The Lives Worth Seeing: How does art representing Non-White races or cultures inform White students' perspective of other cultural identities?

Abstract:

The art from non-white culture groups has the potential to educate the racial majority about their contributions and histories. Through investigating the literature of non-white art educators, artists and interviewing students, I intend to reach and optimize the understanding of cultural arts impact on white students at SUNY Oswego.

INERTESTED IN ART AND CULTURE?

If you're an Arts Major or enrolled in an Art class, this study may be for you!

ART AND CULTURE STUDY

I'm looking for students 18 years old or older to participate in research in which we interview Arts majors/Students about their experience with cultural art.

At this time, the first 20 qualifying individuals will be compensated with a $25 dollar Amazon Gift Card!!

WE ASK THAT YOU...
- Are at least 18 years of age
- An Art major (illustration, art history, graphic design, studio art, etc) or currently enrolled in an Art class
- Be White or White Identifying

PARTICIPANTS WILL:
- Be asked to participate in an interview about their experiences as an Art Major/ Art student
- Be asked seven to ten (7-10) questions about their experience with art and culture.

If you are unsure you meet the qualifications of the study, email @irobins2@oswego.edu or scan the QR Code above ↑

Dialogue: 'Color-Blindness in a Colorful World:

Well-intentioned (white) people often say things like "I don't see color" when topics regarding racism and the inequitable distributions of resources are raised. However, those who are on the receiving end of racism and power imbalances do not have the privilege to not see color: it affects their experiences and circumstances. Colette Murray, an Arts programmer, describes the times she has been subjected to passive and active racism in the Ontarian school systems due to the inception and function of "colorblind" approaches. After conducting interviews with other Black k-12 Arts educators, Murray found many of the educators experienced institutional unpreparedness, anti-Black racism, microaggressions, and cultural appropriation through the presence of constant misinformation and lack of accommodation due to "colorblind" approaches (Murray 2020).

Murray suggests that a *Culturally Relevant Pedagogy* is necessary when teaching students who are Black, Indigenous, or peoples of color. Coined by Gloria Ladson-Billings in 1995, a *Culturally Relevant Pedagogy* entails integrating aspects of students' cultural and ethnic identities in the classroom and instruction. Utilizing Ladson-Billings' study, Murray concludes that both teaching cultural content that students are familiar with and cultural and ethnic identities of the Arts educators themselves are equally important. When non-white artists control the means of their production and distribution, cultural art information is more accurate and comprehensive. We live in a world full of color, and that's okay because the varying identities of artists everywhere is what paints the world full of color.

A Big Thank You To:

The Study: Measuring Non-White Arts Instructiveness

My goal is for non-white art to be recognized as an educative tool in advancing the understanding and appreciation of non-white art at SUNY Oswego. For the sake of this study, I define "White" and "Whiteness" by the privileges and advantages afforded by being the racial majority. And intend to use said definition to understand how white art students and their experiences shape their interpretations of minority art forms. To do so, I'll be:

➔ asking white students questions regarding their opinion on the exposure and accessibility of non-white art.
➔ asking about their opinions and experiences with lessons and showings of non-white art.
➔ highlighting the need for a culturally relevant pedagogy in assessing the current relationships white students have with minority art and hopefully highlight the importance of utilizing said pedagogy in future art lessons, performances, and classes involving non-white art.

(Anticipated) Methods and Procedures:

The research design described below has been approved by SUNY Oswego's Human Subjects Committee (protocol #2022.014):

➔ Using flyers (pictured left) to gather participants, I intend to determine participant eligibility on a rolling basis until I reach my goal of 20 participants
➔ I anticipate each interview will last anywhere from 10-15 minutes
➔ I intend to ask the participants questions about their experiences with art, ranging from personal experience to more institutional experiences
➔ I plan on audio recording participants so I can dedicate my attention to participant response and transcribe each answer to a secure document later
➔ I will be using Dedoose, an application that assists with organizing and analyzing qualitative research