

**Call for Papers**  
*Journal of Cultural Research in Art Education*

**For:** 2019 Issue of *jCRAE* (Vol. 36)

**DEADLINE:** December 31, 2018

**Manuscript Types:** Written manuscripts, graphic novels, photo essays, videos, or interactive art pieces in keeping with the focus of *jCRAE* are welcome.

**Mini-Theme:** *Whiteness and Art Education*

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**Journal Information**

The *Journal of Cultural Research in Art Education (jCRAE)*, first published in 1983, is an annual publication of the United States Society for Education through Art. *jCRAE* focuses on social/cultural research relevant for art education, including cultural foundations of art education, cross-cultural and multicultural research in art education, and cultural aspects of art in education. These areas should be interpreted in a broad sense and can include arts administration, art therapy, community arts, and other disciplinary and interdisciplinary approaches that are relevant to art education. Theoretical research and studies in which qualitative and/or quantitative methods as well as other strategies used will be considered for publication.

**Mini-Theme Information:** *Whiteness and Art Education*

Over 80% of members in the National Art Education Association (NAEA) are White. With such overwhelmingly White representation in the art education field, it is critical that we more intently examine the ways in which Whiteness has and continues to construct certain epistemologies and methodologies in art education. In November 2017, the 2<sup>nd</sup> annual Art Education Research Institute (AERI) conference offered a panel titled, “Race and Racism in 21 Century Art Education” on the campus of Northern Illinois University, Naperville. The panelists, Joni Boyd Acuff, Michelle Bae-Dimitriadis, Stephen B Carpenter, ii, Amelia “Amy” Kraehe, and Vanessa Lopez, offered an honest, yet starkly frank assessment of the art education field in regards to advancing racially just and racially conscious practices in art education classrooms and research. Some of the conclusions the panelists made included: Race has never been perceived as a central structure within the field of art education, thus, the field’s lack of advancement in the problem of White supremacy; art educators of color are mentally and emotionally exhausted from doing race

work, and White art educators need to more critically and intentionally engage in race work; the White supremacist structures in art education are a White problem best solved by White people. Freire's (1970) seminal work, *Pedagogy of the Oppressed*, asserts a similar claim--the weight and responsibility to resolve oppression should rest on the back of the oppressor. This call for papers considers these assertions and beckons a close look at Whiteness as it relates to racial inequity in art education.

Whiteness Studies (WS) feminist scholar, Ruth Frankenberg (1996) writes, "I have been performing whiteness, and having whiteness performed on me, since—or actually before—the moment I was born. But the question is, what does that mean?" (p.4). Whiteness Studies peaked in the 20<sup>th</sup> century as a standalone discourse that rigorously examines Whiteness as a cultural concept and exposes systems that teach us how we think about race. The WS field argues that White privilege still exists because of structural and institutional racism. Furthermore, WS scholars cite empirical research to affirm that the playing field (educational, judicial, economic, etc) still isn't level, and Whites continue to benefit from this imbalance. Whiteness is learned and deployed via a variety of social forces, including schools, media, and even cyberspace. Whiteness is pervasive as it permeates every aspect of our society (including art education) and plays a role in almost every social issue imaginable (Kincheloe, Steinberg, Rodriguez, & Chennault, 2000). However, while this is so, Whiteness is rarely explicitly explored in critical ways in art education research. Knight (2006) asserts, "Whiteness is perhaps the foremost unmarked and thus unexamined category in art education" (p. 323). Researchers aren't considering the ways in which the art education field contributes to the construction of White identity, as well as the ways White identity contributes to the field of art education. How does Whiteness influence power relations in art education research, participants socio-historical location in research, and the analysis and interpretation of data, etc? This mini theme aims to explicitly examine, critique and historicize Whiteness.

The *Journal of Cultural Research in Art Education* calls for written manuscripts (empirical research, narratives, and/or field studies) and digital submissions (visual that:

1. Advance critical understandings of the construction and deployment of Whiteness in art educational contexts. This includes, but is not limited to, critical discussions of racism, White identity, White privilege, White supremacy and power as it relates to or is seen in art education practices, research and/or discourse;
2. Present empirical research of Whiteness in art education and/or advance theoretical and conceptual understanding of Whiteness in art education;
3. Challenge conventional methodologies of discussing race in the art education discourse

***Some probing questions this volume might address include:***

1. Looking at art education from a macrolevel, what has the “curriculum” of the art education field taught us about race and racism? In what ways has Whiteness dominated the art education discipline and discourse?
2. In what ways has Whiteness constructed and/or naturalized exclusionary practices in art education?
3. What does it mean to be White in the art education field?
4. What does it mean to be non-White in the art education field?
5. What are the conversations that help White people examine the power and privilege of Whiteness in art education?
6. In what ways is “diversity” codified in art education practices and research? How do some diversity conversations re-center Whiteness?
7. What are the visible and invisible structures that reproduce White supremacy and privilege in art education? What practices, methodologies, or epistemologies can counter such reproductions?
8. What practices in art education research create and perpetuate notions of Whiteness?
9. How does existing art education research and/or practice communicate White art educators’ resistance to knowing (ie. epistemologies of ignorance, See Yancy, 2015)

Frankenberg, R. (1996). When we are capable of stopping we begin to see: Being White, Seeing Whiteness. In B. Thompson & S. Tyagi (Eds.). *Names we call home: Autobiography on racial identity* (pp. 4-17). New York, NY: Routledge.

Freire, P. (1970). *Pedagogy of the oppressed*. (M. B. Ramos, Trans.). New York, NY: Continuum.

Kincheloe, J., Steinberg, S.R., Rodriguez, N.M., Chennault, R. (Eds.) (2000). *White reign: Deploying Whiteness in America*. New York, NY: St. Martin’s Griffin.

Knight, W. (2006). E(raced) bodies in and out of sight/cite/site. *The Journal of Social Theory in Art Education*, 26, 323-347.

Yancy, G. (2015). *White self-criticality beyond anti-racism: How does it feel to be a White problem?* Lanham, MD: Lexington Books.

**Submission Information**

Written submissions should be in Word (.doc) format; include a title page containing the author's name(s) and affiliation(s); a short abstract and key words; and figures, graphs, and images appropriately at the end of the manuscript. The word count for the complete manuscript, not including references and footnotes, should not exceed 6,000 words. A variety of formats are welcome—including traditional academic essays, visual essays, or alternative formats—that fit

the purposes of the journal to address issues of art, education, and cultural research. Image-based submissions should be accompanied by explanatory text. For submission of alternative/digital formats, please consult with the Senior Editor for submission preference. For information visit [www.jcrae.org](http://www.jcrae.org).

Written papers should be in APA style (6<sup>th</sup> edition) and submitted by email to:  
Joni Acuff, Senior Editor [jcrae1983@gmail.com](mailto:jcrae1983@gmail.com)

Deadline for submission of manuscripts for the 2019 (Vol. 36) issue of the *Journal of Cultural Research in Art Education* is December 31, 2018.

### **Review and Publication Information**

All manuscripts will undergo a blind review by 2 reviewers from the Review Board of *jCRAE*. Upon review, authors will receive a recommendation from the Senior Editor for either Acceptance; Minor Revisions; Major Revisions; or Rejection. Revisions are common and expected upon primary review of a manuscript submission. *jCRAE* is accessible as an online journal at [www.jcrae.org/journal/index.php](http://www.jcrae.org/journal/index.php). I encourage authors to submit early or contact me for the possibility of submitting after our deadline.

*I look forward to receiving your submission!*