



NATIONAL
ART EDUCATION
ASSOCIATION

News

A Publication of the National Art Education Association

Vol. 62, No. 4 | August/September 2020

IN THIS ISSUE

“We have grown to accept uncertainty as our new mode of operation. Art educators are the most headstrong, creative, resilient bunch, I know!”

—Michele J. Chmielewski,
Pacific Region

“Just as people can be in the dark without electricity, our students without technology were also in the dark, and learning was slowed or halted.”

—Trina Harlow,
Public Policy and Arts
Administration

“With all that has gone on this year, just remember that creativity is not cancelled.”

—Catherine Campbell,
Southeastern Region

“We have to make it our priority to listen, to take action, and to transform the ways we teach to create the anti-racist agenda we are invited—and, as human beings, obligated—to embrace.”

—Marta Cabral,
Early Childhood Art
Educators



Cynthia Bickley-Green, *Predella*, painting
Greenville, NC

Artist's statement: *The composition is based on geometry. The color explores optical interactions and effects. The dynamism represents the myriad of events we are facing at this time.*

Bickley-Green's artwork is one of 92 pieces by NAEA members in the juried 2020 Virtual Exhibition via the NAEA Studio & Gallery in Alexandria, VA. The show drew a record-breaking 614 submissions from 46 states and Australia, British Columbia, France, Kuwait, Ontario, and Quebec, and runs until December 31, 2020. View the gallery at www.arteducators.org.

NAEA News

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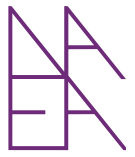
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Have you considered establishing a chapter of the National Art Honor Society (NAHS) or National Junior Art Honor Society (NJAHs) at your school? You can connect with your outstanding students in-person or virtually and getting started is simple. We're here to help!

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“The show must go on.” We associate this phrase with show business, and theater more specifically, but its origin actually derives from circus people in the mid-19th century.

Its sentiment is simple: Regardless of whatever happens, the audience is anticipating a show, and we’ll give them the show that was planned for them. Today this phrase is used to communicate the idea that an activity or event must continue even when there are difficulties or obstacles. In education, too, “the show must go on.” And it did with pride.

As I write this column, I am completing one school year while uncertainty about the next school year abounds. I know that as you read this, you have headed back into a new school year or will be very soon. It was so impressive to see, and continues to be, the manner with which visual arts + design educators and artists across the country succeeded in having “the show go on.” I witnessed artists produce videos to assist educators and provide students an outlet for creativity, allowing them to escape the “new normal” and turn to the therapeutic effects of the visual arts. Visual arts educators began sharing lesson ideas and videos. Some even began to organize educators into groups and assemble resources on web pages and websites to simplify the research we all found necessary to conduct. I, along with many others, set up a new space in my home that is dedicated to teaching remotely. Whether teaching through Zoom, Google Classroom, and other platforms, or creating video lessons, these spaces became our new “classrooms.”

NAEA has also created resources for remote learning. The Remote Learning Toolkit¹ contains resources for social-emotional learning (SEL); the elementary, middle, secondary, and higher education levels; and preservice students, museum educators, and those involved in ED&I and supervision and administration. NAEA has also developed resources to help educators prepare for the new school year. The Remote Learning Toolkit’s Preparing for School Year 2020–2021² includes tips for returning to the visual arts + design classroom as well as tips for teaching visual arts + design in a distance-learning environment. All of these resources will evolve and be supplemented over time, so be sure to check back periodically for updates OR as your teaching situation transforms.

September will see the 11th annual observance of Arts in Education Week. During the week of September 13–19, 2020, the field of art education joins together in communities across the country to tell the story of the impact of the transformative power of the arts in education.³ On July 26, 2010, the U.S. House of Representatives passed House Resolution 275, legislation designating the 2nd week of September as Arts in Education Week.

This resolution is the first congressional expression of support, celebrating all art education disciplines—dance, music, theater,



and the visual arts. The resolution seeks to support the attributes of fine arts education that are recognized as instrumental to developing a well-rounded education, such as creativity, imagination, and cross-cultural understanding. HR 275 also highlights the critical link between those skills and preparing children for gaining a competitive edge in the global economy. Americans for the Arts encourages all to celebrate, advocate, and participate during Arts in Education Week. Celebrating Arts in Education Week is one way to recognize the impact the visual arts have on learners of all ages and promote the transformative power of the arts in our institutions.

Now, more than at any time during my 32 years in education, it is essential for us to advocate for visual arts + design education. Before budgets and positions are to be cut, we must discover ways to advocate daily; to communicate with parents, community members, administrators, and board of education members not just what we do in our art rooms but why we do it. We must share how it positively impacts our students. We may also have to find new and innovative means of advocating as we face new obstacles and difficulties. After all, we know how essential it is in visual arts + design education that “the show must go on”—to provide every student with a complete and well-rounded education! ■

¹ www.arteducators.org/remote-learning-toolkit

² www.arteducators.org/news/articles/687-preparing-for-school-year-2020-21

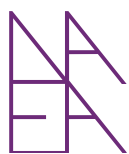
³ www.americansforthearts.org/by-topic/arts-education/national-art-in-education-week



Thomas Knab, NAEA President

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From the Executive Director



UNWRAPPED

The 2020–21 school year will certainly be unlike any other we've experienced.

As visual arts + design educators across schools, universities, museums, and community spaces, we've honed and added new tools to our art kits, including pivots, blended learning strategies, digital and analog workarounds, innovative use of everyday materials, as well as more invisible tools such as influencing, case making, community building, and leverage. Although each of us is *wrapped* in an art educator's uniform, behind the scenes we are also often the bridge builders, creative problem solvers, the finance wizards, the informal counselors, the safe-space makers, and the big-picture thinkers of our communities as well. **Think about a time when one of your hidden strengths or abilities was noticed by a friend or colleague. Was this an asset you had already identified for yourself or a new discovery?**

When I first joined my elementary school community in 1998, I remember being given a number of unofficial expectations and unwritten duties, including decorating the school's holiday tree. This certainly wasn't in my job description or on my list of essential to-dos, but I chose not to argue and instead to pivot to another approach. With respect to students' individual beliefs and backgrounds, I began a unit that asked students to unpack and identify the value they saw behind gift giving and holiday celebrations. My 2nd graders took no time in responding to my questions, and they explained to me in great detail the anticipation, the speculation, and the mystery of the "wrapped gift." They had ideas, some clues, but they just couldn't be sure what was inside the wrappings. The mystery and element of surprise had value, yet so did the odd-shaped gifts that no amount of wrapping could hide or disguise. They explained that the simple act of wrapping added a layer of value to them, some ceremony, just the slightest game of hide-and-seek.

Inspired by this, I refocused the unit on ways of seeing, perception, and perspective taking. I introduced the work of Christo and Jeanne-Claude, who collaborated on large-scale installations that covered and wrapped monumental buildings as well as objects in nature. "Christo and Jeanne-Claude were dreamers. They thought big, using islands and bridges and mountains and monumental architecture as their canvases. They were uncompromising" (Kazanjian, 2020 para. 2). Unsurprising in hindsight, the students decided to wrap the entire tree in burlap and twine from tip to trunk and proudly display it in the school lobby. We also wrapped paintbrushes, clay tools, packs of crayons, rulers, masking-tape rolls, and so on; and then we surrounded the tree with a suspended wilderness of wrapped objects. The students created signs asking the viewer to share what they imagined was under the wrapping and why. To my delight, we successfully engaged the school faculty, students, and the parent community

As the 2020–21 school year will certainly ask more from art educators than ever before, I challenge you to unwrap these sometimes unseen strengths and promote them as essential skills that art educators bring to the table for their communities.

in a dialogue to look beyond the wrappings, beyond the gifts, to the sense of wonder and mystery that so intrigued my students. **The art teacher's ability to see things differently, from another perspective, is a unique skill that can reframe arguments—or in this case, ignite a community conversation.**

Years later, when I transitioned from overseeing a magnet arts program in Chicago Public Schools to directing magnet programs across all content areas—from literacy and math to world languages, engineering, and the arts—I'll never forget the reaction from a former colleague when I first shared this news. *How could my art educator background possibly serve this new role successfully?* Seeing this stunned face, I calmly explained that my supervisor was a keen observer and noticed that every time the team was backed into a corner, this art educator brought innovative solutions to the table; every time the team overspent the budget projection, this art educator could make a small investment go even further; and every time we needed a way to convince decision makers of a new pathway, this art educator had a creative way to communicate our case; every time the team lost direction, my experience as an art educator brought new ways of seeing the team's vision. **I see evidence of visual arts + design educators doing this every day in roles that reach far beyond the classroom walls, campus, and community boundaries.**

As the 2020–21 school year will certainly ask more from art educators than ever before, I challenge you to unwrap these sometimes unseen strengths and promote them as essential skills that art educators bring to the table for their communities.

You can find useful NAEA tools and language promoting the essential role of art educators here:

- **Position Statement on Positive School Culture and Climate:** www.arteducators.org/advocacy/articles/528-naea-position-statement-on-positive-school-culture-and-climate
- **Position Statement on Relationship of Art Educators to Decision-Makers:** www.arteducators.org/advocacy/articles/532-naea-position-statement-on-relationship-of-art-educators-to-decision-makers

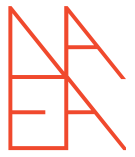
Reference

Kazanjian, D. (2020, June 3). Farewell to Christo the dreamer. *Vogue*. www.vogue.com/article/christo-obituary

Mario R. Rossero, Executive Director

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EXHAUSTION

Earlier this week, I finished writing an open letter to my field of fellow creatives—a field broad enough to include artists and designers who practice in all mediums, those who teach the visual arts, design, or media arts from kindergartens to colleges, those who collect art, those who critique art, and those who curate art in museums.

The letter was one single train of thought—started on a Friday and completed the following Monday. I began with a reflection on the rising clamor for social justice over the past 2 weeks in the history of the United States, with protests that have spilled over across the globe, addressed from the perspective of my unique convergence of roles as a leader in this professional organization.

I also began the letter from a place of exhaustion—forced yet again to contemplate the systemic nature of social inaction whenever local law officers go rogue or domestic terrorists murder Black lives as if those lives didn't matter. Most often, these bad actors wind up never being arrested, never charged with a crime, or in the end never convicted. In my letter I arrived at a call to action for fellow creatives. I concluded with a series of suggested interventions for comprehensively and creatively dismantling the bulwarks and bunkers of White supremacy that somehow still permeate throughout society here in the 21st century.

As we've all watched social inaction go to impassioned social upheaval like a car screeching 0 to 60 in a quarter mile, I felt compelled to add my voice to the roar of the engine, speaking from within the skin I'm in. In the opening of my letter, I focus on what is happening here and now and as peaceful protests continue to march through streets across the world. Making Black lives matter is not just an ethical or moral problem; it's a systems thinking quagmire. Racism as practiced in the United States is a centuries-old system of inequity, intended to produce White supremacy. Since all systems resist change, that's where I started, figuring out how to control my breathing in the face of the effort ahead.

The following is how I began the letter:

THE CRISIS OF THE MOMENT HAS BEEN A CRISIS ALL MY LIFE

Our lifelong commitments as artists and educators have taught us to discover, share, and then reinforce connections that others sometimes overlook. Over the past 2 weeks, it seems as if almost the entire nation has been jolted from its post-COVID-19 quarantine haze into a spontaneous state of wide “awakeness” that the casual murder of a litany of Black men and women like George Floyd, Breonna Taylor, and Ahmaud Arbery has been overlooked by too many for too long. Maybe the danger of the lurking pandemic has taught us all to empathize as never before with what it feels like to be exposed, vulnerable, and preyed upon every day.

As communities of color across the nation join with allies to resist the systemic racism that violently impacts the daily lives of those we are entrusted to teach and protect, I believe that NAEA is more committed than ever to be unceasing in our efforts to illuminate the necessity of greater equity, diversity, and inclusion. In the past, NAEA has often been complicit with those who are either dismissive of this urgency or who simply gain a career advantage from the inequitable status quo, by not being more forcefully anti-racist as an association in our policies and structures. We must acknowledge our failures and resolve to do better.

BLACK LIVES MATTER. Art matters. Toward the achievement of social justice and the work of shaping human potential, the value of each life and every creative act indispensably enriches us all. NAEA must now stand with those demanding swift justice for those individuals and institutions whose crimes against humanity and defiance of accountability will no longer be overlooked. If you are a creative leader, now is the time to stand together with NAEA and with your state organizations to create structural and systemic changes within your own workplaces and communities. But in order to strategize where we're going, we must first recognize where we've come from and where we currently are.

The remainder of my letter can be found online at the NAEA website. Please read it and use it as a scaffold to build ED&I interventions for creating changes that last.

James Haywood Rolling, Jr.
NAEA ED&I Commission Chair ■

If you are a creative leader, now is the time to stand together with NAEA and with your state organizations to create structural and systemic changes.



James Haywood Rolling, Jr.

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NATIONAL ART EDUCATION FOUNDATION
Investing in Leadership, Innovation & Learning

National Art Education Foundation Transitions to E-Submission for Upcoming Grant Deadline of Nov. 2, 2020

As part of the NAEF Board of Trustees Annual Meeting in May, Diane Scully assumed the Chairpersonship of the Foundation. Diane currently serves as an adjunct supervisor for Minnesota State University, Mankato. She brings to the board her extensive experience with NAEA as a former Research Commissioner, NAEA Western Region Vice President, NAEA Secondary Division Director, and NAEA Award recipient. She is also a 2015 School for Art Leaders alumna.

Bob Sabol is the new Vice Chair and Grants Committee Chair, and Doug Blandy becomes Past Chair. Two new Trustees have joined the NAEF Board: Debra Pylypiw from North Carolina, and James M. Wells from Tennessee. Diane Scully, representing the entire NAEF Board of Trustees, expresses her gratitude

to the Nominating Committee, including Larry Barnfield, Chair, and Robert W. Curtis, Linda Kielling, and Bob Sabol, committee members, for identifying an excellent pool of candidates or open NAEF positions. We look forward to welcoming Debra and James [at] our upcoming meetings.

In addition, she states,

We also want to express a collective thank you to Larry Barnfield, outgoing Past Chair, for his service to NAEF as a Trustee, Vice Chair, Grants Program Committee Chair, Past Chair, in addition to serving as the Nominating Committee Chair this year. His wisdom and efforts on behalf of NAEF have made a significant contribution to NAEF's success over the last nine years.

During these meetings, NAEF Board of Trustees approved moving forward with the transition to an online e-submission process, beginning with the next grant deadline this fall. The e-submission will require that all applicants submit their proposals through an online process. Grant reviewers will also shift to completing an e-review process, so applicants will no longer provide multiple copies as part of the submission process.

To accommodate the transition, the deadline for submitting NAEF proposals is being moved back for the coming year to Monday, Nov. 2, 2020. It will shift back to Oct. 1, 2021, for the following year. The eligibility requirement for the Nov. 2, 2020, deadline will remain as being an NAEA member as of Oct. 1, 2019—1 full year prior to the deadline, without a lapse in membership.

A webcast will provide support for applicants when this transition is implemented. Please note that the grant categories and the content of the submissions will not change.

The Trustees also approved funding support for NAEA Initiatives for 2020–2021. Mario Rossero, who serves on the NAEF Board as NAEA Executive Director, requested funding to support NAEA's Strategic Planning process, the NAEA Research Commission (including the 2021 Research PreConference), the NAEA Equity, Diversity, & Inclusion Commission, and matching funds for NAEA's Cultural Competency in Teaching and Leadership Development Certificate Program, funded by the National Endowment for the Arts. The full request for \$70,000 from NAEF was unanimously approved by the Board of Trustees, bringing the total support for NAEA Initiatives to \$515,000 since March 2011.

