seven myths of the art

education practice (in the era of DBAE practice) as a contemporary parallel to Eisner's (1973-4) seven myths about art education in the era of therapeutic self-expression art education. The "myths" represent assumptions that she thought needed to be reconsidered and they parallel the assumptions addressed in Roger Clark's article about postmodern vs. modern art curricula (1998). Her list's second, fourth, and sixth myths correlated with the "reconsider images seen, made, and discussed" VCAE characteristic. *Myth 2: "Art is a universal language"* [emphasis added] (Freedman, 1994a, p. 133) promotes the need for the inclusion of cross-cultural studies due the possible profound differences in meaning of art objects across cultures. *Myth 4: There are hard and fast distinctions between fine art and other forms of visual culture* [emphasis added] points out the " Contemporary visions of art and culture are too complex to be represented dichotomously" because the images of fine and non-fine art and various cultures refer back and forth to each other (Freedman, 1994a, pp. 133). *Myth 6: All art can be understood through certain analytical (Western) aesthetic models* [emphasis added] exposes that the modern Western formalist or expressionist aesthetic models used to evaluate art are presented as objective standards to students disconnecting art from its context and without recognizing the acculturation involved in the aesthetic model (Freedman, 1994a). I counted articles as having the "reconsider images seen, made, and discussed" characteristic when they addressed nuanced cross-cultural content, were open to non-fine art and/or exposed readers to a new medium/process, and valued art-making for reasons other than formalist or expressionist aesthetics.

I found the characteristic "reconsidering the visual images students see, discuss and produce" in 69% of the articles in *Art Education* and 50% of the articles in *Studies* in 2019 and 2020. Examples of instructional resources and articles that included work about new media and

contemporary processes ideas include 3D printing (e.g., Meekan, 2020), knolling everyday items (e.g., Fritts, 2019), data visualization (e.g., Dean & Bertling, 2020), socially engaged art (e.g., Bae, 2020), and site-specific art (e.g., Stauffer, 2019). Examples of articles and instructional resources that specifically consider broadening art education to include work of diverse artists, cultural content, and a range of materials and forms include work by Bae (2020), Buffington & Bryant (2019), Hanning (2020), and Li (2019). The 2019-2020 issues of *Studies in Art Education* implicitly encouraged readers to reconsider images and materials through content such as socially engaged art (e.g., Carpenter, 2019), social justice (Bae-Dimitriadis, 2020), decolonizing art education (e.g., Desai, 2020), arts-based research (e.g.,Weida, 2020), new materialism (e.g., Garber, 2020), posthumanism (e.g., Schulte, 2019), anthropocentrism (e.g., Kallio-Tavin, 2020), and preservice teacher preparation (e.g., Bae, 2020; Sanders-Bustle, 2019). Student-led approaches that focus on the students' thinking processes and behaviors, such as emergent learning (e.g., Kaplan, 2020; Sunday & Conley, 2020) and choice-based pedagogies (e.g., Gaw & Fralick, 2020; Hogan et al., 2020) reconsider images by allowing the student to determine the subject matter made or studied. At least half of the articles in NAEA's peer-reviewed articles in 2019 and 2020 offered alternatives to the traditional images and materials that students see and use in art media, subjects, and cultures. Many of the ways Freedman envisioned a future for art education in her (1994a) editorial seem to be entirely accepted and implemented in current art education literature. The broadened art content correlates with contemporary art practices and pedagogical approaches that art education scholars outside of VCAE scholarship have worked for since before and after visual culture was a trending topic in the early 2000s (e.g., Eisner, 1972; Gude, 2013; Lanier, 1968). However, some articles show that scholars are still working to

progress art education practice beyond what was established by early version of DBAE.

Following Pierce (2020),

> Given the continued Western perspective of discipline-based art education on which many educators still rigidly rely (i.e., agreed-on elements of art, principles of design, and specific canons), diversified voices that have programmatically been silenced or erased could do with some amplification (p. 44).

Peirce suggests art education is still working to diversify the western canon promoted by DBAE. The author's concern mirrors the concern of VCAE scholars and their contemporaries twenty years earlier.

It is clear that the characteristic of "reconsidering the art images, seen, made, and discussed" is fully present and still being advocated for in contemporary art education literature. Many art education scholars have continued a trajectory of exposing readers to new considerations of art images not bound to a specific field, time period, culture, or medium.

Expose Students to Power Structures in Social Systems

The characteristic "Expose students to power structures in social systems" was present in 59% of the *Art Education* articles and 56% of the *Studies* articles. This characteristic was apparent in many articles dealing with social issues such as marginalized narratives (e.g., Hudson, 2020), socially engaged art (e.g., Carpenter, 2019), anti-racism (e.g., Rolling, 2020), and political activism (e.g., Buffington & Lentz, 2020). Connie Stewart addressed power structures within school structures by inviting kid culture to "engage in relevant ontological questions of power, virtue, and mortality" (2019, p. 27). Jennifer Bergmark (2019) wrote an Instructional Resource about a community art project at a school meant to break through hierarchy, cultural groupings,

social, economic, and language barriers. Eli Burke and Adam Geteman (2019) wrote articles

addressing the dominant heteronormative culture's power structures. One common denominator

between many articles that addressed power structures was Paulo Freire and Henry Giroux, who

influenced the VCAE scholars with their theories on critical pedagogy (Heise, 2004). The desire

to prepare students to live a democratic life was a concern for VCAE scholars (Freedman, 2000),

and critical pedagogy is evident in VCAE (Heise, 2004). Power structures are still currently a

prominent topic in practical applications and theoretical contemplations in both NAEA journals.

Consumer-Driven Motivations

The characteristic "Consumer-driven motivations" was present in 20% of the *Art*

Education articles and 18% of *Studies in Art Education* in 2019 and 2020. I decided not to count

broad references to capitalism even though capitalism and consumer-driven motivations are

related. Rather, I counted specific concerns about consumerism. This characteristic was evident

in articles that addressed concerns related to capitalism (e.g., Bartholomee, 2019; Coats, 2019;

Graham, 2020; Kalin, 2019), environmentalism (e.g., Dean & Bertling, 2020), urban

development (e.g., Li, 2019), postindustrial impacts (e.g., Bertling & Moore, 2020), and

capitalism's destructive nature on materials (e.g., Woywood Veettil, 2019). All but two articles

marked for having "consumer-driven motivations' were also noted for all the other

characteristics I delineated in this study for VCAE (reconsidering the image, being context

informed, and addressing power structures). While consumer-driven motivations are not as

prevalent as other VCAE characteristics, it does occur enough to be considered a regular part of

current art education discourse. The need to separate "consumer-driven motivations" from the

power structures characteristic provides evidence that concerns over consumerism are a

characteristic that helps distinguish VCAE from other socially concerned approaches to art education.

Encourage students to make meaningful and context-informed interpretations

The characteristic "Encourage students to make meaningful and context-informed interpretations" was in 67% of *Art education*'s articles and 62% of *Studies'* articles in 2019 and 2020. This characteristic appeared in articles as a presumed expectation and an essential need in the practice of art education. This characteristic was present in articles dealing with conflicts of national identity (e.g., Buffington, 2019), recognizing transnational female identities (e.g., Sotomayor & Sperry Garcia, 2019), improving on liberal multiculturalism (e.g., Acuff, 2020), facilitating cultural competence (e.g., Lifschitz-Grant, 2020), dialogue in museum education (e.g., Kletchka, 2020), and historical research (e.g., Kantawala, 2020). Many articles did not advocate for the inclusion of context, yet their topics or foci would be impossible if consideration of context were not a part of the process. For example, an article about the artist Lonnie Graham's cross-continental collaboration would have to consider the context of the participants' locations and lives (Garoian, 2019). Context-informed interpretations are prevalent in contemporary art education literature, whether it is a presumed foundation or something the authors explicitly advocate.