Several NAEF Board members are working on launching an online auction this fall of the works of artist Shepard Fairey, which were donated for NAEF to auction by artist, printer, and Fairey's first assistant, Nicholas Bowers, when he presented the NAEF event in 2018. Plans are also underway for the 10th Annual NAEF Event next year in Chicago. We hope you will make plans to join us for this special anniversary celebration! ■



CHANGES TO THE NAEF GRANT APPLICATION

- All applicants will submit their proposals through an online submission portal.
- Applicants for all of NAEF's grant categories will respond to a series of questions directly related to the grant category: Ruth Halvorsen Professional Development Grants, Mary McMullan Grants, SHIP Grants, Teacher Incentive Grants, and Research Grants.
- Up to this point, applicants crafted and submitted their own narratives. With online submissions, there will be specific questions to respond to for each grant category. An amount of space will be determined for the response to each question. The questions will include such items as: Project Description, Rationale/Educator Goals, Methodology, and Project Budget.
- For some grant programs, description of the purchase (SHIP) or workshop to attend (Halvorsen) will be among the questions.
- Support material, including the applicant's CV and letters of support (when required), will be uploaded as an attachment.
- Guidelines available on the website: Mid-August 2020
- Submission deadline: Monday, November 2, 2020

Diane Scully

NAEF Chair and Columnist.



Submitted by Sara Wilson McKay, Chair, with contributions by Research Commissioners Phaedra Byrd, Lisa Hochtritt, James Rees, and Chris Schulte.

POKING AND PRYING WITH A PURPOSE: ANALYZING LIVED EXPERIENCES FOR NEW AND POSSIBLE WORLDS

As I write this column, the nation continues protesting police brutality related to the deaths of George Floyd and Breonna Taylor (among far too many others), and I heed the imperative to work toward new and possible worlds. Focusing on strategies for data analysis at this time of challenge feels misplaced; and yet, if we believe in what research can do—that it is, as Zora Neale Hurston (1942) claimed, “formalized curiosity... poking and prying with a purpose” (p. 91), research is *exactly* what creates access to new and possible worlds.

NAEA’s new Research Agenda can be an access point to new and possible worlds through art education. Sifting among member responses to distill them to predominant themes is one approach. The Research Commission (RC), however, favors another approach: connecting the many embodied, racialized, entangled, intersectional lived experiences of members in our varied roles and identities. Is it possible for art educators to coalesce around emergent shared curiosities, to poke and pry with a purpose together? We are imagining a renewed Research Agenda that allows for rhizomatic momentum to gather and shift as contextualized lived experiences demand. How will data analysis help us prioritize our colleagues’ embodied experiences so that the data offered are not flattened, experiences are not reduced or whitewashed, and comments are not generalized so as to lose their power?

These wonderings guide the RC’s approach to building the new Research Agenda. As the RC continues with this work, I asked the four new Commissioners to comment on the importance for them of data analysis in the research process:

Phaedra Byrd: Data analysis is about *knowing and understanding* for me. As an educator I use data to identify what students know, where the gaps are, and to formulate a plan to alleviate the gaps and further student understanding. Recently, I’ve begun adding art-based research as a point of inquiry. For me there is a deep understanding that transcends quantitative data. I am beginning an inquiry into my teaching during the pandemic with reflective journaling. During this time of uncertainty I want to see *what I can learn about myself and my teaching and what impact that may have* on my students’ learning.

Lisa Hochtritt: Data analysis is like looking at an artwork over and over again, *looking at it through different lenses, in differing contexts, overlaid with varying questions, and interpreting through multiple perspectives....* I like the idea of reading and rereading the data. It’s both a physical and a cognitive process for me. I like to make the data visible on pieces of paper or index cards and place them all over my workspace. I tape them on the floors, walls, tables. Sticky notes all over. Lines, yarn, markers. I

Is it possible for art educators to coalesce around emergent shared curiosities, to poke and pry with a purpose together? We are imagining a renewed Research Agenda that allows for rhizomatic momentum to gather and shift as contextualized lived experiences demand.

color-code the data to assist me with drawing connections and to make sense of it. When working with data, I always question: What are the data trying to tell me? I try to look for the obvious and the not-so-apparent correlations. How can I interpret these data to get them to tell the story?

James Rees: My colleague, Flávia Bastos, and I have been working on a research project: *Who Is American Today? Critical Digital Citizenship With High School Students*. The 3-year participatory arts-based project asks high school students across the country to use digital storytelling to express their lived experiences in America today with the goal of promoting skills necessary in a democratic society. Our rubrics and spreadsheet organize student work into what type of citizen they are (using James A. Banks’s theory) and their level of media expertise (using a media competency rubric), guiding our analysis to *pinpoint where students are in their “citizenship” development and help us better understand* how students engage with media and content.

Chris Schulte: As a critical researcher of childhood art, the experience of poring over the data—of *reviewing, annotating, describing, connecting, contextualizing, questioning, recontextualizing, and describing further the physical, theoretical, and emotional materials gathered*—is not only critical to the process of doing research, it is research. *Thinking through and being with “data” is not only open and circuitous, it is also ongoing, hesitant, and uncertain*, an endeavor which necessarily blurs the lines between research, theory, teaching, and the lifeworlds of childhood art.

Accordingly, the RC aims to build a nimble structure that centers lived experiences of art educators and focuses on shifting priorities and purpose(s) as they call for member focus. ■

Reference

Hurston, Z. N. (1942). *Dust tracks on a road: An autobiography*. Hutchinson.



Sara Wilson McKay

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Past Research Commission Chair: Juan Carlos Castro, Associate Professor of Art Education, Concordia University, Montreal. Email: castrjuancarlos@gmail.com

EA Eastern Region

I hope you had a wonderful summer and are now rested, perhaps professionally developed, and ready for the new school year.

Summer is the perfect time to create, recreate, renew, refresh, and reflect. As I contemplate how unique and unprecedented the last few months of the previous school year were, I couldn't help but wonder what lies ahead as we begin teaching again. Circumstances beyond our control have impacted our practice. It is important to find the hidden gems within the madness and take them with you as you move forward.

"You have within you, right now, everything you need to deal with whatever the world can throw at you."

—Brian Tracy

Summer is also the perfect time for professional development. The virtual NAEA National Leadership Conference, The

Artistry of Leadership, which I attended in July, was a great opportunity for learning. The sessions and speakers were motivating, and I took away a wide range of inspiring ideas to share with others and implement in my own practice. There will be more details about this fantastic event in my next article.

Fall is state conference season. Attending your state association conference (in person or virtually) is an incredible opportunity to connect with and learn from other visual arts educators. This year, consider not just going to your own state's conference but also attending a conference elsewhere in the Eastern Region. Your NAEA membership will be honored by all Eastern Region states, allowing attendance at member prices. Professional development is fundamental to our journey as teachers and provides us a chance to expand our skills and get invigorated. Learning is such an important part of who we are as teachers.

"Life as a teacher begins the day you realize that you are always a learner."

—Robert John Meehan

Don't forget to celebrate Arts in Education Week during the week of September 13–19, 2020.

This is an excellent time to intensify your advocacy efforts. As art educators we know that the visual arts and equitable visual arts education programs are essential, but it is more vital than ever to communicate this message to others. You can find useful advocacy materials on the NAEA website. The Advocacy Toolkit, Advocacy White Papers, *Learning in a Visual Age*, Platform and Position Statements, and other advocacy materials are there for you to use as you advocate for your

program in your community and beyond. Also check your state association's website and social media pages for other advocacy materials. In the spring the New York State Art Teachers Association (NYSATA) used Facebook to run a visual arts education advocacy campaign.

Remember that nominations for the **NAEA Awards Program** are due soon. If you haven't already nominated a worthy art educator for a regional or national award, the deadline is October 1, 2020. It is important to recognize the outstanding work and leadership we see in others. Nomination forms and award rubrics are available on the NAEA website.

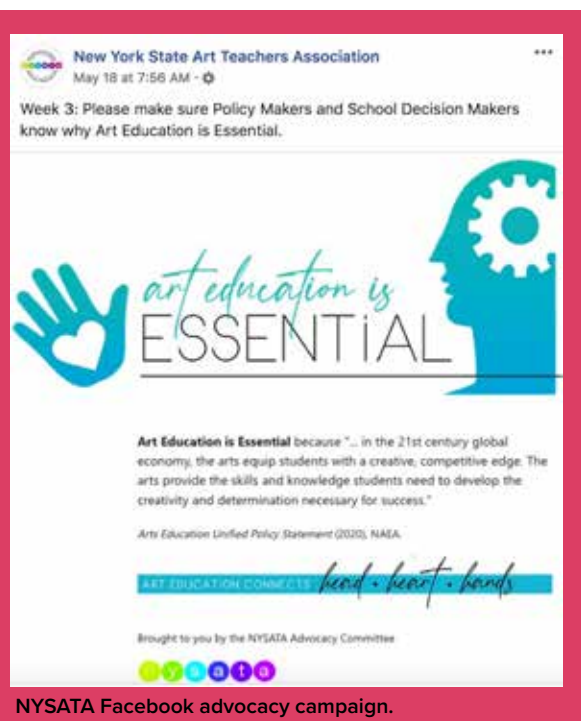
Looking ahead, it is never too early to start planning for the next NAEA Convention. March will be here before we know it. I am very excited for Chicago 2021, which is scheduled for March 4–6. If you are able, plan to arrive early and participate in one of the many exciting PreConference workshops. During the convention, we will have time to celebrate the Eastern Region award winners at the awards ceremony, and at the Eastern Region Business Meeting we will continue the important work started in July at the National Leadership Conference.

MASSACHUSETTS

MAEA shared several summer exhibit opportunities with their members. Art teachers from all levels were eligible to submit work for the Inspired Views art educator exhibit at the Montserrat Galleries. The virtual exhibit began on June 15. The Davis Art Gallery in Worcester is hosting an exhibit titled *Nights and Weekends: Art Teacher Artists*. The exhibit will be on display from September 21–December 1, 2020.

RHODE ISLAND

On May 14 RIAEA held a virtual Drop In and Draw event. This event brought members together via Zoom to draw and gave them a creative break from their daily distance-learning responsibilities. RIAEA's first-ever Virtual Art Educators Exhibit at Bannister Gallery was unveiled during their June 22 members' meeting. ■



NYSATA Facebook advocacy campaign.



Andrea Haas

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YOU ARE THE FUTURE OF CREATIVITY AND INNOVATION!

As I write this article months before you are going to read it, I wonder where we will be for the next school year. For months, we have all been thrown into a vortex of uncertainty. Yet we have grown to accept uncertainty as our new mode of operation. Art educators are the most headstrong, creative, resilient bunch I know! I hope you found time this summer to decompress and rejuvenate as self-care is so important. As we start our new school year—whatever it might look like and however it might unfold as the year moves forward—please don't forget one major thing. "YOU are the future of creativity and innovation!" (Williams, 2019).

This declaration is a quote from Blair Williams's (2019) amazing presentation during a previous fall conference. Blair is the owner of the Art Spirit Gallery and a commissioner on the Idaho Commission on the Arts. Blair is a force to be reckoned with, and she shared her message about our roles and responsibilities to our students with vim and vigor. This message is important for us even more now than ever in these current times of economic hardship:

You are not JUST art teachers—you are cultivators of future creativity and innovation. You are sowing the seeds of the future of our creative economy. I want to empower you to reframe the way in which we not only teach our students the role of art and creativity.... But I want to empower you to present yourself and the work that you do, to your peers and your community—as VITAL TO THE FUTURE OF OUR BUSINESS ECONOMY. (Williams, 2019)

Blair (2019) feels we should rename ourselves *creativity instructors*, because creativity and innovative thinking are essential life skills. Yes, we teach art, but we also teach students to experiment with forms, structures, materials, concepts, media, and artmaking approaches. We promote the use of creativity, design, and problem-solving skills that students can

apply to their daily lives, future innovative careers, and creative economic roles in the future of our society. I feel strongly that we are not just the "fun" elective but the heart of all learning and processing. Creativity instructors are the foundation of passion and curiosity-fueling innovation in any field and genre.

As you embark on your new school year adventure, keep in mind this idea that Blair (2019) shared: "You are shaping artistic investigations, following or breaking with traditions in pursuit of creative art making goals." Use these philosophies as wind in your sails, to move along these ever-changing times and to revamp your approach, concepts, and drive behind what you offer to your students in a world that is forever reinventing itself right before our eyes. ■

We promote the use of creativity, design, and problem-solving skills that students can apply to their daily lives, future innovative careers, and creative economic roles in the future of our society.

Reference

Williams, B. (2019, October 4–5). *The future of the business of art* [PowerPoint presentation]. Annual Fall Professional Development Conference of the Idaho Art Education Association, Coeur d'Alene, ID, United States.



Top left: Blair Williams engaging art educators as "cultivators of future creativity and innovation." Bottom left: Williams sharing her knowledge of *The Future of the Business of Art* at the Idaho Art Education Association 2019 Fall Conference. Above: Williams, Art Spirit Gallery Owner and Idaho Commission on the Arts Commissioner.



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Southeastern Region

Cre-a-tiv-i-ty: *noun* - The use of the imagination or original ideas, especially in the production of an artistic work. Such a simple word with such a broad meaning to it.

What does creativity truly mean and where does it come from? How can one apply this to their own artistic expression and teaching? In the field of art, educators have always been successful at creating things using random materials and limited supplies. Inspiration is found in everyday life, observations, and from the imagination. Creativity has been plentiful this year in a variety of ways.

From the onset of 2020, art educators have faced various obstacles. From tornados ravaging middle Tennessee in early March to the COVID-19 pandemic, art educators have shown the ability to think outside the box and create meaningful lessons for their students, as well as explore their own unique artistic outlets. It has best been said that with all that has

gone on this year, just remember that creativity is not cancelled.

State arts organizations stepped up to the plate. Online teaching began. Youth Art Month activities were showcased through social media and state websites. New ways of sharing inspiring lessons and art went online with the development of various media platforms. Resource galleries have been plentiful. Zoom webinars and online conferencing became the new norm.

NAEA members became creative with reaching out to their students through quarantine, as well as finding creative outlets for their own artistic growth. Louisiana Art Education Association member Jenny Gauthier created a series of YouTube videos highlighting various virtual tours of museums around the world for her students. Tricia Oliver, Alabama Art Education Association President, teaches drama/art and dabbled in face painting. She was inspired by a makeup artist,

Belinda, on Netflix's show *Glow Up*. Tricia was drawn to the art-related themed work and did something similar through a series of her own art interpretations.

Across the board, our SE Region states successfully implemented programs and events during this time. Some state highlights include:

TENNESSEE

Tennessee was hit hard by tornados and severe weather in March, which destroyed many schools. The Tennessee Art Education Association (TAEA) stepped up, and through establishing a TAEA Tornado Task Force and creating a GoFundMe page, the organization was able to collect materials and funds for those schools hit hardest.

TAEA led the way with online Zoom conferencing with the TAEA Virtual Studio conference in late June to replace their regional spring conferences. This 1-day event included hands-on studio sessions in paste paper and illustrating comics, and a keynote speaker, Memphis sculptor Tylur French.

VIRGINIA

The Virginia Art Education Association (VAEA) worked collaboratively on their "creativity can't be confined by COVID" initiative via #ArtEdPortraits. VAEA's own President, Holly Bess Kincaid, challenged art educators across the nation to partake in this activity. Holly Bess was even showcased in *Time* (Bruner, 2020). As Holly Bess stated, "The creativity required—and the fact that you don't need specific art materials to make these projects happen—is a big reason why this has been a global hit" (as cited in Bruner, 2020, para. 9).

The VAEA Member Forum on Facebook hosted a weekly "Friday Night Draw" live event, allowing members the opportunity to create their own work from a different activity each week.