Figure 9
NAEA Journal Articles with Visual Culture in 2019 & 2020
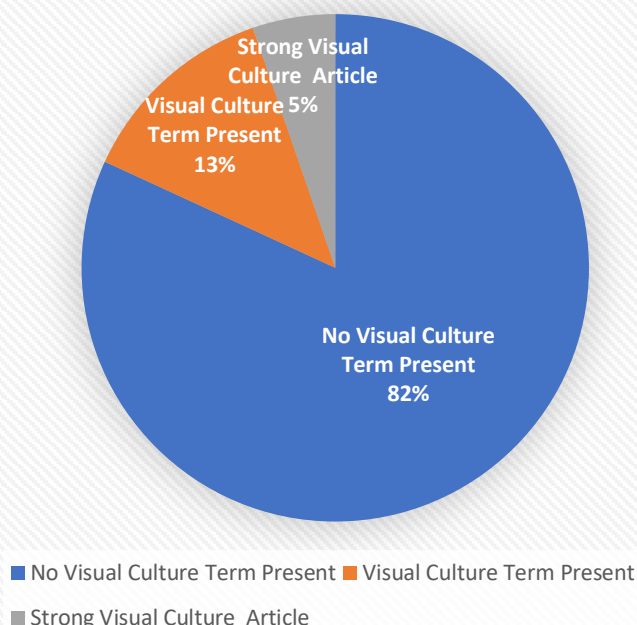
Visual Culture as a Strong Topic

Thirty-one of 171 (18%) of all articles from 2019 & 2020 *Art Education* and *Studies in Art Education* included the term visual culture. Only nine of 171 articles (5%) included visual culture as a "strong topic" or main idea. Strong topic means that the author used the exact term visual culture and focused on the concept of visual culture as a central theme and it contains at least three of the four characteristics of VCAE.

Visual culture was a strong topic in 5% of Art Education articles and 6% of Studies articles in 2019 and 2020. Visual culture was a strong topic in 5% of articles collectively between both NAEA journals and 2019-2020. The nine articles that discussed visual culture as a central theme included the following topics:

- decentering dominating visual culture through socially engaged art (Hegeman, Sander-Bustle & Hanawalt, 2020),

- post-internet, digital visual culture, and media literacy (Smith, 2020), ARTvocacy in a TAB classroom (Hunter-Doniger, 2020),

- developing critical multimodal literacy through graphic novels (Kwon, 2020), cultural appropriation in today's era of digital visual multi-cultures (Han, 2019), critical tourism (Lai & Kan, 2020),

- black masculinities and sexualities (Grant, 2020),

- social media, celebrity influencers, and pop culture effect on youth identities (Blaikie, 2020),

- critical public pedagogy and mass consumerism (Hochtritt, 2019).

Blaikie (2020), Smith (2020), and Han (2019) applied visual culture to contemporary times by addressing the technological advancement of social media, adding to consumerism by addressing the prosumer, media literacy, and global multi-cultures. Alphonso Walter Grant (2020) offered "first-person stories and counternarratives from marginalized perspectives [have] the potential to offer new ways of thinking about visual culture research in art education" (p. 242). He asked readers to examine how they interpret Black visual culture, Black identities, masculinities, sexualities, gendered positions, and whiteness which is essential to confront systemic racism and structural and institutional inequities (O'Donoghue, 2020, p.191). The articles that attended to media literacy issues in digital visual culture and multi-cultures and the interpretation of black identities show how scholars can apply visual culture to high-stakes problems currently being addressed in our society today. I was curious why visual culture was no longer prevalent given the many contemporary issues that visual culture scholars attended to in

their writing. I now understand that current social issues are attended to in a variety of postmodern art approaches with various names, and occasionally it is an approach aligned with visual culture that does not use the term.

Visual Culture Term

The term visual culture was found in 17% of the *Art Education* articles and 20% of the *Studies* articles in 2019 and 2020. The four volumes of NAEA journals from 2019-2020 reviewed for this study mentioned visual culture in 18% or 31 of the 171 total articles. Of the 31 articles that incorporated the term visual culture, only nine used visual culture as a central theme. Two of the VCAE scholars Duncum (2020) Tavin (2019) wrote articles with brief visual culture references. Tavin (2019) referred to the time of peak visual culture dialogue by mentioning the "visual culture debate in art education in the early 2000s" (p. 64). He referenced the peak in VCAE literature to compare David Pariser's (2019) criticisms in his recent article to scholars' criticisms of visual culture in the past. Tavin's reference to the visual culture debate was the only article to refer to this time period of study the four NAEA volumes from 2019-2020. Duncum reviewed a book by Tavin on excessive images in art and visual culture and art intended to disgust (2020). Amelia Kraehe, the editor of *Art Education* at the time, referenced visual culture as a component of study within the art education field in two editorials (Kraehe, 2020a; Kraehe, 2020b). In Volume 72 issue three, the topic of "Visual(ization) Education" seemed to echo many of the same ideas as VCAE, even though there were only two references to visual culture in the issue. However, ten bibliographies in the issue include references VCAE or the work of the predominant visual culture scholars. Kraehe's (2019) argument that "Focusing on visual(ization) does not do away with 'art' in education. Rather, it is a way to rethink traditional art skills, avant-garde works of art, and artistic habits of mind in the context of visually dominated

cultures" (p. 5) echoes arguments made by VCAE scholars almost twenty years prior. Kraehe

also envisions a way forward without consensus or a common language. In so doing, she

references the author of the first visual culture textbook (Sturken & Cartwright, 2009). Kraehe

(2019) explains:

> As visualities shift over time, there is and will continue to be a critical role to be played
>
> by educators (Herman & Kraehe, 2018; Mirzoeff, 2011). No matter how we name our
>
> practice—be it art education, visual(ization) education, or (*you fill in the blank*)—the
>
> larger takeaway is this. By continuing to advocate and share knowledge with one another
>
> here in this journal and elsewhere, we each might grow in our practice. Our dialogues
>
> may not arrive at a consensus, nor should that be the goal. Instead, the practice of
>
> articulating one's practice—putting into words how we facilitate opportunities to develop
>
> multimodal sensory and symbolic repertoires—can help us clarify how best to support
>
> learners in realizing their own creative agency as participants in and mediators of visual
>
> culture (p. 7).

The other articles that briefly referenced visual culture included: an early form of visual

literacy (e.g., Goodwin et al., 2020), concerns over the economic orientation of STEAM

education and Design Thinking (e.g., Graham, 2020), decolonizing art education (e.g.,

Sotomayor, 2019), partiality in research (e.g., Herman, 2020), a multimodal approach to social

issues in elementary education (e.g., Ramanski, 2019), political activism and digital literacy

(e.g., Shields et al., 2020), and an interview with contemporary artist Shyma Golden (e.g.,

Ackerman, 2020). The breadth of topics that included the term visual culture was wide in the

NAEA issues from 2019-2020.

Are Scholars Avoiding the Term? Findings from *Art Education* and *Studies* data indicate that the characteristics I delineated are more common in current art education than the term visual culture. As I already stated: the characteristics I defined for VCAE are found in many approaches of post-modern art education and thus are present unrelated to the specific movement of VCAE, so it is logical that the characteristics would be found more than the specific term. However, the content in some articles aligned with VCAE characteristics so strongly that I wondered if the authors purposely avoided using the term (e.g., LaJevic & Long, 2020; Wilson, 2019; Wilson, 2020) Gloria Wilson's "The Table Setting as Medium: Lived Curriculum and Mixed-Race Identity" (2020) included the exploration of the public commodification of mixed-race identities. She wrote about the "food descriptors" used to describe the range of brown skin tones such as caramel, chocolate, and coffee during an art assignment that reimagines "the intimate space of dining together" (Wilson, 2020, p.17). Instead of using the term visual culture, she employs "Visual(ization) Education" in an article inspired by cultural studies scholars Stuart Hall and bell hooks and their approaches to our visually mediated culture (Wilson, 2019). Although Wilson never mentioned the term visual culture in her articles, the term visual culture appears in her professional and social media titles.

Lisa LaJevic and Kelsey Long (2020) discussed issues of the gaze, performance, and social constructs involved in social media spaces and the effects on students' identities. They advocate to "extend learning beyond the elements of art by incorporating artists who explore interdisciplinary concepts and social issues that are relevant in students' lives" (LaJevic & Long, 2020, p. 8), but they never mention the term visual culture. These instances made me wonder if scholars could be intentionally avoiding using the term visual culture. The scholars' omission of

the term from their articles makes it seem as though the concept of visual culture in art education is less prevalent than it is in actuality.