FLORIDA

The Florida Art Education Association created a weekly social media takeover by members who served as Facebook curators for 1 week. Facebook live events took place, during which various activities and lessons were shared. The website also showcased various artists and artwork from around the world. It was a great resource and inspiration for their membership.

How will you choose to use creativity to continue to inspire your students and fellow arts educators throughout this new school year? One is only limited by their imagination. Seek to create and inspire this school year. ■

Reference

Bruner, R. (2020, April 10). How people imitating masterful paintings launched a sweeping trend from Italy to Iceland. *Time*. <https://time.com/5817117/coronavirus-art-history>



Top: Holly Bess Kincaid, VAEA President, with her #ArtEdPortraits interpretation of Vendangeuse's *The Grape Picker*. Bottom: Tricia Oliver, AAEA President, with her inspiration of van Gogh's work.



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Columnist: Kimberly Cairy, Western Region Vice President

Just like you, the NAEA Western Region is reflecting on the end of an interesting school year and planning for what the year ahead will bring.

Your state organizations and art education leaders are there for you, supporting your growth and development when you need it most. Enjoy our latest news and... GO WEST!

KANSAS

Kansas helped lead us during COVID-19 with its continuing education plan. The developing team ensured the arts were included in the plan, which shows how much the arts are appreciated in our state. During the pandemic we have seen over and over again educators working to give their very best in a time of uncertainty through groups like the Online Art Teachers (K-12) Facebook group, sharing lessons and resources with each other, reaching out for support, and encouraging everyone around them to create.

MICHIGAN

Like the rest of the country, the COVID-19 pandemic has shown us the importance of several things: (1) flexibility; (2) the arts; (3) technology; and (4) lifelong learning. Michigan members have initiated arts challenges, online learning groups, and virtual conferences. MAEA has responded to the need for social distancing with its Online K-12 Visual Art Show and has transitioned to virtual meetings. A team is planning our annual fall conference at beautiful Mackinac Island, with a lineup of keynote speakers that includes Cassie Stephens and Nate Heck.

MISSOURI

Our spring Youth Art Month (YAM) show and the spring conference were cancelled. We quickly videotaped and dismantled the show before the Capitol Building closed. Our video art show has

been a huge success and can be viewed here: www.wevideo.com/view/1619102388. Our conference was replaced with a membership for our members to Educate Today for professional development, interviews, and informational videos. The MAEA Fall Conference will be at Knob Noster from October 2 to October 3.

NEBRASKA

NATA is excited to share that we have two incredible keynote speakers for our fall 2020 conference in Omaha, October 16–17, 2020. Gary Taxali, internationally recognized illustrator, will speak on Friday and NAEA President-Elect James Haywood Rolling, Jr. will speak on Saturday. NATA offers membership rate reciprocity, so consider joining us! Omaha is ranked nationally for our restaurants and is rich in visual arts and culture!

NEW MEXICO

NMAEA took a different look at supporting our members during the COVID-19 pandemic, knowing many were struggling with social distancing. We periodically post positive thoughts, events, things, or high notes on social media. Anticipating the possibility of not being able to meet for a fall conference, we have decided to have a half-day virtual conference in October, with our conference in spring 2021.

NORTH DAKOTA

Newly reestablished NDAEA was unable to hold its first association meeting at the 2020 NAEA Convention in Minneapolis. However, no bump in the road would stop us from gaining momentum as a renewed association! Our website and logo went live. Board members were voted in via online ballot in May. Art educators across the state banded together and continued to shine “ND kind” during the COVID-19 pandemic: mask extenders 3D printed for essential employees on the front lines, art supply kits assembled and online resources created to support students’ creativity during distance learning, and more.

OHIO

OAEA snuck YAM celebrations in just before COVID-19 hit. Teachers, students, and families came together to celebrate the arts. OAEA hunkered down to weather the pandemic, and members rose to the challenge. OAEA’s Randy Robart was a founding member of the Online Art Teachers (K-12) Facebook group, which comprises 10,000 art educators supporting each other. Many members participated in developing new visual arts standards for Ohio, which went public in April. Artly on!

WISCONSIN

This fall, WAEA is going back to Wausau for our fall conference! We are excited to share our keynote speakers: Cindy Ingram, founder of Art Class Curator, and Niki Stewart, chief learning and engagement officer at the Academy of Natural Sciences of Drexel University. This year’s conference, 2020 Vision, is one you will not want to miss out on! ■



Top: OAEA Executive Committee Retreat, February 2020. Above left: Logo design for the newly reestablished North Dakota Art Education Association. Above right: Michigan art teacher Janine Campbell conducting a color theory dance for her remote learning classes.



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RECOGNITION AS GRATITUDE

I believe in the power of being thankful and giving to others. One important way is to honor others by bestowing an award to recognize their accomplishments. An award is a small token, a physical reminder of a lasting thank-you. But this memento is much more: It is a significant moment in an educator's career. It represents a visceral heartfelt milestone for all the long hours, endless effort, and sacrifice. Art teachers can be very scrappy defenders and advocates of our programs and our students, but we shy away from the spotlight far too often when it comes to being recognized. That's why it's important to nominate someone you know who deserves to be honored. I promise you, there will be tears!



Top: 2016 National Awards. Center: 2016 NAEA Elementary Award Winners with Division Director Thom Knab. Bottom: 2016 National Division Awardees. All photos courtesy of Seth Freeman Photography.

Many of you may know that October 1 is the standing deadline for NAEA Awards nomination submissions, but often even state leaders are confused about how to submit nominations for the NAEA Awards.

Here's a rundown of how it works:

Each state conducts their selection for their state awardee individually at various times of year for a variety of recognitions. Most states have division awards, meaning by grade level and modeled after the NAEA Board Divisions: Elementary, Middle Level, Secondary (high school), Higher Education (college), Supervision and Administration, and Museum Education. A state association could select one of the six division awardees to be the overall state winner, include any state regional awardees, and/or have a separate nomination and vetting for it as a stand-alone award. Regardless, the state awardee is often the highest award at the state level and is usually honored during your state conference.

No matter how your association vets your state awardee, that person is submitted by your state leaders to Kathy Duse on or before October 1 of each year. These awards stand without additional vetting from NAEA and are also recognized during the individual Regional Meetings conducted by the NAEA Regional Vice Presidents during our annual National Convention. But they are not placed into a national award for vetting. That requires individual, separate submissions.

How do you move beyond your state level to recognize someone? There are three national awards that could be a next step: the Regional Division, National Division, and National Educator Awards. Each nominator should review the NAEA scoring rubric and determine the best possible choice. Please be aware that state associations, state leaders, or other members are all able to submit a nominee for a national-level award. *Anyone can nominate any member.*

It is not required that a national nominee be a state winner, but it certainly helps. In fact, it is possible to be awarded all three in the same year, as each is a separate nomination, submission, and vetting process.

Division Directors are responsible for ensuring that their division awards are vetted properly, so I can tell you that some states have submitted for an award once and then don't submit again—or worse, they don't submit at all! Some years there are many nominations and some years very few. Sometimes the scoring is very close. If you've submitted someone that didn't get selected, please try again. Not being awarded previously doesn't diminish a person's contribution to our profession, our Association, or worthiness of recognition.

Names can be individually submitted for other awards too. There are many national award categories, and they are worth investigating. Again, each of these awards is submitted separately from any other award submission.

I hope this has made submitting for the NAEA Awards more clear and provides you the empowerment to take action. Please know that I am deeply grateful for you and your dedication to our field of study, our profession, and our content, and I know you know someone who has led the way for you in your career. There is someone who inspires you, impresses you, and encourages you. Someone you deeply respect and who makes us all better by example. Through gratitude comes empowerment and recognition. I strongly urge you to participate in this process, as the joy of giving someone an opportunity to be honored is truly and deeply meaningful. Just being nominated can be a very humbling experience and can overflow one's soul cup. The privilege of being able to honor a colleague of distinction is a rare gift, and I hope we share in it together. Please consider nominating a deserving and admirable colleague—or even yourself! ■



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THE HEART OF INCLUSION

Inclusion: The action or state of including or of being included within a group or structure.

We all know that feeling of being left out. Remember the time you weren't chosen for a team or two friends got together and left you out? Not a good feeling. But imagine if there was something else that made you different from everyone else and caused you to feel that you did not belong. This happens to some students every day. I applaud art teachers everywhere for making their art rooms a place of safety for students. The arts provide us with a universal language through which we communicate experiences and unite diverse cultures. Many art teachers open their doors in the mornings before school so that students can hang out, work on projects, and just have a place they belong. In the classroom setting, you will be faced with students of varying skills and abilities, and this is where the heART comes in. In order for all students to feel included you must make a plan. One of the first things you can do is:

1. **Identify the things that divide students.** Social status, culture, race, sexual orientation, disabilities, social isolation.
2. **Invite one group of students to join with you in including students.** This is a way to change the culture of your own class. When your students join you in including students, it can totally change the culture of your class.
3. **Notice your students.** Pay attention to the students who sit by themselves and isolate from others. Pay attention to the conversations around your class. Pay attention to the special needs of the students as they create art and group them with peer tutors willing to help. Find creative ways for students with disabilities to participate and achieve.
4. **Expose your students to artists who have disabilities.** Here is a list of a few: Chuck Close (dyslexia), John Bramblitt (blind), Phil Hansen

- (video: *Embrace the Shake*), Stephen Wiltshire (autistic savant and my personal favorite!), Vince Low (dyslexia), Ansel Adams (ADHD), Geoff Slater (ADHD), Dan Miller (autism), and Fatemeh Hamami (draws and paints with feet).
5. **Bring in artists to work with your students and promote inclusion.** You could set up a side-by-side show with artists working alongside students with disabilities. Most states have organizations like VSA or Arts for All that offer monetary awards to schools. You can work with an artist to design a program just for your students. It's also a great way to get funding for supplies. www.kennedy-center.org/visit/accessibility/vsa
 6. **Create collaborative art projects that students work on together to achieve a common goal!** This gives all students a great sense of accomplishment when they see what they have accomplished as a group.
 7. **Design art shows that are accessible to all students!**

When art teacher Melissa Purtee (2019) wanted to find a more inclusive way to host an art show for her students, she came up with this idea that she posted on her blog:

So I thought about what would make a show meaningful for kids. Here's what I came up with:

- Accessible
- Relevant to the artists and the audience
- For and by students
- Active and engaging

And the concept of the Pop Up Art Show was born. Interactive, student driven and accessible to all students. We set it up for one day during lunch. All kids can come, even those who wouldn't have a ride to an after school event. And they want to come—because it's fun. (paras. 2-4) ■

Reference

Purtee, M. (2019, May 24). The pop up art show. *Thoughts on Arting*. www.thoughtsonarting.com/thoughts-on-aring/the-pop-up-art-show



Top: Artist Fatemeh Hammami, 85% paralyzed and draws with her feet. Bottom: The fashion show crew for Pop Up Art Show! Melissa Purtee, art teacher, Apex High School, Apex, NC.



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RETHINKING TIME, RETHINKING PRESENCE

As the regional directors discussed our shifting work in higher education due to the pandemic, we also reflected on how our schedules and sense of time had reoriented.

We made note of the attention to mindfulness in our own daily presence and as a pedagogical tool for supporting our students. We also noticed our preservice teachers writing, reflecting, and implementing mindfulness practices into their K-12 teaching experiences.

With this in mind, I invited Southeastern Regional Director Karin Tollefson-Hall to speak to mindfulness.

There is an old Zen saying: “You should sit in meditation for twenty minutes a day. Unless you’re too busy, then you should sit for an hour.” You may now find yourself with a bit more of that precious commodity of time. There are fewer errands to run, fewer activities to attend, and no commute. Life has given us a nudge to rethink our priorities, as does the opening quote. The current state of the world has reminded us that it is important to be grateful. Gratitude practice is a form of contemplation when performed daily. Being at home might have brought—or returned—to your life the habit of journaling. While artmaking and writing are forms of contemplative practice in their own right, when listing or sketching something you are grateful for is added, you have practiced gratitude. If carried out for several weeks you will notice that the “big” things you are grateful for are used up quickly (partner, family, pets...) and then you get to the heart of mindfulness—being fully present in the moment and noticing the small details of life.

Any activity—or inactivity—that allows you to let go of worry, regret, stress, or mental distractions and focus on this moment right now (your breath, your body, the sounds around you) and become fully present can be your mindfulness practice. There are numerous resources and guides on mindfulness, contemplative

practice, and mindfulness-based stress reduction (MBSR) that are helpful for beginners and experienced practitioners. Starting out it can be difficult to remove the constant nagging thoughts from the mind. Listening to guided meditations through free apps, focusing on your breath, gazing at an object, or placing all your attention into your hand holding a pencil are strategies to “occupy” a quiet mind. Start out small, focusing attention for 5 minutes, and slowly extend the time as you become comfortable. Try several types of contemplative practices to find which ones are most helpful to your state of mind. Meditation does not have to be silent, motionless, or solitary!

For 5 years, I have incorporated a 5-minute centering at the opening of my university class with preservice art teachers. I guide the meditation using a variety of seated techniques to provide space for my students to settle in, clear the mind, and be ready to begin. At a professional level, I talk with my students about the stress of teaching and the need to have a variety of methods of daily self-care. Knowing I am training new professionals for a challenging career, I cannot overlook the responsibility to include skills in personal sustainability. Having the ability to pause at any moment and refocus oneself using their own breath may be one tool that gets them back to school the next day or year. Two resources for starting are *Wherever You Go, There You Are: Mindfulness Meditation in Everyday Life* by Jon Kabat-Zinn and *Teach, Breathe, Learn: Mindfulness In and Out of the Classroom* by Meena Srinivasan.

In addition, one of my most recent graduate and certification students in art education, Carly Rinda, described two distinctive ways to practice mindfulness. The first is informal practice, a moment-to-moment awareness. “It’s a way to be mindful as you go about your usual activities” (Bernstein, 2017, p. 35), such as noticing the warm breeze on your face

Life has given us a nudge to rethink our priorities... The current state of the world has reminded us that it is important to be grateful.

as you are walking. Additionally, “doing any everyday activity with a more focused awareness may bring you a little more joy or lighten your spirit” (Bernstein, 2017, p. 36).

The second type, formal, involves setting aside time to be mindful by finding a quiet space, relaxing, closing your eyes, and beginning with breathing exercises. The following is an acronym to help you and your students remember the three parts called NOW:

(N) Noticing what is around you
(O) Opening up your curiosity
(W) Willingly letting go of unhelpful, distracting thoughts and feelings
(Bernstein, 2017, pp. 42–43)

As summer draws to a close and you prepare for the NOW and a new school year—with what I imagine may still have unknowns in terms of format, structure, and schedule—we hope you have a chance to take a mindful moment as you embrace whatever lies before you.

Please begin thinking about nominations for Higher Education Awards. **Due October 1.** See: <https://arteducators.wufoo.com/forms/s1wpsyhflsn178>

Thanks to Carly Rinda for her contributions. Contact her at cmart638@live.kutztown.edu

Thanks to Karin Tollefson-Hall for serving as guest columnist! ■

Reference

Bernstein, J. (2017). *Mindfulness for teen worry: Quick and easy strategies to let go of anxiety, worry, and stress*. Instant Help Books.



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TEACHING AND LEARNING

Just a year ago we would have described art education differently than we do today. Would you have ever imagined the changes we've all had to make? Change can creatively challenge us to improve our profession. The changes we have encountered have pushed us into areas of technology some may never have considered. I still remember the days before computers, when I only had to focus on traditional art materials, supplies, and tools. Some changes are for the best!