Characteristics vs. Term Conclusion

These findings show 75% of the 2019-2020 NAEA peer-reviewed articles demonstrated one or more of the delineated VCAE (later realized postmodern) characteristics. Three of the four characteristics are in 50% -69% of the articles, while the term visual culture is only in 18% of the 2019-2020 NAEA peer-reviewed journals. The characteristic that was least present in the reviewed works is "consumer-driven motivations," which seems to be most distinctive to VCAE. Twenty-four percent of the reviewed articles had three or more characteristics plus visual culture scholarship and the term visual culture, which indicated a minor but notable presence or influence in current literature. The term occurred in 18% of the articles, while only 6% focus on visual culture as the main topic. Additionally, 7% of articles applied the concept of visual culture in various ways but did not use the term. No articles (2019-2020) use Visual Culture Art Education, as was common in the early 2000s. Based on the data presented in this chapter, the term visual culture is not as present as it once was. General postmodern art education characteristics are commonly present in contemporary art education literature.

Chapter 5: National Visual Art Standards

In 1994 and 2014, various American art education organizations created the national art standards in collaboration with one another. Neither set of standards were mandated by national law since education is a function of state governments. Still, they provide a basis for the guidance and expectations of art education in American public schools and are commonly adopted or incorporated into state standards (National Coalition for Core Arts Standards [NCCAS], 2019). In the time between the standards of 1994 and 2014, visual culture changed from a term referenced in scholarship to a title representing a desired shift in the field. As the previous chapter illustrated, the majority of the visual culture art education literature was published between these two sets of standards. This chapter includes my analysis of the shift in art education before and after the "visual culture wars" (Tavin, 2019, p. 64), as evidenced in the standards and related materials.

Methods

I collected data from the National Standards for Arts Education developed by the Consortium of National Arts Education Associations in 1994 and the National Core Arts Standards developed by the National Coalition of Core Arts Standards in 2014. I included related materials, such as the introduction in the standards from 1994, the National Coalition for Core Arts Standards' *A Conceptual Framework for Arts Learning* (2014b), the National Education Association's 21st-century skills (National Education Association, n.d.), and scholarly articles published specifically about the standards. I searched the standards and their related resources for the term visual culture and identified visual culture themes and characteristics. I will present the findings categorized by the VCAE characteristics delineated in chapter 2.

The standards from 1994 were organized into six content standards with subcategorized achievement standards for four groups of grade levels (K-4, 5-8, 9-12 Proficient, 9-12 Advanced. The standards articulated competencies for K-12 students in art. Coding the standards for the VCAE characteristics allowed me to identify where visual culture appeared in the National Visual Art Standards, distinguishing factors between broad postmodern art education ideas and specific VCAE ideas and consider visual culture's lasting impact on the field. The work to identify visual culture in two sets of standards does not offer any commentary on contemporary art education given the time between the 2014 standards and this writing. However, the findings indicate visual culture's presence in the 2014 standards and a shift in art education priorities between 1994 and 2014.

Findings

Visual Culture Term Presence and Contextual Overview of the Standards

Standards from 1994. The Consortium of National Arts Education Associations (CNAEA) developed the National Standards for Arts Education in 1994. The title on the published standards is "What Every Young American Should Know and Be Able to Do in the Arts." Thus, the label indicates that the goal was to articulate students' competencies in the arts. Six content standards that "specify what students should know and be able to do in the arts disciplines" with subcategories of two to three achievement standards that "specify the understandings and levels of achievements that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 7, and 12" were written to guide student assessment in the 1994 standards (CNAEA, 1994, p. 18). The authors used broad

language in the standards to make them applicable in various teaching scenarios, but they were

criticized for being too ambiguous (Armstrong, 1996). The scholarship about the 1994 standards

(e.g., Armstrong, 1996; Bensur, 2002; Hope, 1994) focused on assessment and the purpose of

national standards and did not attend to the presence or absence of visual culture or other content

in the standards, providing no direct answers to my research question on their own. [4]

    I found no instances of the term visual culture in the Visual Arts Standards or its written

introduction. However, I found ten ways that rationales for the importance of art education

mirrored VCAE scholars' arguments for the inclusion of visual culture in the standards' front

matter. I also found VCAE characteristics in the standards, with some repetition in each grade

level band. I will provide examples of this alignment in the following sections, categorized by

characteristics. These findings show that the standards included some postmodern ideas and

attention to various forms of media (present in VCAE) but did not include the term visual culture

or specific characteristics that distinguish VCAE from br5oader postmodern art education ideas.

    Standards from 2014. The National Coalition of Core Arts Standards (NCCAS)

developed The National Core Arts Standards. Artistic literacy was the goal of the standards. The

curriculum framework that accompanied the standards (NCCAS, 2014b) provided a table of the

philosophical foundations and lifelong goals that "establish the basis for the new standards and

illuminate artistic literacy by expressing the overarching common values and expectations for

learning in arts education" (NCCAS, 2014b). I identified and highlighted the philosophical

foundations and lifelong goals aligned with VCAE ideas (Table 1).

---

[4] Is the term visual culture less present in contemporary art education scholarship, and are its characteristics (if not its name) recognizable in current art education trends today?

Table 1

Philosophical foundations and lifelong goals of the National Core Arts Standards

Philosophical Foundation	Lifelong Goals
The Arts as Communication	
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
The Arts as Creative Personal Realization	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
The Arts as Culture, History, and Connectors	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.
Arts as Means to Wellbeing	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
The Arts as Community Engagement	
The arts provide means for individuals to collaborate and connect with others in an enjoyable inclusive environment as they create, prepare, and share artwork that bring communities together.	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.

(NCCAS, 2014b, p. 10)

Although I identified areas in the philosophical foundations and lifelong goals that correlate with VCAE, many things have contributed to the development of newer standards. Contributors include two decades of research on art teaching and learning, international standards, other postmodern art education ideas, 21st-century skills (National Education Association, n.d.), the Common Core State Standards (CCSS, 2010), and *Understanding by Design* (McTighe & Wiggins, 2005). That is to say, the forward-thinking and global mindset present in VCAE was not specific to or caused only by the influence of VCAE. The 21st century 4 C's (critical thinking, creativity, collaboration, and communication) were developed with our global community in mind, aligning with VCAE's global perspectives (NEA, n.d.). I will report visual culture themes and characteristics yet acknowledge that there are overlapping ideas between VCAE and the many other ideas that contributed to the National Arts Standards (2014).

The NCCAS conceptual framework never mentioned visual culture by name, and the term was included in only one of the 195 standards.[5] However, two writing team members, Oliva Gude and Marilyn Stewart, articulated visual culture's influence in writing the "*Next Generation standards*" (Sweeny, 2014). Olivia Gude, while comparing the standards from 2014 with the previous standards from 1994, said: "Nuances of language throughout the new standards reflect the growing influence of Visual Culture theories on how professionals (and 'ordinary people') talk about the effects of image" (Sweeney, 2014, p. 10). Marilyn Stewart also included visual culture in the connections we make when responding to or creating art: "Many of the performance standards in Creating, Presenting, and Responding reference how art, design, and visual culture are connected with personal experience, community values, and cultural history"

---

[5] VA: Cr2.3.IIIa:" Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives."

(Stewart, 2014, p. 9). Gude's and Stewart's published commentaries that reference visual culture provide evidence that it was in the minds of the standards writers.

Reconsider the Visual Images Students See, Discuss, and Produce

Standards from 1994. The first national standards highlighted the importance of various art images seen, made, and discussed in the classroom. For instance, the introduction to the standards provided a rationale for the inclusion of folk art: "Awakening to folk arts and their influence on other arts deepens respect for one's own and others' communities" (CNAEA, 1994, p. 9). In addition, the standards indicated that a "wide range of subject matter, symbols, meaningful images…." was necessary for students to learn about the characteristics of visual arts (CNAEA, 1994, p. 33). Before each grade level band of content standards, the introduction page included a long list of various mediums and forms for artmaking, including folk art, film, and video (CNEAE, 1994, pp. 33, 49, 69). The first two content standards "understanding media, techniques, and processes" and "using knowledge of structures and functions" (CNAEA, 1994, pp. 121-127), encouraged using a variety of art forms and materials. The third content standard, "Choosing and evaluating a range of subject matter, symbols, and ideas," explicitly communicated the expectation of a range of images made and studied (CNAEA, 1994, pp.121-127). Although the standards encourage various materials and forms of art (including film, video), they did not include images seen in magazines, on TV, in popular culture movies, or in the design of public spaces as advocated by the VCAE literature.