As we revisit March 2020, let's remember what we have learned. Not just how to use all of our new technology knowledge like using or creating Bitmoji, Screencastify, Canvas, Microsoft Teams, Loom, and home film studios, but the most important piece: how to connect people virtually. Before March 2020, using FaceTime to connect to family was fun! Once all of our face-to-face communications became virtual, the 2D aspect of connecting started to feel flat and more impersonal. I found myself turning off my camera so I could multitask and not be present for a virtual meeting. As we come back together, my hope is for all of us to be more present and better listeners in order to become a better community of learners and teachers.

COMMUNITY AND CHANGE

During my social distancing and isolation, I listened to Kathy Hirsh-Pasek, professor of psychology at Temple University, explain how families can overcome the COVID-19 slump. She explained that there are six Cs: Collaboration, Communication, Content, Critical Thinking, Creative Innovation, and Confidence. Within our profession we are family. To overcome any remains of the COVID-19 slump, we'll need to Collaborate and Communicate essential art Content. We must share our Critical Thinking and Creative Innovations to better our instruction and learning. We need to exchange ideas and complement each other in order to build our Confidence. The

changes that we have experienced add to the slump. George Couros (2019), author and motivational speaker, has stated that "change will come our way. We can 'go' through it or we can 'grow' through it. We grow when we seek out solutions rather than allow obstacles to hinder us" (p. 53). Use the six Cs to grow during this "now normal" school year.

This fall, begin by looking to your art colleagues. We need to recognize their accomplishments. By recognizing each other's work, we'll be acknowledging and validating their commitment to art education.

RECOGNITION, ACKNOWLEDGEMENT, AND APPRECIATION

Providing recognition and acknowledgment to educators reinforces the idea that they are valued. When we feel valued, we will achieve even more. Show your appreciation and connect your colleagues to the recognition they deserve. Nominating colleagues helps build relationships. I have nominated several individuals for different awards, and I am amazed at what I learn about each of them. As awards are shared publicly, the community will learn about our profession and ultimately strengthen art education.

NOMINATE AND HONOR

Consider nominating your colleague for an award either at your state or our national level. The NAEA Awards Program offers the opportunity every year to nominate outstanding art educators for recognition via 142 individual awards. www.arteducators.org/opportunities/naea-awards

NAEA Awards Program objectives are as follows:

- To recognize excellence in the many outstanding individuals, state/province associations, and programs of NAEA.
- To focus professional attention on quality art education and exemplary art educators.



As we come back together, my hope is for all of us to be more present and better listeners in order to become a better community of learners and teachers.

- To increase public awareness of the importance of quality art education.
- To set standards for quality art education and show how they can be achieved.
- To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.

Nominations must be submitted by **October 1**. For more information please visit www.arteducators.org/opportunities/naea-awards. ■

Reference

Couros, G. (with Novak, K.). (2019). *Innovate inside the box*. Impress.



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NEW SCHOOL YEAR, NEW NORMALS

With most programs beginning around August and September, we are all about to encounter a different “back to school” than we’ve previously experienced. Some of us are beginning an online semester of college (on campus or virtually), many of us have graduated and are looking for or have landed a teaching job in a variety of learning environments, and maybe some of us have had to delay our education this semester.

Wherever you find yourself this school year, we hope that NAEA and the Preservice Division can remain a constant resource for you. We are continuously connecting with members to learn all the ways in which we can serve you! We are excited for this school year and everything we have planned for our members!

WHAT ARE PRESERVICE MEMBERS UP TO?

In preparing for the new school year coming up at the end of August, I am planning out a new curriculum and using what I have learned from distance learning to better my teaching skills. After my first year teaching digital art, I’ve researched a lot more about the subject and have learned of a lot of new resources and lessons for next year! Through distance learning, I want to incorporate the same self-paced choice education technique into my hopeful physical classroom for the fall. Overall, I am preparing to see my students again and welcome them back with exciting new projects and a smiling teacher who misses them so much!

—Gianna P., Rhode Island, Regional Representative, 2nd-year teacher of middle school digital art

I’m starting my second semester of grad school this August! This was a wild first semester, but I am thankful for the available and expanding online learning resources. My program is continuing in a distanced format, so I will need to implement similar strategies of self-motivation and organization. Something that will help me the most is keeping up with an artist community. Virtual meetups with fellow students, and keeping in touch about current projects, helped me stay on task and gain inspiration to keep creating!

—Tori D., Virginia, Division Director, graduate candidate and all-ages ceramics instructor

As we all learn to navigate unfamiliar circumstances, we want to hear what you are doing, learning, or going through! Send us an email if you have something to share!

ONLINE RESOURCE SPOTLIGHT:

Have you checked out NAEA’s Remote Learning Toolkit?

Division professionals have collected, curated, and shared strategies, approaches, lessons, units, and tools to support you as we are faced with the challenges of and opportunities for distance learning. From virtual lesson plans to resources for certification, you can find specific preservice-related resources at www.arteducators.org/learn-tools/articles/627-preservice-division-remote-learning.

Are you connected with the Online Art Teachers (K-12) group on Facebook?

The Online Art Teachers (K-12) Facebook group was formed in March 2020 as a service project BY art teachers FOR art teachers during COVID-19 social distancing. With 10,000+ members from more than 110 countries and over 250,000 posts, this worldwide collaboration of art educators is providing a much-

needed resource for teachers. We found this group incredibly helpful as a resource for preservice educators too! Join the group at www.facebook.com/groups/ONLINEARTTEACHERSK12.

ARE YOU INTERESTED IN JOINING THE PRESERVICE TEAM?

We are currently in search of all four Preservice regional representatives for next year! Term begins March 2021 and ends March 2023. You must be a full- or part-time student at the beginning of your term (includes undergrad, graduate, and doctoral students). Please send inquiries to Lynn at lynn.loubert@gmail.com.

UPCOMING OPPORTUNITIES:

- **Has your student chapter registered this year?** Every academic year, a student chapter must fill out the registration form and email back to Caroline Pisani at cpisani@arteducators.org.
- **AWARD NOMINATIONS happening soon!** Do you know an outstanding visual arts educator, student, or supporter who deserves recognition? The NAEA Awards Program offers over 100 awards, with multiple awards available specifically for Preservice members and new art educators! Look forward to an email from NAEA or peek on the website; deadlines for nominations are October 1!
- See our job board on NAEA Collaborate if you are on the job hunt!
- Are you doing something awesome as a Preservice member that aligns with the strategic vision? We want to feature you on social media and in our newsletter! Please send your successes to me at torilynn.naea@gmail.com. ■



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Regional Directors: Pacific: to be filled; Southeastern: Amy Keenan-Amago, keemago@gmail.com; Western: Sarah Hinch, sarah.workofheart@gmail.com; Eastern: Gianna Palazzo, giannapalazzo18@gmail.com



STAY CONNECTED

Facebook: @NAEAMuseumEdDiv

YouTube: NAEA Museum Education Division

Twitter: @NAEAMusEd

Viewfinder: Reflecting on Museum Education: <https://medium.com/viewfinder-reflecting-on-museum-education>

BACK TO SCHOOL?

Museum galleries are going to look very different this fall compared to previous years. Instead of hundreds of K-12 students jostling through the museum on a weekday, museum galleries will be oddly quiet.

Many art museums will be providing K-12 art experiences in virtual settings instead of in-gallery tours. As always, I encourage you to center diversity, equity, accessibility, and inclusion (DEAI) in your work. So many questions come to mind. *How can we reach folks without internet connections at home? Are my digital offerings captioned? Are my web images tagged with alt text for screen readers? Can I offer ASL interpretation for live programs? As budgets are cut, how can we make sure that we continue to work on getting and keeping museum interns paid? How do I continue to productively call out inequities that I see when everyone is so worried about tight budgets?*

None of this is easy, but I know that we can all do hard things. In times of stress, it's easy to fall back on old (often inequitable) habits and practices. Regular check-ins with an accountability partner inside or outside your institution can be really helpful. Even a calendar reminder to reflect on the day or week with a DEAI lens can be impactful. And please, be kind to yourself. None of us has lived through a global pandemic before, and we're all doing the best we can.

MARK YOUR CALENDARS FOR THE MARCH 3, 2021, ANNUAL PRECONFERENCE!

I was disappointed to miss our annual in-person PreConference in March 2020, so I hope you can join us for the 2021 NAEA Museum Education Division PreConference in Chicago. If you can't join us in person, we are planning ways to offer a meaningful virtual PreConference experience. Please reach out and let us know what would be most valuable to you.

NOMINATE A COLLEAGUE FOR AN NAEA AWARD

NAEA recognizes members of the Museum Education Division who have made contributions to the organization. You can nominate a colleague for a regional award or a national award. **Nominations are due October 1.** Please consider nominating a deserving colleague. Refer to www.arteducators.org/opportunities/naea-awards for more information, and be sure to review the NAEA Awards Program Rubrics found there for detailed information about how the submissions are scored.

A REMINDER OF MUSEUM DIVISION RESOURCES

Peer2Peer, also known as P2P, existed from 2011 to 2018 as a series of interactive webinars.

You can review recordings archived on our YouTube page. We've been pleased to restart the program over the summer as a series of casual virtual chats. Meetings are regular and topics change frequently. Please check our social media channels (listed below) for the next date and topic. You are welcome to drop in, share ideas, and problem solve with colleagues from across the country. Kylee Crook, Southeastern Representative, is leading the P2P program, so please connect with her if you'd like to get more involved by serving as a session moderator or suggesting topics to cover. Kylee's contact information is at the bottom of this page.

Viewfinder is the Museum Education Division's online publication about the intersection of museum education and social justice. *Viewfinder* aims to engage colleagues in ongoing dialogues about

socially engaged museum education work by combining the speed and timeliness of a blog with the rigor of a peer-reviewed journal.

Featuring experiments, inviting critiques, and inspiring cross-generational dialogue, *Viewfinder* is a resource dedicated to documenting the value of rigorous reflection. *Viewfinder*'s editor in chief, Kabir Singh, Pacific Regional Director, would love to hear from you if you'd like to be involved. We're looking for authors, peer editors, and ideas or comments on topics or themes. Kabir's contact information is at the bottom of this page.

SOCIAL MEDIA

Our social media team posts on Twitter (@NAEAMusEd) and Facebook (@NAEAMuseumEdDiv) weekly; often these posts comprise a combination of Museum Education Division announcements along with other resources we find helpful, inspiring, and thought-provoking. This team is led by Jessica Fuentes and Allie Rogers Andreen. Join the online conversation and make new connections.

As always, please feel free to get in touch with me with questions you have about the Division or ideas for meaningful ways NAEA can support you. ■



Together in the galleries of the Museum of Fine Arts, Boston, at the 2019 PreConference.



Juline Chevalier

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Connect with S&A Members on NAEA Collaborate!

Join a conversation or start your own! Access NAEA Collaborate using your NAEA login information, and join our community page exclusively for S&A members!

EXPANDING OUR RESOURCE LIST OF ARTISTS

For the past few years, our district has been adjusting our practice of including artists for our art units. After observing how we seem to keep going back to a handful of artists year after year throughout a student's K-12 art experience, we began to ask the question, Why do we limit artist inspiration when there are so many creative solutions from around the world? In reflecting on the "why" we were doing this, I considered that before the internet, we had limited resources of images given by the district or found on postcards or posters from museums. Most of us have been reusing lesson plans from that time and sharing those successful units with student teachers, and thus the cycle continues.

We began asking these questions to help us update our units and artist choices:

- Do the artists I have chosen represent the students who are sitting in my classroom?

- What other artists might be considered for this concept/big idea?
- Who might be some contemporary artists I could consider adding to show new thinking/making on the concept/theme?
- Have I represented a variety of genders/ethnicities/cultures when choosing artists?

The first question resulted from listening to students who spoke to district administrators about their perspectives on learning. Students shared thoughts about wanting to be challenged, for teachers to push them and hold high standards. One student responded, "We do not see ourselves in the curriculum." This response made me begin asking our teachers, who teach in a refugee relocation city: Why did you choose that artist?

What we have seen from changing our practice to adding multiple artists from a variety of backgrounds is impactful and heartwarming. Students who might have previously had their head down on the table were sitting up when videos and images of the artists were shown. Their demeanor about being in the creative space became one of ownership and exploration, and they began sharing their thoughts and ideas.

This is one snapshot of a growing list of artists we share as a collaborative group. We use a resource called LibGuides to show a thumbnail image and then directly link the teacher to the artist's site to find more images and information. Teachers are sharing new artists all the time and are eagerly researching, excited about their findings. Another consideration we have kept in mind when choosing artists is a guiding thought from Sydney Walker. Walker (2001) reminds us to research artists before making curricular choices, because it is

Do the artists I have chosen represent the students who are sitting in my classroom?

What other artists might be considered for this concept/big idea?

not enough to choose a work of art based solely on the visual appearance alone. We must research the artist's intent and thought process when making a particular work of art as a guide to what we want students to learn.

You can find our Google spreadsheet at the link below. It is a work in process with many more items to fill out.

https://docs.google.com/spreadsheets/d/1hHBRmLXXm5oXHJQ91iR_EUVoRNAQt7dgGqGIQj2jo/edit?usp=sharing

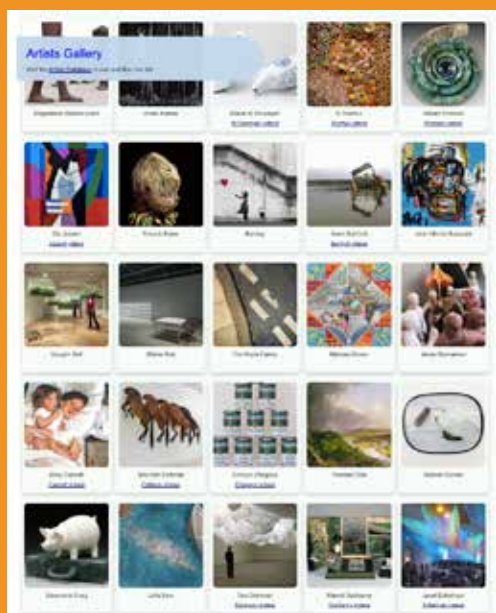
I encourage all art educators to continue searching out artists, encouraging our students to do the same as they are on Instagram, Vimeo, and YouTube. Invite them to share with educators, to flip the classroom from student as receiver of knowledge to student as sharer of knowledge. ■

AWARDS

Please consider nominating a Supervision and Administration colleague in the upcoming nominations. We have seen so many amazing leaders this year support art education in a time of crisis who deserve recognition. Thanks!

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Section snapshot image of an online artist resource with links to artists' websites for LPS art teachers.



Lorinda Rice

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Guest Columnist: Sean Justice, Assistant Professor of Art Education, School of Art & Design, Texas State University. Email: sbj19@txstate.edu

JOYFUL TOYS: A JOURNEY IN EXPANDED MEDIA ARTS LEARNING

Lately I've been thinking about how art teachers can leverage expanded media arts to build joyful learning communities in classrooms.

NAEA (2019) defined media arts as “an expanding field [of]... objects, spaces, and experiences, film, video, computer programming, interactive animation, digital fabrication, games, virtual and augmented reality” (para. 6) I wasn't surprised—since I was on the writing committee—but wondered how the expansion will challenge teachers. How will they change *practice* to accommodate new opportunities? The answer depends on process, or the *way* in which computational materials are changing teaching and learning, which students in Digital Learning hear me say all the time.

But I have similar concerns about traditional materials. For example, in Elementary Methods I urge students to ask big questions: How does art connect to the core of human *being*, to fairness, honesty, and truthfulness? In elementary schools, how does learning to paint with watercolors, cut and glue construction paper, or smear oil pastels contribute to self-efficacy, community engagement, and collaborative citizenship?

For some students, asking these questions sparks anxiety, perhaps because reflecting critically on meaning-making with *any* material is challenging. Nevertheless, with lots of conversation, reading and reflecting, and making and revising lesson plans—plus teaching in actual classrooms—students catch glimmers of the changes they might enact when they become teachers.

What's changed for me, however, is the boundary-crossing potential of creative computation as *process*. That is, not as a means to an end but as meaning-making itself. When the focus is on distinctions between process and product, students

experience a shift of mindset. The change often comes when students make something meaningful with materials that are utterly brand-new to them.

A student wrote:

I started off hating [process] learning, but by the second inquiry... I wished I had learned this way more growing up.... A lot of the time, teachers just tell students how to do something and the students just repeat... [but] I love thinking of learning as a journey.... I feel much more confident in myself and my ability to explore and learn.

While this kind of revelation is not totally unknown to me, some students carry their dislike of process learning through the entire semester. Building and maintaining a positive atmosphere in the face of “hating” is difficult and puzzling. Why these emotions around process?

One reason might be that students feel process contradicts mastery, a state they've recently achieved and jealously guard—for example, representational drawing or forming clay on the potter's wheel. And I get it: Their expertise is precious but still fragile, mostly untested. And yet, after long hours in high school preparing AP portfolios and countless school and community contests, they've earned it!

And then here comes Dr. Justice to take it away. The last thing students want is a return to the status of novice.

To ease into media arts learning, Meeken (2020) focuses on *general* expertise and *forgiveness*, two important computational affordances—that is, students already know a lot about creative media arts, and if they flub up, just hit undo. Likewise, *serendipity* can be an enjoyable and surprising first step for novices (Justice, 2017). Fugelstad (2018) suggests a “transdigital



Preservice art education students celebrate remixed toys, a playful computational inquiry activity in Digital Learning at Texas State University.

approach” (para. 1) to redefine art classrooms, and Needles (2020) catalogues multiple learning activities that spark joy across age and skill levels.

In Digital Learning, the toy remix inquiry is a favorite activity, where students take apart and then rebuild an animatronic toy. The process is playful, like an adventure, and students discover expanded expectations if they work together. When the toy wags, they make it wave; and when it rolls, they make it jump. The exuberance is plain to see: <http://seanjustice.com/toyremix/toyremix2020.mp4>.

Media arts learning journeys can be challenging, but they begin by simply moving forward. Expansion brings new opportunities—code hacking, circuit poetry, augmented reality, drawing machines, and more—if we pay attention to process and focus on learning together. ■

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AACIG promotes the teaching and research of Asian art, philosophy, and visual culture. We invite all educators to engage with us.

Website: www.aacig.org Facebook: @AsianArtAndCulture

Annual Membership: \$10; Lifetime Membership: \$100; Student and Retired Members: Free

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CROSSING THE LANGUAGE GAP: ARABIC TYPOGRAPHY AS AN ART FORM

In spite of the disparities shaping different cultures, one may have a functional experience with most aspects of a foreign culture with the exception of language.

The language gap may discourage viewers from interacting with cultures foreign to their own and impede meaningful relationships with, and understanding of, other societies. By recognizing language as a set of visual symbols and an integral representation of the visual culture in which it exists, it can become a functional tool despite our unfamiliarity with it. This outlook is particularly true in the classroom setting when presenting students with topics pertaining to unfamiliar cultures.

With the Arabic language adopted as an example, the following presents a sample activity that aims to bring Western students closer to foreign languages and scripts in a way that allows them to functionally and creatively manipulate letterforms to produce original artworks. This approach can be further expanded and tailored into a complete lesson plan

to be implemented in the art room when introducing students to foreign cultures and their visual representations.

TYPE AS AN AESTHETIC FORM

The process examines how typographic characteristics can contribute to visual meaning. These include weight, color, size, framing, formality, ornamentation, transformations, and patterns. Using those aspects, one can construct new meanings from the letterforms. For instance, the weight of a font (ranging from bold to thin), color, or size can be used to denote the hierarchy in which information is viewed.

The goal is to be able to treat the typographic characters of any language as an abstract construct or image with no particular text to communicate, but rather as an aesthetic art form that holds meaning and evoke emotions through its design elements and visual characteristics.

SAMPLE ACTIVITY

Basic materials needed include templates of the Arabic (or other) alphabet, tracing/graph paper, and adjustable cropping frames to experiment with the composition of letterforms. Students can also use transformations such as symmetry,

rotation, reflection, and repetition to create more intricate patterns and designs. Students can then add another layer of representation to their artworks through choices of weight, color, texture, and medium.

Objectives. Students will be introduced to Arabic scripts, calligraphy as an art form, and its evolution into typographic representations; have an understanding of the aesthetic applications of Arabic typography; create their own designs using Arabic letterforms by applying prior knowledge in the elements of art and principles of design; and demonstrate understanding of the subject through class discussions about how they were able to develop their artworks and convey their message.

Procedures. Teachers can begin by giving a presentation about the history of Arabic scripts, with visual examples of the different contexts in which Arabic calligraphy has been applied aesthetically and functionally across time, following with its development into typed letterform in recent-day typographic representation. Students will choose one or more letterforms from provided templates. Using tracing/graph paper or freehand drawing, students will sketch out their designs (including cropping of letterforms, transformations, and repetitions to create abstract art forms or patterns). Students can experiment with color, weight, size, texture, etc. to bring across the visual message they wish to portray through their work.

Assessment. Does the student work demonstrate an understanding of the objectives? Did students utilize the compositional elements skillfully when creating their artworks? Did students exhibit creativity in creating original artworks that communicate meaningful messages? Does the work demonstrate students' problem-solving skills and their experimentation with concepts and materials? Is the work executed skillfully, illustrating quality processes and techniques? ■



Student work.

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Interest Group Caucus of Social Theory in Art Education (CSTAE)



Website: www.cstae.org

Facebook group: www.facebook.com/groups/CSTAE

JSTAE: <https://scholarscompass.vcu.edu/jstae>

Twitter: @cstaenaea

Digication: <https://naea.digication.com/cstae>

Columnist: Cala Coats, Assistant Professor of Art Education, Arizona State University. Email: Cala.coats@asu.edu

“To appreciate the patchy unpredictability associated with our current condition, we need to reopen our imagination.”

(Tsing, 2015, p. 5)

I am writing this column in early April. Nonessential businesses have been closed for a month, and my classes never went back on campus after spring break. Last week, calls to reopen the economy grew in number. It will be interesting to see what our global conditions are like when this column is released in September. I am envisioning the beginning of fall semester and eager to see students and colleagues in person. But, like many, I can't help but wonder how schooling will change as a result of this experience.

COVID-19 has revealed a threshold for change and illuminated the profound interconnectedness of life on our planet. The physical virus spreads rapidly, moving between bodies and through the air; while a psychological virus spreads through a drip, drip, drip of data, news, social media, and confusion.

Testing has become the index for existence, and screens are more thoroughly entrenched as the lifeblood of global culture and communication. Those who have lost a loved one will never be the same, while many others are watching their life's work disappear, facing the reality of joblessness with no guarantees of a return to work. These social and economic conditions seem to have formed overnight.

While many of us are experiencing profound levels of anxiety, we are also witnessing a collective ethos of compassion, sacrifice, and sharing among communities. This is a reality that many of us who were born after 1970 have desired but never expected to see. Witnessing a reality that we thought was unattainable makes me ask what else might be possible.

For instance, how might we begin to speak back to our current education system, which is mired in an accountability culture? We saw that standardized tests could be eliminated for the year, showing that they aren't actually necessary. As educators across the United States went home and quickly adapted to distance-learning modalities, those who had speculated about a shift to widespread online K-12 schooling saw it materialize overnight. For those of you who rapidly changed your curriculum to an online delivery, what did it feel like? How did you adjust? What did you realize about yourself or about teaching art?

While I am always impressed with teachers' resilience, this moment of openness to change can go a number of ways. I am concerned that our willingness and ability to instantly adapt will accelerate changes that benefit certain economic and legislative interests. How might we proactively use this moment to *reopen our imaginations*, as Tsing (2015) suggests in the opening quote? What might the voluntary and mandatory constraints created by the virus enable?

Dewey (1910/2009) suggested that the imagination is sparked by a gap between what is known and what is not. Pendleton-Jullian and Brown (2018) argue that the imagination is fueled by spaces of delay—moments where what can be known is left open. This unexpected break in our reality created by the virus might be just that kind of gap.

Over the past century and a half, art education has evolved with society. This experience could open a door for us to reconsider what art education can become with these changing conditions. Many art teachers are driven by necessity and ingenuity to creatively improvise and invent in their classrooms every day. How might those skills be foregrounded to show the critical importance of art education, rather than to adapt to mandates directed by others?

The physical virus spreads rapidly, moving between bodies and through the air; while a psychological virus spreads through a drip, drip, drip of data, news, social media, and confusion.

I would like to consider how art education answers the call to *reopen our imagination*—how artistic engagement might create an entirely different kind of educational life as a focus rather than a luxury. This can be a moment to embrace that which has seemed impossible at other times.

As I look to the fall, I will continue to emphasize the dynamic potential of art education with students and faculty. I plan to seek out more interdisciplinary teams and advocate through action and participation—not as a way to serve other disciplines, but instead to illuminate art educators' breadth of knowledge and ability to identify and create connections. Let's imaginatively think and act together as a unified and pluralistic force to drive a transformation that highlights the power of art at this moment, rather than allowing other interests to drive it for us. ■

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Cala Coats

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Interest Group Caucus on the Spiritual in Art Education (CSAE)

NAEA (information page about CSAE): www.arteducators.org/community/articles/62-caucus-on-the-spiritual-in-art-education-csae

The mission of the *Caucus on the Spiritual in Art Education (CSAE)* is to study, advocate for, and/or advance the relationships between the spiritual and the visual arts; to examine the spiritual aspects of art in various cultures and in historical eras, including the use of spiritual icons; and to promote and advance spiritual concepts within art education pedagogy and research.

LOOKING TO PLACE

The qualities that define a place may be described as *genius loci*, a Latin term originating in classical Roman times that refers to *the spirit of a place*.

While often associated with sacred and historically significant places, *genius loci* also describe the distinctive and complex qualities of places that can only be understood through direct experience. As “the spaces where life occurs are places” (Norberg-Schulz, 1980, p. 5), the spaces of everyday and secular life offer opportunities for experiencing *genius loci*, beginning with local and regional places.

For those involved in the visual arts, the artist studio remains a central place for creating, with the artist studio taking many forms. The qualities that define an artist studio can convey aspects of *genius loci*, for in the artist studio distinctive events occur as acts of creativity transform materials and ideas into artistic creations and new visions.

The recent events requiring a shelter-in-place have called many artists back to the studio, resulting in deepened connections to artistic practice and to communities of practice. Subsequently, these times have been a unique invitation to discern the *genius loci* of the places we inhabit.

The notion of *genius loci* also calls attention to our relationship to the environment, and to more fully consider “the kind of places we inhabit and leave behind for future generations” (Gruenwald, 2003, p. 3). Are we adopting habits of “good inhabitation” that require “detailed knowledge of a place, the capacity for observation and a sense of care and rootedness?” (Orr, 1992, p. 30).

Attention to *genius loci* also allows one to pay greater attention to the small everyday rituals in the places we occupy. In *Everyday Sacred: A Woman's Journey Home*, Sue Bender (1995) reminds us that no matter what we are doing—whether gardening, making a ceramic bowl, or having tea—all everyday acts can be experienced more attentively when we are aware of how we attend to place.

In *How to Use Your Eyes*, James Elkins (2000) suggests that everything visual has meaning if we take the time to find it. Exploring the visibility of everyday places—nature, neighborhoods, and the art studio—are all places to begin. Finding places to sit, ponder, dream—quiet the mind—all invite new ideas and questions.

The recent events requiring a shelter-in-place have called many artists back to the studio, resulting in deepened connections to artistic practice and to communities of practice.

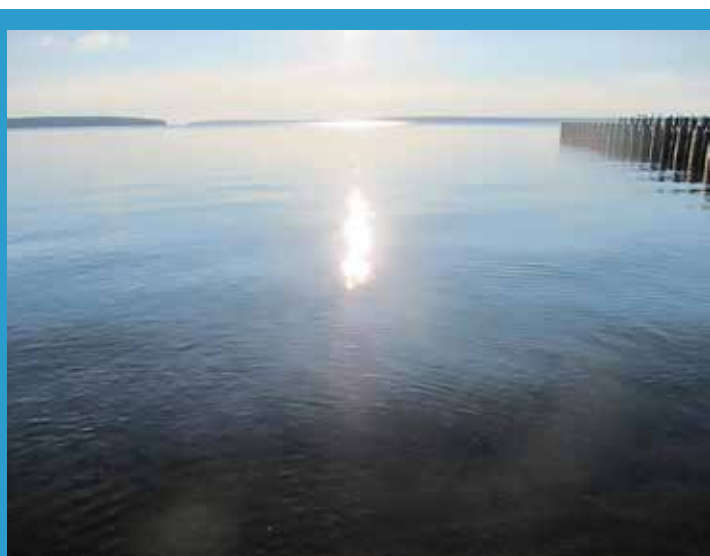
Subsequently, these times have been a unique invitation to discern the *genius loci* of the places we inhabit.

Experiencing the *genius loci* of the places we occupy can allow for imaginative envisioning that is sorely needed for education—and the world.

Long summer days afford the exploration of place through direct experience, as well as reading about places in novels and poetry. The importance of place as a subject in the arts and in contemporary discourse invite more reflection as to how it might enter into teaching, research, and artistic practices. ■

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Early morning on Lake Superior. Photo credit: Sheri Klein.

Sheri R. Klein

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THE RETURN AFTER QUARANTINE

As choice-art educators, we try to predetermine the best options for sharing art media, supplies, and tools. Experience and general knowledge inform how best to set up each center. We make adjustments after observing our classes for a day or so and then make modifications. This system has been effective in the past, but what about now? When schools started to close in March, we had to hustle to make virtual teaching work for us. It was unfamiliar and uncomfortable.

As art teachers begin making plans for the fall, we sought to crowdsource concerns and ideas for the coming 2020–21 school year. On Facebook, there are a handful of choice-art educator pages. Members frequently post and share questions, hoping for some seasoned advice. We created a Google Form to collect information from peer experts and disseminated it across these pages. The survey was posted in May 2020, and the responses below are representative of what our peers think could happen in fall 2020.

What are your initial fears or anxieties about returning to school after the COVID-19 quarantine?

Sanitizing! How in the heck are we expected to wipe down everything? After all, our shared philosophy encourages students to experiment with art media. The experts recommended various studio management tactics like compiling individual student kits (baggies). Maybe the media in each baggie could vary to encourage choice options? They also suggested the creation of satellite centers at each student work area. In a large tote, students could access more diverse options while keeping sharing to a smaller group. With uncertainty surrounding how our districts, counties, and schools will decide to come back in the fall, our choice educators are feeling the pressure. *How will this change my job? What if I get sick?* It can be tough enough prepping for substitute coverage when we are out with a cold or a sick child. Trying to plan ahead and make some easy-to-follow substitute

lessons are always a good idea. Choice educators like to access online resources. Some have binders full of examples that use minimal supplies and cleanup effort.

How will this affect your daily routine as a choice-art educator?

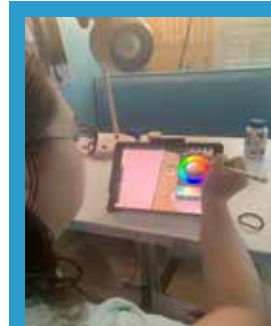
Choice-art educators are experts in studio and art room management. We typically “train” our classes to honor the art tools and materials through skill builders, boot camps, or demonstrations. Our choice experts spoke of limiting movement and supplies as an essential behavior change. And if we are all still remote or virtually teaching, then engagement, observation, and occurrence will be the new normal. We got a taste of this in the spring. It was a little bitter, but we made it work. Online resources were initially limited. Now, our experts are sharing full curricula with digital access and Google Doc links.

Do you have any budget concerns? How does this affect your budget?