Standards from 2014. Robert Sweeney asked Olivia Gude if "the Next Generation standards merely re-state the content of the earlier National Visual Arts standards" (Sweeney, 2014, p. 10). Gude's answer involved visual culture. She said that while there is overlap between the standards and noted that "nuances of language throughout the new standards reflect the

growing influence of Visual Culture theories on how professionals (and 'ordinary people') talk about the effects of images" (Sweeney, 2014, p. 10). She also referred to the following Enduring Understanding (EU) and paired essential questions:

"Visual imagery influences understanding of and responses to the world."

"What is an image?" and

"How do images influence our views of the world?" (NCCAS, 2014a)

This EU and its related essential questions are central ideas within VCAE and indicate that the authors intentionally created learning goals for deep understandings about visual culture in art education. Gude also identified a correlation between the standards and the VCAE characteristic *reconsider images students see, discuss, and produce*:

Perhaps the most striking change in the Visual Arts standards is the shift from focusing almost solely on art and artists, to including design and designers. This reflects a growing awareness of the importance of design in our lives and actually reclaims early 20th-century traditions of arts education that advocated for the importance of design education for many life purposes, including job-related craft skills and everyday home making. Many of the standards in Create, Present, and Respond can be fulfilled by making, analyzing, presenting, and interpreting works identified as design. (Sweeney, 2014, p.10)

Gude thus highlights a significant change that enabled the standards to incorporate visual culture while acknowledging other influences.

The term "design" is present 43 times in the National Core Arts Standards. The inclusion effectively opens the art education content to incorporate design thinking or STEM/STEAM, visual culture, and digital or media arts. It contains images made and seen for purposes that assume a client or consumer. The standards include terms that acknowledge all visuals in our

visual culture, such as constructed environments, visual imagery, objects, and artifacts. Gude discussed an EU related to "clear graphic communication" and the development of the Media Arts Standards as being necessary for those teaching graphic design, web design, video, or animation" (Sweeney, 2014, p. 10). So, the standards incorporated images created by technology, and technology-created art gained its own set of standards in 2014. In summary, the singular focus on art images in the standards from 1994 was broadened in 2014 to include images from the media and popular culture.

Expose students to consumer-driven motivations and power structures in social systems

Standards from 1994. There are no examples of the characteristic "Expose students to consumer-driven motivations and power structures in social systems" in the standards from 1994. The absence of this characteristic indicates a distinctive characteristic of VCAE. However, the rationale for art education in public schools in introducing the standards included "the arts help all students develop multiple capabilities for understanding and deciphering an image- and the symbol-laden world" (CNAEA, 1994, p.7). The authors argued, "without the arts to help shape students' perceptions and imaginations, young people stand every chance of growing into adulthood as culturally disabled" (CNAEA, 1994, p.16). VCAE scholars advocated developing students' capabilities for deciphering images and enables them to consider consumer-driven motivations and power structures.

Standards from 2014. The conceptual framework from 2014 connected the continued concern about visual communication through multimedia to the need for students to engage metacognitively with visual images. "In our increasingly multimedia age, where information is communicated less through numeracy and the written word, these metacognitive activities are critical to student learning and achievement across the arts and other academic disciplines" (NCCAS, 2014b, p.17). The emphasis on metacognition and 21st-century skills enabled the standards to attend to the characteristic *expose students to consumer-driven motivations and power structures in social systems* with a self-directed approach.

The standards do not explicitly verbalize consumerism and power structures in the curriculum framework or the standards. However, the writers included it in other meaningful ways. For example, the *Philosophical Foundations and Lifelong Goals* (Table 1) sections on *art*

as cultural and history connectors and as *community engagement* indicated an interest in recognizing and positively contributing to motivations and relationships in local and global society. Thus, students would be learning about power structures in society by "identifying patterns, relationships between the arts and other knowledge," having "insights into individuals' own and others' cultures and societies," "connect[ing] with others in an enjoyable inclusive environment" and learning about "global communities" (NCCAS, 2014b, p. 10).

I coded 23 of the EUs, essential questions, and performance standards as incorporating thinking to encourage students to consider consumer motivations or societal power structures. Some standards provide an opportunity to consider sociocultural issues (e.g.; VA:Cr2.3.4a: Document and describe and represent regional constructed events), while other standards make direct connections to them (e.g.; VA:Cr1.1llla: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change) (NCCAS, 2014a). Performance standards related to the EU "Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks" (NCCAS, 2014a) require ethical consideration of the treatment of the environment, the internet, human health, and image distribution. The ethical consideration of image distribution aligns strongly with VCAE and this characteristic by attending to the power of images. The EU "People create and interact with object, places, and design that define, shape, enhance, and empower their lives" (NCCAS, 2014a), and its related performance standards requires students to consider systems, constructed spaces, diverse needs, and contemporary issues. The high school advanced column in the row of standards relating to that EU is the standard that includes the term visual culture. [6] There are also

---

[6] VA:Cr2.3.llla: Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

performance standards and essential questions that require considering the value and criteria of artwork and objects. Asking why some art or objects are valued and by what criteria art is evaluated considers power, dominant culture, and consumerism issues. There are also performance standards that require considering politics, cultures, history, group identity, and societies' beliefs, values, and behaviors (NCCAS, 2014a). Exposing students to consumerism and power structures would naturally affect students' learning by considering and investigating these topics.

In summary, the standards written in 1994 did not address the characteristic *expose students to consumer-driven motivations and power structures in social systems* except through references to the importance of visual literacy because of our media-saturated world. However, the Next Generation standards include all images and objects made by humans and require students' critical thinking on the creation, presentation, value, distribution, criticism, and impacts of the images and objects on themselves, groups, and society. Thus, the newer standards seem to share a goal with VCAE to *expose students to consumer-driven motivations and power structures in social systems*.

Encourage students to make meaningful and context-informed interpretations

Standards from 1994. I found six instances of the characteristic *Encourage students to make meaningful and context-informed interpretations* in the introduction and the characteristics' presence in the third, fourth, fifth, and sixth content standards. The following excerpt is one example of the six instances explaining the importance of context for accurate artistic interpretations.

Study of historical and cultural contexts gives students insights into the role played by the visual arts in human achievement. As they consider examples of visual art works within

historical contexts, students gain a deeper appreciation of their own values, of the values

of other people, and the connection of the visual arts to the universal human needs,

values, and beliefs. They understand that the art of a culture is influenced by aesthetic

ideas as well as by social, political, economic, and other factors. Through these efforts,

students develop an understanding of the meaning and import of the visual world in

which they live. (Consortium of National Arts Education Associations [CNEA], 1994, p.

49)

The standards from 1994 included context in the third, fourth, fifth, and sixth content

standards with progressing levels of analysis as the grades advanced (CNAEA, 1994, p. 70-71).

Demonstrating knowledge of contexts is in the third content standard on evaluating a range of

subject matter. The fourth content standard is "Understanding the visual arts in relation to history

and cultures" with words such as context, history, culture, value, times, places, and purposes in

the related achievement standards (CNAEA, 1994). The content standards for reflecting and

connecting also required contextual considerations. Context is the most present VCAE

characteristic in the 1994 standards.

Standards from 2014. The curriculum framework included contextual considerations in

both its *Philosophical Foundations and Lifelong Goals* (Table 1) under the section labeled "The

Arts as Culture, History, and Connectors" and in a topical paragraph on page 20. The paragraph

ended with a list of what contextual awareness enables students to do. The last point in the list is

"Navigate the intricacies of emerging digital and global environments" (NCCAS, 2014b, p. 20).

The connection between contextual awareness to digital information global distribution is a

VCAE concern.

I coded 76 instances of the contextual interpretation characteristic in the EU's essential questions and performance standards throughout the framework. The EU's about art criticism and aesthetic criteria in the "Responding" process category and its related performance standards require students to consider power structures and the context of the artwork, image, or object to understand the interpretation and evaluation of an artwork or design. The term "contextual information" repeats across the row of standards related to the EU on art criticism (NCCAS, 2014a).