This was a sticky one. Some have been notified of potential budget cuts while others are unsure and nervously awaiting the final verdict from their schools or districts. As choice-art educators, we are pretty adept at frugally managing our budgets. However, the struggle of making a decreased budget work creates a great load of anxiety. Certain choice-art educators are expected to create individual art supply kits even though their budget has been cut. Some schools can ask students or families to help with basic items, but what do you do if you work in a Title 1 school? The potential impact is disheartening, and choice-art educators are at a loss for how to make this work.

What media do you plan on using?

Surprisingly enough, many of our experts are planning on continuing to develop curricula that represent an eclectic collection of media. Their focus will highlight materials their students can freely explore yet use individually without sharing with their classmates. Drawing, collage, painting, textiles, and



Top: Annie, 7th grader at Sandy Spring Friends School, works on a digital media drawing on her iPad.



Bottom: Vincent, 8th grader also at Sandy Spring Friends School, works with air-dry clay from home.

printmaking are the main “go-to” media choices. Depending on our own curriculum limitations, ceramics might be an optional alternative. A cool development that has emerged recently is the usage and sharing of digital media. Choice educators are generously sharing their curricula online through Google Classroom and on their own websites or blogs. It was a blessing for those of us that have limited digital skills in videography. The inventive options made it easier to entertain our homebound students.

We want to thank all of the generous participants in the survey. It is difficult to think about how we will create curricula for a school year that may start virtually or become a hybrid of virtual along with social distancing limitations. Each contributor spoke honestly about the unknown events that may occur. The one consistency and silver lining is the huge community of talented choice-art educators willing to share and support our community.

Warmly,

Michelle Puhl-Price and Julie Jacobusse,
Co-Presidents of Choice-Art Educators ■

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Interest Group Committee on Multiethnic Concerns (COMC)

Columnist: Zerric Clinton

For many of us, summer had a very different meaning this year. With the uncertainties that surrounded our way of life, many of our normal activities were in limbo.

It seemed as if information changed daily—and the impact was immediate, depending on what part of the world one was in. Even though this was the case, COMC is diligently preparing for a grand 50th anniversary celebration at the 2021 NAEA Convention that will take place in Chicago. Past COMC Chair Hazel Beaumont continues to work on the various activities for this event. If you are interested in serving on this committee with Hazel, please contact her at jamrock1956@yahoo.com. We thank her as she continues her passionate work for this Interest Group.

Gloria Wilson has entered the position of COMC Chair and has hit the ground running with many great ideas to move this organization forward. Her fresh perspective on various initiatives will require the help of all members. Gloria's current research is indicative of her lifelong passion for diverse issues that affect our world. Her current research, artmaking, and pedagogical practices are grounded in critical arts-based inquiry and methodologies and include a [forthcoming art installation](http://www.southalabama.edu/departments/publicrelations/pressreleases/053019clotilda.html) (www.southalabama.edu/departments/publicrelations/pressreleases/053019clotilda.html) dedicated to honoring the lives of the descendants of Clotilda survivors in Africatown in Mobile, Alabama. A brief historical account of this by novelist, folklorist, and anthropologist Zora Neale Hurston (2018) follows:

From 1801 to 1866, an estimated 3,873,600 Africans were exchanged for gold, guns and other European and American merchandise. Of that number, approximately 444,700 were deported from the Bight of Benin, Africa. During the period from 1851 to 1860, approximately 22,500 Africans were exported. And of that number, 110 were taken aboard the *Clotilda* at Ouidah. (pp. xix–xx)

Thanks again to Gloria Wilson for accepting this challenge to lead COMC forward.

Please note the deadline for submitting proposals for NAEA 2021 in Chicago. The deadline for submissions is June 1, 2020. Make sure that you select the Committee on Multiethnic Concerns group for consideration. All pertinent information regarding the submission process can be found at www.arteducators.org/events/national-convention/naea21-call-for-presentations.

Nominations for the Grace Hampton Lecture Series will be opening soon for COMC members. This annual lecture series is named for Grace Hampton, professor of art, art education, and integrative arts, and senior faculty mentor at Penn State. The lecture series honors Hampton's courage and leadership, and it is an important facet of COMC organizational vibrancy.

Nominations for the J. Eugene Grigsby, Jr. Award are forthcoming as well. This award was designed for the purpose of bringing to light historical and contemporary accomplishments of people of color in fully advancing NAEA's policies and practices, and it serves as a cornerstone of the organization. Each year we look forward to selecting a deserving art educator each year.

It seemed as if information changed daily—and the impact was immediate, depending on what part of the world one was in. Even though this was the case, COMC is diligently preparing for a grand 50th anniversary celebration at the 2021 NAEA Convention that will take place in Chicago.

Stay tuned to COMC's website for information about upcoming opportunities to support COMC. We look forward to connecting with you and local community art programs throughout the year and to welcoming new members. Our membership promotes, strengthens, and encourages the role of visual arts education while fostering respect for and a greater understanding of cultural and ethnic diversity within our society. ■

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We are living in turbulent times. During the COVID-19 pandemic, the racial tension and fight for social equality sparked by the recent murder of George Floyd has put this nation to test on a daily basis.

As the deeply embedded flaws in our social and political systems are continuously brought to light, it is my hope that these challenges will ultimately become the catalyst for real change in our society. Amid these challenging times, I want to share an inspiring story of a young girl who has been spreading the power of art to others in difficult situations.

Chelsea Phaire of Danbury, Connecticut, is a 10-year-old 6th-grade student who founded Chelsea's Charity. The foundation under her name distributes art kits to homeless shelters, foster care agencies, and hospitals. As the pandemic has caused increased anxiety from being unable to socialize, Chelsea has become even busier, putting together more than 1,500 kits and sending them to 12 states since March.

Chelsea's grandfather died when she was 4 years old. To say goodbye, she drew him a picture, made him a little card, and put it in his pocket at his funeral. Ever since then, Chelsea has used art to help herself get through tough times (Simon, 2020). When Chelsea was 8 years old, she lost her swim instructor—whom she considered as close as family—to gun violence in the middle of their swim season. This was when art transformed from just a hobby to therapy for Chelsea (Elassar, 2020). Knowing that art can be a creative outlet—especially during difficult times—Chelsea wanted to provide that opportunity to other children as well.

Chelsea spoke to NPR (as cited in Simon, 2020), saying,

I came up with the idea of sending art kits to people because a family friend two years ago gave me a very elaborate art kit, and my mom told me that everyone didn't have these things and that I should be grateful and try not to break the crayons. I couldn't understand why everyone didn't have access to kits like these, so I wanted everyone to be able to have art supplies so they could express themselves. (para. 8)

This eventually led her to make art more accessible to other children, sharing with others the joy that art has given her. Chelsea created kits that included crayons, colored pencils, markers, smocks, paint, paintbrushes, canvases, and sketch pads, and delivered them to homeless shelters and foster care homes.

According to Chelsea's mother, Chelsea had been begging her parents to start a charity since she was 7 years old. Every couple of months she would ask, "Are we starting Chelsea's Charity yet?" And when she was about to turn 10, she asked them again, so they decided to launch her charity. For her 10th birthday, Chelsea asked her party guests to donate art supplies instead of getting her birthday gifts. After her birthday party in August 2019, Chelsea used the donations to send out her first 40 art kits to a homeless shelter in New York. The family then set up an Amazon wish list full of art supplies. Every time they received enough donations, they packed up the kits and delivered them to kids in person. In just the first 5 months, Chelsea and her mom had sent out nearly 1,000 kits to children in homeless shelters, foster care homes, women's shelters, and schools impacted by gun violence. Before the pandemic, Chelsea was able to travel with her mom across the country to meet



Chelsea Phaire, founder of Chelsea's Charity, poses with art kits she made for children in this photo provided by Candace Phaire to CNN in May 2020.

the kids in person and even taught some of her favorite drawing tips. As schools have been closed, she and her mother have been mailing out the kits.

Chelsea told CNN (as cited in Elassar, 2020), "I feel good inside knowing how happy they are when they get their art kits.... I have definitely grown as a person because of this. Now my dream is to meet every kid in the entire world and give them art. Who knows, maybe if we do that and then our kids do that, we'll have world peace!" (para. 12). It is encouraging to have young people like Chelsea whose pure vision and desire to spread goodness can empower other youth. If you are interested in supporting Chelsea, please visit her website at www.chelseascharity.com and reach out to her! ■

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DIG Website: www.naea-dig.org

Columnist: Doris Wells-Papanek

DIG 2019–2020 DESIGN-THINKING LEARNING CHALLENGE GRANT CELEBRATIONS!

The Design Interest Group is delighted to share the outcomes of our first Design Challenge Grants!

Each award recognizes a dedicated NAEA art + design educator for developing, implementing, and documenting an insightful design-thinking learning challenge. This overview provides a taste of our amazing 2019–2020 projects. Final project reports are posted on www.naea-dig.org. The 2020–2021 grant cycle begins mid-August 2020.

SUSTAINABLE HOUSE IN A JIFFY: Facilitated by DIG Grantee Susan Cowles-Dumitru

Challenge Objectives: (1) Increase awareness of the global need for sustainable temporary housing; (2) Engage in inquiry-based investigations and create solutions to the problem; and (3) Gather data, analyze findings, develop ideas, and evaluate learning outcomes

Problem Set: Climate change in the 21st century has produced extreme-weather challenges shared around the globe. 8th graders were challenged to research multiple ways to design and build sustainable temporary housing.

Essential Question: What shelters might people need and want after a traumatic natural disaster?

Learning Targets: (1) Gain deeper global understandings; (2) Discover insights into how professional architects address the challenge; and (3) Transform professional inspirations into modeling ideas, some far-reaching.

Learning Experiences: Students participated in a workshop at the Museum of Arts and Design in New York City. While there, they designed sanctuary spaces based on the needs of those who have experienced a natural disaster. Learners carried insights back to the classroom and



IB Design Cycle.

applied new understandings to project ideas.

Evaluation: NVAS Anchors as formative assessments: #1: Students study planes, form, and function; #2: Learners develop architectural solutions; #3: Students refine and finalize solutions; #9: Learners apply criteria and evaluate work via formative assessments. IB Design Cycle for summative assessment: inquiring and analyzing, developing ideas, creating solutions, and evaluating.

RECIPES FOR CELEBRATING CULTURAL DIVERSITY: Facilitated by DIG Grantee Andrew Bencsko

Challenge Objectives: (1) Experience real-world graphic design business models, branding practices, and services; (2) Document design process and artifacts; and (3) Create and present a 1-minute elevator pitch to design professionals and classmates.

Problem Set: People order meals derived from diverse cultures without celebrating the origin. This challenge invited students to develop a brand that encourages customers to learn about those cultures by following a traditional recipe.

Essential Question: How might the packaging of online subscriptions raise awareness of cultural origins of recipes and ingredients?

Learning Targets: (1) Produce business model plan; (2) Develop branding strategy for name and identity; (3) Implement visual identity design; (4) Create mock-ups of signage, storefronts, food trucks, packaging, etc.; and (5) Produce presentation with mood boards, business plans, sketches, logos, etc.

Learning Experiences: AP Senior Graphic Design students defined project criteria for success. Learners accessed computers, software, internet, cameras, scanners, etc. Educator and professionals conducted evaluations.

Evaluation: NVAS Creating: Students collaborate to develop project plans. Presenting: Learners prepare design choices, process, and implementation for critique. Connecting: Students represent social, cultural, historical, and personal insights into their designs. ■



Student design work.

Doris Wells-Papanek

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Interest Group Disability Studies in Art Education (DSAE)



Columnists: Alexandra Allen, The Pennsylvania State University, and Mira Kallio-Tavin, Aalto University

MENTAL HEALTH IN THE TIME OF COVID-19

In this column, we address the important and topical issue of mental health during the COVID-19 pandemic, and the ways in which two universities, Penn State in the United States and Aalto University in Finland, have offered supports for students in higher education.

During the first global pandemic of the 21st century, it seems as though the coping mechanisms students and faculty have adopted may lie somewhere between marginally healthy and downright slothful. For many educators, the tension is almost palpable between being hyper-productive academics and being mindful of our own self-care needs. Whether it is creating an entire outdoor oasis where an old thyme garden used to be or having full conversations with your dog about your ambitious culinary plans, it seems clear that daily routines have gradually become an amorphous aspiration, and it has become significantly more difficult to stay firmly rooted in a reality we once knew.

As students and faculty scramble to make the switch to remote learning, Penn State has started to offer additional resources to mitigate some of the effects of this necessary transition. Counseling and Psychological Services (CAPS), a unit of Penn State Student Affairs, is offering a Life Hacks program to support students that may feel stressed or anxious about these changes. The Life Hacks sessions are free, drop-in gatherings staffed by CAPS therapists that aim to address current stressors and offer positive coping strategies to increase psychological well-being. CAPS also offers video resources on drug and alcohol use, distress tolerance during COVID-19, and access to WellTrack, which includes a wellness assessment that assists in recognizing patterns in your daily activities and mood.

Along with these resources, Penn State also offers virtual mindful making workshops centered around crafting and conversation, virtual yoga, and a digital self-care tool kit that includes meditation practices, mindful art exercises, mindful movement ideas, and other supplementary

virtual workshops. Beyond the supports that are provided by Penn State, some of the faculty have also worked collaboratively with the Art and Culture Meetup group in State College to put together a collection of materials that include different resources in the following categories: mental health, things that make us laugh, things that we're enjoying, free art and culture online, free workouts, and other miscellaneous helpful information.

In addition to juggling virtual workshops and education, students everywhere have needed to find ways to grapple with loss of income, increased anxiety, and challenges to mental health. In Finland, doctoral student status is somewhat ambivalent and sometimes even precarious in terms of services and financial support. This situation has grown clearer during the times of pandemic.

As in other universities in Finland, doctoral studies at Aalto University are tuition free for everyone—yet securing the costs of living might be very difficult. Student loans for doctoral students are not typical or even possible. Government-supported discounts in services, such as bus tickets and student meals—or even access to health care—are much more limited than they are for undergraduate or master's students. While in many fields doctoral students might work in paid positions, in the arts and humanities doctoral students are often dependent on private foundation funding, which usually comes far into the degree program and certainly is not provided for everyone.

During these precarious times, doctoral students in the department of art, including doctoral students in art education, have expressed needing a stronger sense of community than before. A clear channel for communication was asked of us, and even though everyone was already tired of sitting in front of their screens, different ways to maintain connection online were established. An essential element of strengthening the sense of community seemed to be self-organizing, and faculty participation was encouraged.

In this curious circumstance, we must reach beyond our familiar resources and seek to find additional means of restoring some sense of balance.

These gatherings have not lacked in critical conversations, but they have offered a safe place to express frustration and sometimes a forum for a debate. As an active faculty member in these meetings, I (Mira) have enjoyed the heat of the conversation as much as I have critically reflected upon some of the institutional methods and practices that have come up in the discussions. I have also witnessed a stronger comprehension of mental disability, which has appeared in different ways in digital learning spaces, such as through Zoom fatigue.

The use of these dialogic spaces has several implications for the need for compassion and empathy in these challenging times. The use of these various methods of connection by faculty can become a step toward mitigating the general apathy we see in the faces of our students as we Zoom in to our classes donning a button-down and sweatpants. Presently there is an ominous cloud of trepidation, steeped in uncertainty and anxiety that cannot be shaken despite our best efforts at mediating coping strategies.

In this curious circumstance, we must reach beyond our familiar resources and seek to find additional means of restoring some sense of balance, some way to counter the profound effect this pandemic has on the mental health and well-being of our colleagues, students, and ourselves. ■

Mira Kallio-Tavin

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Interest Group

Early Childhood Art Educators (ECAE)

As I remember it, it is not unusual for our August/September issues to feature columns welcoming us to the school year: sharing helpful ideas for classroom setups, strategies for organization of physical spaces, or suggestions for activities to engage students in hands-on, in-person classes.