The *Connecting* section of the NCCAS strongly incorporates the VCAE characteristic of context. The EU about meaning-making through awareness, knowledge, and understanding of society, culture, and history is an example. The standards employ words such as surroundings, reasons, awareness, observations, documentation, reflect, culture, identity, society, and context throughout the performance standards in the connecting section. Performance standard VA: Cn11.1.2a "Compare and contrast cultural uses of artwork from different times and places" (NCCAS, 2014a) is a second-grade example of a performance standard that would enable students to learn how context affects meaning.

Context is included in the *Creating* and *Presenting* sections as well. For example, the performance standards in the EU row about museums in the presenting section employ words such as history, stories, community, political, social, cultural, and experiences. The standards that require students to consider places, everyday objects, systems, and contemporary issues are examples of the contextual considerations in the *Creating* process section.

Marilyn Stewart (2014) elaborated on context and visual culture in the development of the standards:

When we seriously reflect on meaning constructed through our experiences with objects,

artifacts, and artworks, especially those in a variety of contexts, we have the opportunity

to try on other perspectives, stretching our own views and coming to a deeper

understanding of the roles that art, design, and visual culture play in all of our lives. (p. 9)

Stewart (2014) highlights context and purpose in this statement about criteria.

These important understandings increasingly deepen as students also come to recognize

the importance of employing or constructing criteria relevant for evaluating specific

works of art or design; that some criteria can be more relevant than others, and that much

depends on specific contexts and purposes. (p. 9)

The standards from 1994 and 2014 both firmly incorporated contextual interpretations.

However, the shift in the Next Generation standards of including design combined with

implementing the 21st-century thinking-centered skills naturally incorporated the characteristic of

power structures into the contextual considerations, thus making all VCAE characteristics

present in the standards from 2014.

Conclusion

The standards from 1994 advocated for a wide range of art images and forms. The

standards from 2014 opened the content up to anything that is designed. Therefore, the newer

standards considered the images made, seen, and discussed in the art room to include all visually

communicated ideas made for various purposes. Even though the authors of the earlier standards

justified art education by addressing its ability to inform students in a media-saturated world,

they did not address power, motivation, or impact in the image's creation, evaluation, or

distribution in the framework. The Next Generation standards attend to the complexities of

contextual interpretations by facilitating self-directed, critical thinking about the

images/surroundings/objects and the sociocultural conditions that affect their purpose, meaning, and value. Therefore, students can learn about consumerism and power structures through self-discovery while investigating the complexities of the context of art and design. The exclusion of non-art images and issues of power in sociocultural conditions in the standards from 1994 limited the contextual considerations to identification and recognition of place or time without a deeper understanding of the purpose or influence of an image or an object.

The authors of the standards from 2014 articulated the inclusion of visual culture in published articles and incorporated visual culture into the standards' big ideas or enduring understandings. The EU's on understanding society, culture, and history through the analysis of art; visual image's influences; and how criteria and context affect our interpretation and appreciation of art combine into a nuanced use of visual culture. Visual culture is far more evident throughout the standards developed in 2014 than in the standards from 1994. These findings suggest that visual culture played a role in the evolution of art education between 1994 and 2014, as is evidenced in the two sets of National Visual Arts Standards and their related resources.

Chapter 6: Discussion

Summary of the Results and Implications

This study had three main findings, one from each data set. First, the theme visual culture was most present in NAEA's peer-reviewed journal articles from 2003-2005. The frequency of references to visual culture dropped consistently after 2010 and decreased as a significant theme in NAEA's peer-reviewed publications beginning in 2008. Second, the characteristics of VCAE are recognizable in current art education trends. However, the characteristics overlap with other postmodern art education approaches and should not be attributed solely to the influence of VCAE. Third, the National Visual Art Standards developed in 2014 were written with attention to visual culture's concepts in ways that the standards written in 1994 were not.

This study attends to Mary Hafeli (2009) and Tyler Denmead's (2020) concerns about scholarly oblivion and institutional amnesia. This study's purpose attends to the failure Hafeli (2009) referred to when she wrote,

> Scholarly oblivion stems from the failure to understand that recurring themes, issues, and concerns are part of any field or discipline and that they permeate the trends and pendulum swings of not only a field's practices but also its research questions. (p. 372)

Hafeli attributed scholarly oblivion to "the nausea of information flow, disciplinary fragmentation, and the desire to be hypercurrent" (Denmead, 2020, p.349). Denmead shared his plan to correct the art education's continued "institutional amnesia" (Hafeli, 2009, p. 379) by cultivating anti-possessive, nonessentialist, and anti-edgy scholars. This study describes the evolution and interconnectedness of an idea/term shared between scholars within the art

education field. This work's significance is, in part, preventing visual culture becoming part of the field's amnesia.

Coding the VCAE characteristics was a lesson in nonessentialism because of the realization of the overlapping ideas between visual culture and other postmodern approaches. My work coding characteristics helped me determine that a focus on the relationship between an image and technology, globalism, and capitalistic consumerism is a distinguishing characteristic of VCAE. That distinction paired with the finding of a decrease in scholarship on visual culture indicates that the field may presently be more interested in other social concerns and other power structures. One can wonder if the "old" topic of mediated images and its relationship with consumerism has ran its conversational course (Hafeli, 2009, p. 375). Regardless of possible assumptions, recognizing and reflecting on the field's past and current level of interest in a topic contributes to building "depth and sophistication of our scholarship" (Hafeli, 1994, p. 375).

Another strength of this study is how it illustrates the evolution and history of the term visual culture within art education. I was surprised to find the term visual culture as early as 1956 (Joyner) and 1966 (Hubbard) in art education literature since Stankiewickz (2004) and Duncum (2002a) credited the term to scholars Baxandall in 1972 and Alpers in 1984. This discovery exhibits and guards against one of the warnings Hafeli (2009) issued to art education:

> The failure to name our work as part of an existing family of ideas, with themes that may date back to the years 1950-1970 or earlier, has implications not only for how we understand the evolution of the field's knowledge base but also for the sophistication and depth of our scholarship. (p. 369)

Additionally, scholars' adoption or incorporation of the term visual culture into their previously held ideas turned visual culture into the title of a movement, exemplifying the power

of familiar language in making change. The attention gained by using a common term helped

establish postmodern ideas in the field. This work indicates that if scholars repeat each other's

terms related to their current thoughts, connections would be easier to make, and their work may

be more impactful. I argue that using consistent, familiar terminology would assuage the

"perpetual pluralism" (Pearse, 1992, p.250) and "fragmentation" (Denmead, 2020, p.349) found

in the art education field. I argue that this study provides one example of the work art education

field needs.

Another significant finding involved the "hybrid standards"/objectives in the NCCAS. [7]

The NCCAS's standards use measurable verbs to assess 21st-century outcomes.[8] The NCCAS

authors' attention to assessment, the learning goal of lifelong artistic literacy, and critical

thinking effectively guide teachers into the facilitator role. The facilitation approach achieved

through creative/collaborative/critical thinking/communicative objectives leads to student-driven

learning. Thus, the NCCAS resolved the problematic "translation of critical theory to critical

pedagogy" (Duncum, 2015, p.303) and efficiently guides teachers to democratically sharing

information about complex social problems. In so doing, the NCCAS resolved a criticism of the

practice of teaching visual culture.[9]

---

[7] "Hybrid standards" are "standards that may sometimes almost sound like the objectives for lesson plans because they articulate quite specific learning objectives in order to focus curriculum on particular knowledge and skills that contemporary students would need to know and be able to do" (Sweeney, 2014, p. 8).

[8] The 21st century skills were narrowed down to " 'Four Cs' to prepare students for this new global society,… by incorporating critical thinking, communication, collaboration, and creativity" (NEA, n.d., p.3).

[9] The traditional top-down transmission of instruction while attempting critical pedagogy had undesirable results. Criticizing the popular culture embraced by students either caused students to simply regurgitate the teacher's opinion or outright reject the teacher's attempt to teach critical analysis of popular culture (Duncum, 2015). Authoritative discourse with critical theory delivered "binary terms of dominance and a liberating counterpoint in which a singular truth opposed by a

Limitations and Future Research

Despite the study's realized limitation (that the VCAE characteristics outlined in this study overlapped with other postmodern art education approaches), I read and identified articles related to visual culture, whether they used the term or not. This study is also limited to only the peer-reviewed NAEA journals and the National Visual Arts Standards. Future studies could expand to other sources outside my chosen journals and standards or use these methods to explore different topics and trends in art education scholarship. More research that combines clearly defined approaches to art education and teacher practice in K-12 schools like the "U.S. K-12 Art Education Curricular Landscape: A Nationwide Survey" (Bertling & Moore, 2021) could be another extension of learning about visual culture in art educators' current practice. Notably, the study confirmed that "we are in a period of plurality, albeit more defined by visual/material and multicultural education" (Bertling & Moore, 2021, p. 23). However, I am curious about how teachers who participated in this survey would define visual culture. This work, which offers one historical view of visual culture as a trend in art education, could inform future surveys about teacher practice. The field would benefit from additional studies that define, connect, and distinguish art education approaches using familiar language. Studies that work to untangle and connect the pluralities of art education would help practicing teachers and younger scholars make connections and gain a broad and deep understanding of the field, improving art education practice, scholarship, and advocacy.

---

singular alternative" and does not embrace and explore multiple truths from various perspectives (Duncum, 2008, p. 253).

References

Ackerman, S. (2020). The time I live in, and the work of Shyma Golden. *Art Education*, 73(4),

    48-54.

Alpers, S. (1983). *The art of describing: Dutch art in the seventeenth century*, University of

    Chicago Press.

Anderson, T. (2003). Roots, reasons, and structure: Framing visual culture education.

    International Journal of Art Education, 1(3). 5-44.

Armstrong, C.L. (1996). A choice: Comfortable ambiguity or clearly translated standards.

    Studies in Art Education, Vol. 37(4), 253-256.

Bae, J. (2020). Contemporary art practices in preservice teacher education: Using conflict

    kitchen in a college art methods course. *Art Education*, 73(1), 38-45.

Bae-Dimitriadis, M. (2020). An anticolonial land-based approach to urban place: Mobile

    cartographic stories by refugee youth. *Studies in Art Education*, 61(2), 106-122.

Ballengee-Morris, C. & Stuhr, P. L. (2001). Multicultural art and visual cultural education in a

    changing world. *Art Education*, 54(4), 6-13.

Barrett, T. (2003). Interpreting visual culture. *Art Education*, 56(2), 7-12.

Bartholomee, L. (2019). What is our creativity worth? *Art Education*, 72(5), 34-39.

Baxandall. M. (1972). *Painting and experience in 15th century Italy*, Oxford University Press.

Bensur, B.J. (2002). Frustrated voices of art assessment. *Art Education*, 55(6), 18-23.

Bergmark, J. (2019). Creating our chromatopia. *Art Education*, 72(5), 47-54.

Bertling, J. & Moore, T.C. (2020). U.S. art teacher education in the age of the anthropocene.

    Studies in Art Education, 61(1), 46-63.

Bertling, J. & Moore, T.C. (2021). The U.S. k–12 art education curricular landscape: A

    nationwide survey. *Studies in Art Education*, 62(1), 23-46.

Blaikie, F. (2020). Worlding Danny: Being, becoming, and belonging. *Studies in Art Education*,

    61(4), 330-348.

Blandy, D. & Bolin, P. (2002). *Material culture*. Presentation at the National Art Education

    Association, Miami, Fl.

Baxandall, M. (1972) *Painting and Experience in the Fifteenth-Century Italy.* Oxford University

    Press.

Bolin, P., & Blandy, D. (2003). Beyond visual culture: Seven statements of support for material

    culture studies in art education. *Studies in Art Education*, 44 (3), 246- 263.

Bowen, G. (2009). Document analysis as qualitative research method. *Qualitative Research

    Journal*, 9(2):27-40. DOI:10.3316/QRJ0902027

Boyd Acuff, J. (2020). Afrofuturism: Reimagining art curricula for black existence. *Art

    Education*. 73(30), 13-21.

Buffington, M. (2019). Confronting hate: Ideas for art educators to address confederate

    monuments. *Art Education*, 72(1), 14-2.

Buffington, M. & Bryant, A. (2019) Changing practice: Culturally sustaining pedagogy in art

    education, *Art Education*, 72(2), 20-25.

Burke, E. (2019). Turning the tide: Reframing how we acknowledge and support transgender and

    gender nonconforming learners in educational spaces, *Art Education*, 72(2), 48-50.

Coats, C. (2019). Realize collective value: Generating immeasurable potential through creative

    micro-economies and self-organized cultural activity. *Art Education*, 72(5), 40-46.

Carlisle Kletchka, D. (2020). Art museum education: Facilitating gallery experiences: Meaning making through dialogue, cultural contexts, and embodiment. *Studies in Art Education*, 61(1), 89-91.

Carpenter, II S.B. (Ed.). (2019). What does social engagement mean and what should art education do about it [Special issue]? *Studies in Art Education*, 60(30).

Chaplin, E. (1994). *Sociology and visual representation.* London: Routledge.

Chapman, L. H. (1978). *Approaches in art education*. San Diego, CA: Harcourt Brace Jovanovich.

Chapman, L. (2003). Studies of the mass arts. *Studies in Art Education,* 44 (3), 230- 245.

Clark, R. (1998). Doors and mirrors in art: Construction postmod. *Art Education*, 51(6). 6-11.

Common Core State Standards Initiative. (2021). Preparing America's students for success. http://www.corestandards.org/

Consortium of National Arts Education Associations. (1994). National standards for arts education: What every young American should know and be able to do in the arts. Reston, VA: Music Educators National Conference.

Darley, A. (2000). Visual digital culture: *Surface play and spectacle in new media genre.* London, Routledge.

Darts, D. (2004). Visual culture jam: Pedagogy, and creative resistance. *Studies in art education*, *45(4)*, 313-327.

Davenport, M. (2000). Culture and education: Polishing the lenses. *Studies in Art Education*, 41(4), 361-375. doi: 10.1080/00393541.2000.11651687

Dean, K.P. & Bertling, J.G. (2020). Eco-Visualizations: Facilitating ecological relationships and raising environmental awareness. *Art Education*, 73(3), 54-61.

Debord, G. (1977). *Society of the spectacle*. Detroit, MI: Black and White. (Original work

    published in 1967).

Denmead, T. (2020). Forget this commentary too: Cultivating an antipossessive, nonessentialist,

    and anti-edgy approach to art education scholarship. *Studies in Art Education*, 61(4), 349-

    355. doi: 10.1080/00393541.2020.1820839

Desai, D. (2020). Educating for social change through art: A personal reckoning. *Studies in Art

    Education,* 61(1), 10-23.

Dorn, C. (2001). Arts education and the iron triangle's new plan. *Arts Education Policy Review*,

    103(1), 3–11. doi:10.1080/10632910109600273

Dorn, C. (2003). Sociology and the ends of arts education. *Arts Education Policy Review*, 104(5),

    3–13. doi:10.1080/10632910309600056

Dorn, C. (2005). The end of art in education. *Art Education*, 58(6), 47-54.

Duncum, P. (1997). Art education for new times. *Studies in Art Education*, 38 (2), 69-79.

Duncum, P. (1999). A case for an art education of everyday aesthetic experiences. *Studies in Art

    Education*, 40(4), 295-311.

Duncum, P. (2001). Visual culture: Developments, definitions, and directions for art education.

    Studies in Art Education, (42) 2, 101- 112.

Duncum, P. (2002a). Visual culture art education: Why, what, and how. *Jade. NSEAD,* 21(1),

    14-23.

Duncum, P. (2002b). Clarifying visual culture art education. *Art Education*. 55(3), 6-11.

Duncum, P. (2008). Thinking critically about critically thinking: Towards a post-critical, dialogic

    pedagogy for popular visual culture. *International Journal of Education through Art.

    4(3),* 247-257.

Duncum, P. (2015). A journey toward an art education for a wired youth. *Studies in Art Education*, 56(4). 295-306.

Duncum, P. (2020). Pushing boundaries. *Studies in Art Education*, 61(2), 171-174.

Efland, A. (1976). The school art style: A functional analysis. *Studies in Art Education*, 17(2), 37-44.

Efland, A., Freedman, K., Stuhr, P. (1996). *Postmodern art education: An approach to curriculum*. The National Art Education Association.

Efland, A. (2004). The entwined nature of the aesthetic: A discourse on visual culture. *Studies in Art Education*, *45(3)*, 234-251.