But now *in-person* or *online* are qualifiers we need to add to the descriptions of our classes. The months and years ahead are uncertain, and we do not know in what ways life, teaching, and learning will take shape for ourselves and our students. When we used to talk about the million possibilities that teaching art offers, we didn't usually mean this... but we live in uncertain times, full of expectations of and possibilities for meaningful change, and we have to take the opportunity to make it happen.

This change is bigger than our classrooms. As we grapple with COVID-19 and the need to protect each other, we are also acknowledging ways in which we have been violently hurting others. Many in the country (and the world) are finally becoming aware of the deep racial injustices that impact Black lives in brutal and murderous ways, and that have gone largely unexamined by many White educators (like myself) for too long.

Educators need to reconsider what it is that we find truly important. What and who matters in our teaching and our workspaces, virtual or not. Much of what was deemed essential is no longer there (think SAT, in-person classes, letter grades, etc.) and we need to ask ourselves what is it that, in our own teaching, we find essential—and how we can make it happen.

James Rolling, Jr. (2020), in his recent open letter published by NAEA, proposes

points for intervention to actively build anti-racist agendas. Rolling, NAEA's President-Elect and inaugural Chair of the Equity, Diversity, & Inclusion (ED&I) Commission, generously offers his personal perspective, his work, and clear actionable suggestions for anti-racist art educators. And we have to make it our priority to listen, to take action, and to transform the ways we teach to create the anti-racist agenda we are invited—and, as human beings, obligated—to embrace.

An anti-racist agenda is of course much larger than the art room or the early childhood classroom—but it starts there, too. So as we fight to keep art in our schools, we need to fight to keep schools as motors of this change. In his recent *Open Letter to Superintendents, Principals, and School Board Members*, our NAEA President asked school leaders to keep in mind art teachers and the importance of visual arts when planning for the fall of 2020 and beyond. Knab (2020) states that “during this pandemic, students of all ages have found much needed solace and support through the visual arts” (para. 3), and as art educators, we know this to be true.

So our question is not so much *if* we can get those artistic opportunities to students, but *how* will we do it. How will we help our students engage in artistic explorations that can help them “create, respond to, and make connections to the visual world around them and rely upon the arts for social emotional learning, expression, and support” (Knab, 2020, para. 3)?

NAEA recently created the helpful NAEA Remote Learning Toolkit (www.arteducators.org/learn-tools/remote-learning-toolkit). However, more resources for early childhood are needed. Specific to early childhood and, most importantly, specific to the anti-racist agenda. And this is where we—NAEA's Early Childhood Art Education Interest Group—come in. How can we, as a group, actively facilitate and contribute to discussions that continuously

Many in the country (and the world) are finally becoming aware of the deep racial injustices that impact Black lives in brutal and murderous ways, and that have gone largely unexamined by many White educators (like myself) for too long.

consider and reinvent ways to help our students thrive as anti-racists in and with visual arts? We have a body of members that is rich in experiences and ideas; our combined professional experiences range through different contexts; and our individual perspectives can offer grounds for healthy and educational discussions.

In Boston we pondered ways to strengthen our group, namely by creating an online platform to share ideas, discussions, and resources. Today, I am asking you to help expand this conversation and take an active anti-racist stand as a community. To create the “love supreme and the distribution of reparations, equal access, and mutually beneficial creative opportunities” (Rolling, 2020, para. 23) we all need. ■

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Columnist: Rebecca Stone-Danahy, ISAE Past Chair

FINAL FAREWELL

Hello, ISAE members. I hope that everyone is safe and well and has found some new normalcy in day-to-day routines as we continue to navigate through the reality of COVID-19. My world has changed due to a new job, and as a result, I am writing my last article for the Independent School Art Education Interest Group of NAEA.

In 2008, I founded this group to promote art education practices happening in independent schools, as well as to build community and create networking opportunities. I've spent a career teaching in independent schools, building programs, serving as an administrator, and developing relationships that will last a lifetime.

This fall, I will not return to the education cycle as I have known it. I am stepping into a new role with the College Board as the Director of AP Art and Design. This is a job that perhaps I would not be able to transition into without independent school experience.

I have been grateful for opportunities to cut through red tape and find solutions that were in the best interest of my students and my school—one distinct advantage of independent schools! I've had close relationships with students, parents, and administrators that have allowed me to build programs that highlighted the visual arts in the communities I served. I always felt that I was able to

create a school culture that appreciated the nuances of what a strong art education program can offer, and I have been fortunate to have (mostly) smaller class sizes and teach students for multiple years—so much that some students became like a second family. I learned how to negotiate budgets in ways that are not possible in many public schools, and as a result, I had the opportunity to develop rigorous curricula that challenged me and engaged my students.

Survival in an independent school means that art educators learn how to navigate the politics of a close-knit school and manage parents that are, at times, excessively involved in their child's education. While that can be a struggle, there is also tremendous freedom to teach relevant and interesting lessons designed specifically for students. As a result, independent school art educators go to school most days jazzed to teach art and make magic happen.

Of course, these scenarios can happen at any school—public or private. But there is something special about art education programs in an independent school. The bar is always high for performance expectations. It can be stressful, toxic, grueling, and incredibly rewarding. I've certainly had my share of meltdowns—mostly due to the uncertainty about meeting the tasks expected of me and that I expected of myself.

My experiences in working in independent schools in Florida, North Carolina, and South Carolina have allowed me to blossom as an educator, scholar, artist, administrator, and leader. I have done

Survival in an independent school means that art educators learn how to navigate the politics of a close-knit school and manage parents that are, at times, excessively involved in their child's education.

and accomplished more things than I ever thought possible, and I am so grateful for the opportunities that I have had—all because I chose to make a career of teaching in independent schools.

As we embark on a new future for the fall semester, I encourage all to be a part of the creative problem solving necessary for independent schools to move forward. Many schools will develop practices that enrich education for the better, and art educators have the opportunity to be front and center developing strategies and solutions. I hope the ISAE Interest Group will be a resource and those involved will continue to create community during these uncertain times.

From virtual art shows to virtual art lessons, this is the time to support each other and grow in unexpected ways. It may be demanding and scary, but this special community is here for you, and I hope it—and you—will flourish. ■

Evan Thomas

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Columnist: Jess Graff, Teaching Artist, Curator, and Consultant. Email: JessGraffCreative@gmail.com

For many LGBTQIA+ educators and artists, artmaking allows the opportunity to highlight the experiences and stories of folx who have not been represented—or who have been actively hidden—in mainstream media.

This is the third article in an interview series spotlighting artists who engage in education and public art as aspects of their creative practice. Through these articles, I hope to showcase the myriad experiences and creative work of LGBTQIA+ artists across the nation and to make their contributions visible to the world at large so that other art educators can benefit from their collective queer wisdom.

This feature focuses on the work and perspective of writer Rosiee Thor. Educators wishing to learn more about this work can visit www.rosieethor.com.

Jess Graff: How would you describe your artwork?

Rosiee Thor: I write science fiction and fantasy books about LGBTQIA+ people having adventures and saving the world. It's important to me to portray LGBTQIA+ characters in fantastical worlds who get to be the hero, not just a sidekick.

Graff: How has your experience as a person in the LGBTQIA+ community informed or influenced your practice?

Thor: Because most of the books I read growing up centered allocishet characters, I didn't realize queer people existed or that I myself might be queer until much later. That lack of representation has always haunted me, and so in writing books, I am—in a lot of ways—writing books for my younger self. Because I identify as both aromantic and asexual spectrum (along with identifying as bi) I have often

felt at the fringes of not only mainstream society, but also within my own community. In writing books about characters who identify like myself, I aim to place those identities at the center rather than further marginalizing those identities. I want LGBTQIA+ readers to see themselves centered in fiction. I know if I had, I would have felt seen and acknowledged for who I was rather than pushed to present myself in a different way to be validated. There's so much power in representation, especially for young LGBTQIA+ people. I want to now prioritize those readers first and foremost.

Graff: What do you wish educators knew about supporting youth and members of the LGBTQIA+ community?

Thor: Not all LGBTQIA+ people are the same. We have a long acronym for a reason—it's because we're not a monolith, and every person within our community is different. We experience love, attraction, friendship, hardship, isolation, community, acceptance, and rejection differently. No two LGBTQIA+ people are exactly the same. Treating them like individuals rather than identities is key to meeting them where they are. Learning about different identities and knowing all the letters in the acronym is a start, but being gay or trans or ace isn't about meeting one specific set of criteria. The more we view our labels as umbrellas rather than a checklist, the better we can serve one another and validate the identifying language we use. It is more important to acknowledge experiences and chosen labels than to impose any specific rules or criteria. It's more important to make people feel supported than it is to be right.

Graff: In what ways do you and your artwork interact with communities? What do you hope to see or accomplish as a result of this public work?

Thor: Reading is often a solitary experience, but that doesn't mean it isn't highly

Not all LGBTQIA+ people are the same. We have a long acronym for a reason—it's because we're not a monolith, and every person within our community is different.

interactive. Books are a magical place for kids to hide when they feel left out or like they aren't allowed to take up space—I should know, I was one of them. If those books reinforce the status quo and show a world that doesn't reflect their experience or acknowledge their existence, then their spaces become inhospitable whether they realize it or not. When books say dragons are real but not asexuals, or magic exists but not lesbians, a thousand races of aliens are out there but still only two genders—those books tell them their existence is more outrageous than the Loch Ness monster. I want readers to see themselves when they go to their safe place inside stories. I want them to see a world that celebrates their existence and acknowledges their experiences. Reading should open up infinite possibilities, not shut down imagination or limit reality.

Graff: What else you would like the educators at NAEA to know about you or your work?

Thor: My first novel, *Tarnished Are the Stars*, is out now and I have a second novel out in 2021 featuring more LGBTQIA+ characters, both with Scholastic Press. I am available for virtual classroom visits for Q&As on writing or publishing and also would be thrilled to visit any Triangle Alliance, GSA, or other LGBTQIA+ youth advocacy groups. ■

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WHITHER ART FOR OLDER ADULTS?

As I write this, the world is dealing with a pandemic, and the United States is struggling with social upheaval due to racism, injustice, and inequity. In these circumstances, it might seem of little relevance to be concerned about “doodling with grandma” (as one of my students—who very much enjoys doodling with grandma—likes to put it). But it is in fact a very good time to consider the health and well-being of the oldest among us, who are not only more vulnerable to novel viruses, but for whom isolation and lack of engagement can have negative effects even under normal circumstances.

Studies have shown that artmaking has measurable benefits for the well-being of older adults (Cohen, 2005; Kent & Li, 2013; Mental Health Foundation, 2011; Rosier, 2010), prompting the emergence of the creative aging movement, which seeks to expand programming for this population. Offering in-person activities for older adults may not be a safe option right now, but art educators can devise creative ways to support healthful engagement with artmaking and to facilitate moments of joy (Brackey, 2007) from a distance.

In a recent conversation with a friend in assisted living, I learned that she and her fellow residents were not only fearful of contagion but were also lonely and stir-crazy from lockdown. In the mail the next week, she received my package of art supplies with designs for coloring, which she said “felt like Christmas.” Besides sending care packages of supplies to individuals, I have begun devising other ways of sharing art from a distance with residents of two local residential facilities.

I live near a number of facilities for older adults that range from independent and assisted living to nursing homes and rehab centers. Access to resources varies widely depending upon funding and the capabilities of residents, but instructional support for art activities can be

adapted to different formats. A phone call can determine whether a site has an activities director, or whether they offer regular newsletters or virtual meetings for residents.

When I reach out locally the response has been positive. In dialogue with staff at an assisted living community, I suggested the inclusion of an art corner in forthcoming newsletters. Some individuals who live in this community experience mild memory loss, and others have limited mobility, but most are keen to have new activities and interactions with others.

The first activity in the newsletter will consist of a “mail art” show, inviting residents to create or attach images or symbols that suggest friendship, hope, happiness, or love on index cards that will be distributed with their newsletters. Simple instructions with accompanying examples suggest utilizing available materials, from ballpoint pens to magazine collage to family photos to cosmetics. These will be collected, arranged in groups, and photographed and shared via newsletter and email, and in the future they will be displayed together near resident mailboxes. We hope to print other art corner ideas in forthcoming newsletters.

At a nearby independent living facility, weekly streaming media meetings are widely attended as administrative personnel update community members on health issues, meal plans, and other news. Occasionally, they invite viewers to join a virtual sing-along after the main messages. I see this as a great opportunity to share an art activity, perhaps introducing an art form (like book arts), and demonstrating a process that can be followed with available materials, such as marbling paper with shaving cream and food coloring.

Developing ways to support the well-being of older adults through artmaking during this period of social distancing is a

It is in fact a very good time to consider the health and well-being of the oldest among us, who are not only more vulnerable to novel viruses, but for whom isolation and lack of engagement can have negative effects even under normal circumstances.

challenge, but hopefully these attempts will bring some positive feelings of engagement. I know it benefits me to have a positive focus at this time, to feel that I can somehow figure out ways to facilitate moments of joy for at least a few older adults in my community. Other ideas? Please share at meldavenport@gsu.edu. ■

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Columnist: Trina Harlow, PPAA President. Assistant Professor of Art Education, University of Central Arkansas, and Emerging Scholar, Arts in Society Research Network. Email: drtrinaharlow@gmail.com

INFORMING PUBLIC POLICY: COVID-19 AND THE INEQUITIES IN TECHNOLOGY

In continuing a public policy discussion on realizations that not only art educators, but educators in general, had during COVID-19's effect on the U.S. educational system, this column more fully explores the existing inequities of technological devices and internet services for both teachers and students as the pandemic changed modern education. While educators knew of varying inequities that existed district to district and state to state prior to the pandemic, this national emergency of early 2020, which required schools to swiftly adapt to social distancing and remote instruction, cast a bright spotlight on the fact that many schools did not have the resources to offer remote instruction.

In mid-March and through the Online Art Teachers (K-12) Facebook group, I mentored art teachers from around the country in one-on-one Zoom sessions. Having taught in several isolated parts of the world—with no school supplies allowed due to student safety concerns—I had personal experience of teaching art with literally nothing and 2 decades of teaching art to help teachers work through steps to be prepared for remote instruction, as they shifted art education structures away from what was known to the “new, science-fiction normal.”

Particular memories are of a 1st-year teacher in Wichita, Kansas, whom I helped develop a way to assess her students during remote instruction; a teacher from Los Angeles, California, who did not even know where to start and who had no idea how to contact her students; and a teacher in Snohomish County, Washington, where the first reported U.S. case occurred, and who seemed focused and wanted reassurance that she was progressing with logical purpose.

One teacher, however, stands out most clearly in my memory. The teacher was from New Mexico. She did not have a personal computer and her school did not have a laptop or other device she could use to deliver instruction from her home setting. She was using her cell phone to try to teach; but furthermore, most of her students could not be reached in any way. Her concern was not teaching art; her concern was whether her students were going to be fed and cared for, and she was very concerned for them. This was the stark reality of COVID-19's effect on education: Collectively, we were unprepared. I also recall my surprise in mid-April when I heard that some students in rural Iowa had not heard from their schools since early March.

These firsthand accounts of experiences from teachers in the field reminded me of a time just 10 years prior during which I taught children in the Andes Mountains in Ecuador. There was a national election going on, and members of one political

party made the trek up the mountain to deliver light bulbs to the village I was working in. Light bulbs for votes. Life in these villages had not changed much in the past 100 years or more. Homes were made of mud bricks with thatched roofs and no running water or toilets, but villages had a single electrical line that came by pole up the mountain and into the village. Some homes—not all—had a single light bulb that hung from the ceiling. The day that I was mentoring the teacher from New Mexico, I thought back to the light bulbs in Ecuador. Just as people can be in the dark without electricity, our students without technology were also in the dark, and learning was slowed or halted.