Efland, A. (2005). Problems confronting visual culture. *Art Education*, *58(6)*, 35-40.

Eisner, E. W. (1972). *Educating artistic vision*. New York, NY: Macmillan.

Eisner, E. (1973-4). Examining some myths in art education. *Studies in Art Education. 15(3),7-16.*

Eisner, E. (2001). Should we create new aims for art education? Art Education. 54(5), 6-10.

Elkins, J. (2003). *Visual studies: A skeptical introduction*. New York: Routledge.

Fiske, J. (1994). *Television culture*. London: Routledge.

Freedman, F. (1994a). About this issue: The social reconstruction of art education [Editorial]. *Studies in Art Education*, 35(3), 131-134.

Freedman, K. (1994b). Interpreting gender and visual culture in art classrooms. *Studies in Art Education*, 35(3), 157- 170.

Freedman, K. (1997). Critiquing the media: Art knowledge inside and outside of school, *Art Education*, 50(4), 46-51. DOI: 10.1080/00043125.1997.11652168

Freedman, K. & Wood, J. (1999). Reconsidering critical response: Student judgments of

      purpose, interpretation, and relationships in visual culture. *Studies in Art Education*,

      40(2), 128- 142.

Freedman, K. (2000). Social perspectives on art education in the U. S.: Teaching visual culture in

      a democracy. *Studies in Art Education*, 41(4), 314-329.

Fritts, L. (2019). Knolling: The art of material culture, *Art Education*, 72(1),50-58.

Garber, E. (2019). Objects and new materialisms: A journey across making and living with

      objects. *Studies in Art Education*, 60(1), 7-21.

Garoian, C.R. (2019). Socially engaged art and its pedagogy of citizenship. *Studies in Art

      Education*, 60(3), 168-185.

Gaw. C & Fralick, C. (2020). I got an idea: Inside communities of studio practice. *Art Education*,

      73(6), 30-36.

Gooding-Brown, J. (2000). Conversations about art: A disruptive model of interpretation. *Studies

      in Art Education*, 42(1), 36- 50.

Goodwin, D.; Demetrius, A.; & Uhrmacher, P.B. (2019). Responding and connecting: Visual

      literacy for today using the mid-20th-century ideas of artist and educator Kurt Rowland.

      Art Education, 72(3), 39-44, doi: 10.1080/00043125.2019.1578021

Graham, M.A. (2020). Deconstructing the bright future of STEAM and design thinking. *Art

      Education*. 73(3), 6-12.

Grant, A.W. (2020). How it feels to be black me: Black masculinities and sexualities in black

      visual culture. *Studies in Art Education*. 61(3), 240-253.

Green, G.L. (2000). Imagery as ethical inquiry. *Art Education*. 53(6), 19-24.

Greteman, A.J. (2019). Non-advice for art educators engaging LGBTQ issues. *Art Education*, 72(2), 42-47.

Gude, O. (2013). New school art styles: The project of art education. *Art Education*, 66(1), 6-15.

Hafeli, M. (2009). Forget this article: On scholarly oblivion, institutional amnesia, and erasure of research history. *Studies in Art Education*, *50*(4), 369–381. doi:10.1080/00393541.2009.11518782

Han, H-C. (S.) (2019). Moving from cultural appropriation to cultural appreciation. *Art Education*, 72(2), 8-13. DOI: 10.1080/00043125.2019.1559575

Hanning, K. (2020). Tan Zi Xi, Yodogawa Technique, and Cai Lun: Exploring paper, pollution, and environmental Advocacy. *Art Education*. 73(6), 48-58.

Heise, D. (2004). Is visual culture becoming our canon of art? *Art Education*, 57(5), pp. 41-46.

Hegeman, K., Sanders-Bustle, L. & Hanawalt, C. (2020). Toward emergent and relational curricula: Engaging preservice teachers in social and interventionist art practices for an uncertain future. *Art Education*, 73(3), 45-53.

Herman,D., & Kraehe,A. M. (2018). Toward a counter-visual education: Cinema, race and the reorientation of white visuality. In Kraehe A. M., Gaztambide-FernándezR., & CarpenterB. S., II (Eds.), *The Palgrave handbook of race and the arts in education* (pp. 227–246). Cham, Switzerland: Springer International.

Herman JR., D. (2020). Partiality and the art education researcher. *Studies in Art Education*, 61(3), 286-290. doi: 10.1080/00393541.2020.1778608

Hicks, L. E. & Freedman, K. (2016). The story of Vizcult: How a grassroots idea influenced the field of art education. *Visual Inquiry: Learning &Teaching Art*, 5(2). 225-236.

Hochtritt, L. (2019). Art educators' thrift shopping practices as social action. *Studies in Art Education*, 60(4), 303-316.

Hogan ,J., Jaquith, D., & Gould, L. (2020). Shifting perceptions of quality in art education. *Art Education*, 73(4), 8-13.

Hope, S. (1994). The standards challenge: A communication from Samuel Hope. *Art Education*, 47(5), 6-7.

Hubbard, G. (1966). A revision of purpose for art education. *Art Education*, 19(2), 7-11.

Hudson, A. (2020). Learning from a young indigenous artist: What can hip-hop teach us? *Art Education*, 73(1), 18-22.

Hunter-Doniger, T. (2020). The A2 curriculum artvocacy and autonomy: Giving a voice to the next generation. *Art Education*, 73(4), 37-43. doi: 10.1080/00043125.2020.1746160

Irwin, R. (1999/2000). Facing oneself: An embodied pedagogy. *Art and Learning Research Journal*, Vol.16, pp. 93-96.

Jameson, F. (1984). Postmodernism, or the cultural logic of capitalism. *New Left Review*, No. 146, p. 584.

Joyner, S. (1956), Communication. *Art Education*, 9 (2), 1-2+15.

Kalin, N.M. (2019). Decreating entrepreneurialized art education. *Art Education*, 72(6), 44-45. doi: 10.1080/00043125.2019.1648146

Kallio-Tavin, M. (2020). Art education beyond anthropocentricism: The question of nonhuman animals in contemporary art and its education. *Studies in Art Education*, 61(4), 298-311.

Kamhi, M. M. (2003). Where's the art in today's art education? *Arts Education Policy Review*, 104(4), 9–12. doi:10.1080/10632910309600050

Kantawala, A. (2020). Re-framing the past: Framing as a stance in the writing of history. *Studies in Art Education*, 61(3), 254-266.

Kaplan, H. (2020). Serendipity as a curricular approach to early childhood art education, *Art Education*, 73(6), 24-29.

Keifer-Boyd, K., Amburgy, P. M., & Knight, W. B. (2003). Three approaches to teaching visual culture in K-12 school contexts. *Art Education*, *56*(2), 44–51.

Kindler, A. (1999). "From endpoints to repertoires": A challenge to art education. *Studies in Art Education*, 40 (4), 330–349).

Kraehe, A.M. (2019). Visual(ization) education: More than meets the eye [Editorial]. *Art Education*, 72(3), 4-7. doi: 10.1080/00043125.2019.1589799

Kraehe, A.M. (2020a). Art and the mind [Editorial] . *Art Education*, 73(2), 4-7. doi: 10.1080/00043125.2020.1715771

Kraehe, A.M. (2020b). Dreading, pivoting, and arting: The future of art curriculum in a post-pandemic world [Editorial]. *Art Education*, 73(4), 4-7. doi: 10.1080/00043125.2020.1774320

Kwon, H. (2020). Graphic novels: Exploring visual culture and multimodal literacy in preservice art teacher education. *Art Education*, 73(2), 33-42. doi: 10.1080/00043125.2019.1695479

Lai, A. & Kan, K.H. (2020). Critical tourism as a pedagogy for art education abroad. *Studies in Art Education*, 61(2), 142-154.

Lai, A, & Ball, E. L. (2002). Home is where the art is: Exploring the places people live through art education. *Studies in Art Education*, 44(1), 47- 66.

Lajevic, L. & Long, K. (2020). Investigative performers: Exploring documentation in art. *Art Education*. 72(3), 8-14.

Lanier, V. (1968). Talking about art: An experimental course in high school art appreciation. *Studies in Art Education*, 9(3), 32-44.

Lentz, A. & Buffington, M.L. (2020). Art + politics = activism: The work of Ai Weiwei. *Art Education*, 73(1), 52-58.

Li, D. (2019). The art of paper tearing with Sing Man Lee. *Art Education*, 72(6), 46-54.

Lifschitz-Grant, N. (2020). The family quilt project: The power of culturally relevant pedagogy. *Art Education*, 73(1), 32-37.

McTighe, J. & Wiggins, G.P. (2005). *Understanding by design*. ASCD

Meeken, L. (2020). Forms and bodies: Using digital fabrication to interface the virtual and corporeal. *Art Education*, 73(5), 47-54.

Mirzoeff, N. (1998). What is visual culture? In N. Mirzoeff (Ed.), *The visual culture reader* (pp.3-13). London: Routledge.

Mirzoeff, N. (2011). *The right to look: A counterhistory of visuality*. Durham, NC: Duke University Press.

Mitchell, W. J. T. (1995). What is visual culture? In Levin, I. (Ed.), *Meaning in the visual arts: Views from the outside*. pp. 207-217. Princeton, Institute for advances Study, p. 208.

NAEA. (2021a). *Art Education Journal*. National Art Education Association. https://www.arteducators.org/research/art-education-journal

NAEA. (2021b). *Studies in Art Education.* National Art Education Association. https://www.arteducators.org/research/studies-in-art-education

Nadaner, N. (1985). Responding to the image world: A proposal for art curricula, *Art Education*, 38:1, 9-12, doi: 10.1080/00043125.1985.11649651

National Education Association. (n.d.). An educator's guide to the "Four Cs."

https://pdf4pro.com/view/an-educator-s-guide-to-the-four-cs-nea-org-39c8.html

National Coalition for Core Arts Standards. (2014a). National Visual Arts Standards. Visual arts

at glance.

https://www.nationalartsstandards.org/sites/default/files/Visual%20Arts%20at%20a%20

Glance%20-%20new%20copyright%20info.pdf

National Coalition for Core Arts Standards. (2014b). National Core Arts Standards: A conceptual

framework for arts learning.

https://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%200

7-21-16.pdf

O'Donoghue, D. (2020). Orientations, dispositions, and stances in art education research and

scholarship [Editorial]. *Studies in Art Education*, 61(3), 185-194.

Pariser, D. (2019). Dead cat, living horse: Losing our heads over theory. Studies in Art Education,

60(1), 69-74.

Pearse, H. (1992). Beyond paradigms: Art education theory and practice in a postparadigmatic world.

Studies in Art Education, 33(4), 244-252. doi:10.1080/00393541.1992.11651879

Pierce, M. (2020). Critical spacing for agency and empowerment habitation, *Art Education*.

73(6), 43-47.

Poster, M. (2002). Visual studies as media studies. The journal of visual culture. 1(1). 67-70.

Rolling Jr., J.H. (2020). Making black lives matter: Toward an anti-racist artmaking and teaching

agenda—part 2. *Art Education*, 73(6), 8-11.

Romanski, N.M. (2019). Reigniting the transformative power of puppets through narrative

pedagogy, contemporary art, and transdisciplinary approaches in art education. *Art

Education*, 72(4), 36-42. doi: 10.1080/00043125.2019.1602496

Sanders-Bustle, L. (2019). Sketching a social/teacher practice through participation: An imperfect proposition for teacher practicum. *Studies in Art Education*, 60(3), 236-251.

Schulte, C.M. (2019). Wild encounters: A more-than-human approach to children's drawing. *Studies in Art Education*, 60(2), 92-102.

Sessions, B. (1999). Ceramics curriculum: What has it been? What could it be? *Art Education*, 52(5), 6-11.

Shields, S.S.; Fendler, R.; & Henn, D. (2020). A vision of civically engaged art education: Teens as arts-based researchers, *Studies in Art Education*, 61:2, 123-141, doi: 10.1080/00393541.2020.1740146

Smith, M. (2006). Visual culture studies: questions of history, theory, and practice. In: Jones, Amelia, (ed.) *A companion to contemporary art since 1945.* Oxford, UK: Blackwell Publishing. pp. 470-489.

Smith, P. (2003a). Responding to Paul Duncum. Arts Education Policy Review, 105(2), 25–26. doi:10.1080/10632910309603459

Smith, P. (2003b). Visual culture studies versus art education. Arts Education Policy Review, 104(4), 3–8.doi:10.1080/10632910309600049

Smith, T.J. (2020). Critically reframing post-internet art toward the future of art education curriculum. *Art Education*, 73(3), 38-44. doi: 10.1080/00043125.2020.1717821

Smith-Shank, D.L. & Schwiebert, V.L. (2000). Old wives' tales: Questing to understand visual memories. *Studies in Art Education*, 41(2), 178- 190.

Smith-Shank, D.L. (1999/2000). Mirror, mirror, on the wall: Searching for the semiotic self. *Art and Learning Research Journal*, Vol. 16, 93-96.

Smith-Shank, D.L. (1995). Semiotic pedagogy and art education. *Studies in Art Education*, 36
(4), 233-241.

Smith-Shank, D.L. (2003). Lewis Hine and his photo stories: Visual culture and social reform,
art education, 56(2), 33-37.

Sontag, S. (1977). *On photography*. New York: Delta.

Sotomayor, L.C. & Sperry Garcia, C. (2019). Needlework: Forging pedagogical spaces through
fabric patterns, mapping, and childbirth. *Art Education*. 72(4), 43-49.

Stankiewicz, Mary Ann. (2004). A dangerous business: Visual culture theory and education
policy. *Arts Education Policy Review*, 105(6), 5-14.

Stauffer, K. (2019). Reclaiming creativity through objects, collaboration, and site-specific work.
Art Education, 72(1), 6-12.

Stewart, C. (2019). The dangerous power of art education. *Art Education*, 72(6), 25-29.

Stewart, M. (2014). Enduring understandings, artistic processes, and the new visual arts
standards: A close-up consideration for curriculum planning. *Art Education*, Vol. (67- 5)
pp. 6-11.

Stinespring, J. (2001). Preventing art education from becoming a "handmaiden to the social
studies." *Arts Education Policy Review*, 102(4), 11–18. doi:10.1080/10632910109600003

Stuhr, P.L. (1994). Multicultural art education and social reconstruction. *Studies in Art
Education*, 35, (3), 171- 178.

Sturken, M. & Cartwright, L. (2009). *Practices of looking: An introduction to visual culture*.
Oxford University press. New York. Oxford.

Sunday, K. & Conley, K. (2020). Drawing at the center of an emergent preschool curriculum. *Art
Education*, 73(6), 18-23.

Sweeny, R. (2004). Lines of sight in the "network society": Simulation, art education, and a

    digital visual culture. *Studies in Art Education*, 46(1), 74-87.

Sweeny, R. (2014). Assessment and next generation standards: An interview with Olivia

    Gude. *Art Education*, 67(1), 6-12.

Tavin, K. (2003). Wrestling with angels, searching for ghosts: Toward a critical pedagogy of

    visual culture. *Studies in Art Education*, 44(3), 197-213.

Tavin, K. (2005). Opening re-marks: Critical antecedents of visual culture in art education.

    Studies in Art Education, 47(1), 5-22.

Tavin, K. (2019). David and (his own) goliath: A response to Pariser's critique of "The cat,

    cradle, and the silver spoon: Violence in contemporary art and the question of ethics for

    art education." *Studies in Art Education*, 60(1), 63-68.

Weida, C.L. (2020). Zine objects and orientations in/as arts research: Documenting art teacher

    practices and identities through zine creation, collection, and criticism. *Studies in Art

    Education*, 61(3), 267-281.

Wilson, B. & Wilson, M. (1977). An iconoclastic view of the imagery sources of the drawing of

    young people. *Art Education, 30(1)*, 4-12.

Wilson, B. (2003). Of diagrams and rhizomes: Visual culture, contemporary art, and the

    impossibility of mapping the content of art education. *Studies in Art Education*, 44(3),

    214-229.

Woywod Veettil, C. (2019). Radical jewelry makeover. *Art Education*, 72(5), 25-33.

Wilson, G. (2019). Visual(ization) education: Expanding possibilities of arts based pedagogy.

    Art Education, 72(3), 50-53.

Wilson, G, (2020). The table setting as medium: Lived curriculum and mixed-race identity. *Art Education*, 73(4), 14-2.