These technological inequities of the COVID-19 period of education harken back to the invention of electricity. The Institute for Energy Research (2020) reports that while humankind has known of electricity since ancient times, and Ben Franklin's 1752 kite experiment furthered that knowledge (Van Doren, 2020), it was Thomas Edison's work in the 1870s that brought electric light into our homes—but privilege determined which homes had these first incandescent light bulbs (Franklin Institute, 2020).

In many ways, the history of electricity in the late 19th century parallels the availability of technology in the 21st century. PPAA plans to be involved in the “Internet for All” movement and discussions about more affordable and accessible technological devices in the upcoming months and year. ■

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Interest Group Retired Art Educators Affiliate (RAEA)



Do you want to know more about RAEA?

www.arteducators.org/community/articles/73-retired-art-educators-affiliate-raea

Check out our e-bulletin: www.arteducators.org/search?q=raea+e-bulletin

The RAEA e-bulletin is coedited by Flowerree McDonough, Tennessee, and Donna Anderson, Tennessee.

We have seen many events during our years in the field of art education, but nothing to compare with what has been going on in the past few months in schools, communities, and countries all around the world.

I continue to be impressed with how educators are finding new and innovative ways to reach students, doing their best to provide a rich educational learning experience for them. One of my former colleagues who teaches at a middle school just posted a virtual art show of student work (some of my former elementary students!), and I know other art teachers have done similar things.

One thing many of us have probably been doing is making masks. I made a Green Bay Packers mask for a friend by painting the logo on canvas, then sewing it into a mask. He's very proud to wear it! Recently, I noticed pictures of a mask that Nancy Walkup of New Mexico created (thank you Facebook!). I asked her for her inspiration and permission to use a picture of it. Nancy wrote:

*In Mexican culture, the skeleton can be a memento mori, a reminder that you will die so you should think about how you are living, at the same time, laughing in the face of death. In my mask I have included a *milagro* that can represent a prayer or a promise, and rainbow ribbon to include everyone in my hope they will live by wearing masks.*

Thank you, Nancy.

RAEA POLICY MANUAL AND BYLAWS UPDATES

Linda Willis Fisher has worked to update the RAEA Policy Manual and this will be made available to RAEA members before the NAEA Convention in Chi-

cago in March 2021, where we will vote on the updates at our business meeting. Most of the changes deal with updating officers, awards, and minor edits. There are also some changes to the constitution and bylaws dealing with changes to the Outstanding Student Chapter Award. Submissions have gone online, and Linda edited that section to reflect current practice, but we will have to vote on it. Stay tuned!

IDEAS FOR RETIREMENT

One of my interests since retirement is learning about what other retired art educators are doing post-classroom. I've featured several different individuals over the past year and will continue that here with Oklahoma art teacher Ed Galloway, who began a retirement project in 1937 that really stood out! It was a 90-foot-tall totem pole built in his yard in Foyil, Oklahoma. It took him 11 years to complete the concrete-and-steel sculpture. This was only the beginning as he went on to add many smaller totem poles and structures on his property. After his death it fell into disrepair, but fortunately the project was rescued by the Rogers County Historical Society. It is now registered on the National Register of Historic Places.

Check out one story here: <http://hyperallergic.com/268408/the-monumental-totem-poles-built-by-a-retired-oklahoma-art-teacher>, and another on the National Park Service website here: www.nps.gov/nr/travel/route66/galloways_totem_pole_park_foyil.html

I am ending with a quote by Marc Chagall: "Art seems to me to be a state of soul more than anything else." I've found this to be true. Stay whole, my friends. ■

RAEA BOARD

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Top: Mask by Nancy Walkup. Photo courtesy of the artist. Bottom: Ed Galloway's totem pole park. Photo by and ©2004 Dustin M. Ramsey.

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Guest Columnist: Amber Pitt, doctoral candidate, University of Georgia

This column is a continuation of the “journal entry” style of writing that began in the last SRAE newsletter, and it extends the discussion of the inseparability of life and research.

April 16, 2020

From my dining room table: My two children, ages 4 and 6, have now been at home for 35 days. Aside from waving to neighbors from our driveway and driving by a friend’s house to shout “Happy Birthday!” from the car window, they have not seen or spent time with family members, teachers, or friends.

As I write this column, thinking about the intersections of parenting and doctoral research, I move to our desk in the playroom. I have been thinking for a long time about how parenting and research are integrated—long before the COVID-19 pandemic—and now sitting among a mountain of toys (and a few books) it seems more relevant and prescient than ever. In my mind, parenting and research have always been connected, and now it is time to really pay attention.

Madeleine Grumet (1988) posits, “Theory grows where it is planted, soaking up the nutrients in the local soil, turning to the local light” (p. 14). For myself, theory and research are planted in the intersections of motherhood, teaching, artistry, and care. They overlap and intertwine until one cannot be understood without the other.

My research cannot help but turn toward my children, as well as young learners in my community, especially during this uncertain time in which we’ve found ourselves. As a researcher and parent, my biggest fear is that in this wait for the return to “normalcy,” we will miss the quotidian happenings that are packed with nutrients for growth and light.

Further pointing to the centrality of parenting within research, Grumet (1988) explains, “The dining room table became the locus of this research not because its design was conducive to meditations on eidetic form but because of its proximity to the life world being carried on in the adjoining kitchen” (p. 5). During my time as a doctoral student, I felt that success in my academic career came with the price of failing as a mother. Although I’ve been writing and teaching about the importance of art education for many years, it was quite often neglected at home.

Before the pandemic, there were many days my dining room table was (hypothetically) empty, our lives too busy to come together in this space to sit, talk, learn. Now, during these days of shelter-in-place, my table truly is the locus of my life, my heart, my research. It is covered in books, art supplies, worksheets, Play-Doh, lunch: the materials of our lives. How can we be fully present to these life worlds, to both the human and nonhuman things we are surrounded by?

Close your eyes and picture your own table for a moment. Is it joyful? Stressed? Creative? Is it a mixture of emotions? Because that’s okay, too. I want to stop and think about what other dining room tables might look like right now in our communities. How does our table differ from that of an essential health care worker? Someone out of work or with a sick loved one? How does our response to this crisis, whether you have children of your own or care about young learners in our communities, matter?

Nel Noddings (2013) argues that “it is important for the young, in addition to being cared for, to see and assist in the genuine caring done by adults” (p. xiv). The more practice we all have in caregiving, the more likely it is for us to not only develop a method of caring and empathy but to also transfer this care to others. Commu-

Close your eyes and picture your own table for a moment. Is it joyful? Stressed? Creative? Is it a mixture of emotions? Because that’s okay, too.

nities have an extraordinary opportunity right now to define what is important. When this is all done, what lessons will be taken from our time around our tables?

Navigating the intersections of parenting and doctoral research is hard work and not without its share of failure. However, I feel challenged to centralize myself to the life worlds carrying on around us. Ready or not, I am in a position to face this opportunity of applying these wonderful and difficult theories, to reach out and care for my community, and to make art and learn from and with my children.

How can intentional artmaking together be an act of care and empathy during this time of social distancing? How can artmaking give young learners a language with which to express themselves through these extremely uncertain times? What could this mean for qualitative research in art education with young learners? My hope for myself and the reader is that we take note of and show care for the quotidian moments we may have been overlooking for so long. ■

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Interest Group Special Needs in Art Education (SNAE)

<http://specialneedsart.weebly.com> | www.facebook.com/groups/specialneedsarted



Columnists: Lauren Stichter, SNAE President, and Lisa Kay, author, *Therapeutic Approaches in Art Education*

At Moore College of Art & Design, I have the honor of overseeing a hybrid, 15-month graduate program whereby students receive master's degrees in art education with emphasis in special populations.

In this program, we train and empower art educators to develop skills for adapting and implementing strategies that enrich the lives of all learners.

As the director of this program, and as the current SNAE President, I'm always on the lookout for books that support the development of skills and research in our field. I was thrilled to hear that my colleague Lisa Kay had recently published a book titled *Therapeutic Approaches in Art Education*. I decided to reach out to Lisa to see if she would tell us a little more about why she wrote this wonderful book. Here's what she had to say:

INTRODUCTORY DESCRIPTION

Therapeutic Approaches in Art Education is a practical guide for those who wish to support therapeutic artmaking in their practice. The book provides trauma-informed approaches that can be applied to a typical classroom setting—urban, rural, or suburban—and address marginalized populations. It offers key elements, approaches, and practical guidelines for therapeutic art education with students who have experienced adverse childhood experiences and trauma.

WHAT LED ME TO WRITE THIS BOOK

While supervising preservice art educators in their student teaching placements, I noticed that the cooperating teachers were expected to support students in ways similar to how I did as an art therapist in hospitals and as a school art therapist in special education contexts. Also, the more time I spent in urban schools, the more troubled I became about the

impact of trauma on students and their art teachers.

Working with students who have experienced adversity and trauma can be taxing for an experienced art therapist. For an art teacher with so many students to attend to, and who lacks training in this area, it poses even more of a challenge. My intention in writing this book is to offer therapeutic art strategies to help support and enhance one's art teaching practice. It will not make you an art therapist, as that takes years of study and practice, but it will help provide a better understanding of art therapy and how to support all of your students in thoughtful, holistic ways.

HOW WILL IT BENEFIT ART EDUCATORS IN THE FIELD?

Each chapter has been designed with sidebars that help readers reference salient information such as quotes, interesting facts, and resources. The "Reflect and Notice" sidebars and questions help readers apply the information within each chapter to their own situations either individually or with colleagues. The Appendix contains play sheets that are chock-full of reproducible activities and resources that address many topics ranging from mindfulness to stress and relaxation.

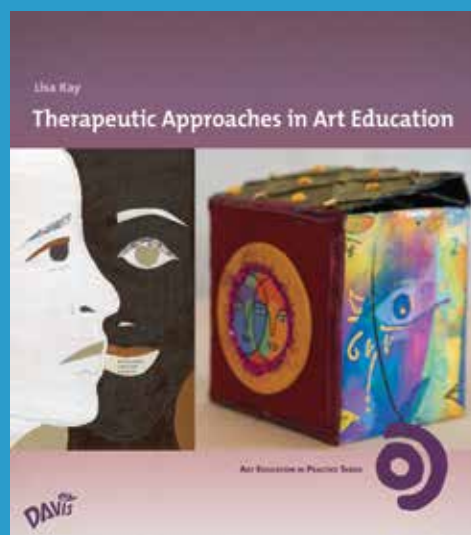
You may be thinking that incorporating therapeutic approaches into art education is a daunting task, especially given your already hectic day. But it is possible to do. As an art teacher, use the knowledge presented in this book to inform your work with students who have undergone traumatic and stressful experiences. Best practices for all students—such as predictable routines, positive

interactions, and kindness—go a long way toward helping them feel safe. Remember to keep your sense of humor and laugh at yourself; doing so helps relieve stress and shows students that teachers aren't perfect. Be patient; change takes time. Begin with one strategy, one approach, one step. And as Dr. Seuss advises: "Be sure when you step, step with care and great tact. And remember that life's a great balancing act. And will you succeed? Yes! You will, indeed!"

www.davisart.com/products/professional-development/art-education-in-practice-series ■

Resource

Kay, L. (2020). *Therapeutic approaches to art education*. Davis.



Top: *Therapeutic Approaches in Art Education* is the newest book in the Art Education in Practice Series, Marilyn G. Stewart, Executive Editor. Bottom: Lisa Kay, author of *Therapeutic Approaches in Art Education*.

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HELLO USSEA MEMBERS AND FRIENDS!

The USSEA Board of Directors has voted to postpone the 2020 USSEA Regional/InSEA Endorsed Conference in Santa Fe, New Mexico, in response to the COVID-19 pandemic and travel concerns. The health and well-being of our members, attendees, and partners is an extreme priority, and the decision to postpone the biannual conference was based solely on this criterium. The conference will be rescheduled for summer 2021 in Santa Fe, New Mexico.

Our conference theme is ***Reimagining Inclusive and Cultural Diversity in Art and Visual Culture Education***.

Subthemes embrace:

- Cultural Nation: Honoring All Cultures in the Art Classroom
- Art Education Diversity From Then to Now: Influences of the Past on the Present
- Impacts of New Media on Social and Cultural Learning
- Celebrating Pluralism in a Global Context

We will be releasing a new call for proposals in order to provide additional opportunities to participate in this exciting conference. Guiding questions for proposals include but are not limited to the following:

- What are art educators' responsibilities to the diverse cultural backgrounds that exist in the classroom?
- How might diverse histories—or lack thereof—encompassed within the art and visual culture education field impact present(s) and future(s) of teaching curricula?
- What are the impacts of new media growth on diverse populations, societies, and cultures?
- How are global cultures reflected in art classrooms?
- What are some best practices for reflection of global cultural contextuality?
- What does pluralism mean in rural art classrooms?

For more details, please visit www.ussea.net/2020-regional-conference.

ART THEMES: CHOICES IN ART LEARNING AND MAKING

In the current COVID-19 situation, in which art content is being delivered through alternative—and perhaps unprecedented—methods, one might ask, How can I teach typically seated studio content to students through technology? Though this may seem daunting, it certainly is not impossible. As artists and teachers, we are creative and flexible. *Art Themes* provides a myriad of suggestions in narrative content and lesson suggestions that can be shared both in the studio and through digital delivery. We must not get caught in an I-cannot-do-this mentality, but instead we should find ways to continue delivering a significant art experience for all learners.

Art Themes will open doors for the teacher and student alike as the pages reveal innovative ways to engage in media, visual organization, and narrative content. As Manifold (2017) noted in her introduction, “We seek to mark transitions of joy and sorrow in our journey through life as an affirmation of our being. These needs are the foundations and motivations for creating in the arts” (p. 1). This is a powerful suggestion for the transition from how we used to engage students in

***Art Themes* provides a myriad of suggestions in narrative content and lesson suggestions that can be shared both in the studio and through digital delivery.**

art to how we will now engage them in art. What better time is there for creative innovation than now, while we are all experiencing the life-changing moments of the COVID-19 pandemic?

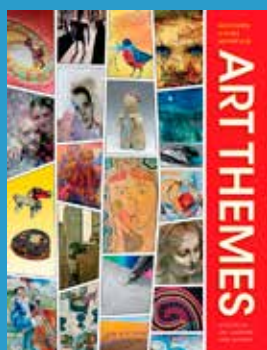
Art Themes is the ideal text to provide each teacher and learner with opportunities as we create using clear instructions and suggestions to develop complex and complicated responses. This book is perfect for the needs of alternative teaching methods of delivery as we reflect on our situation, our lives, and our communities.

Manifold (2017) reminds us that it is her hope that through practice and experimentation with the lessons in this text either working independently or guided by an instructor in an actual or virtual community of fellow learners, you will develop the basic technical skills of art making and an enhanced ability to engage with ideas about art. (p. 2)

In our shifting landscape brought on by the COVID-19 pandemic, *Art Themes: Choices in Art Learning and Making* (2017) by Marjorie Cohee Manifold is the perfect addition to any art education library. This book is both comprehensive in the development and understanding of visual literacy and applicable by teachers and students at all levels of development as is discovered in this expansive 659-page text. Nothing is missing. ■

Reference

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Art Themes: Choices in Art Learning and Making (front cover), by M. C. Manifold, 2017, Indiana University Press.

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Interest Group Women's Caucus (WC)

<http://naeawc.net>



WC Blog: <http://naeawcvoices.wordpress.com>

WC Facebook: www.facebook.com/groups/177480239379

WC Instagram: @naeawc

We are grateful to the numerous Women's Caucus leaders who have mentored us, and who stand beside us to support and guide us as we take on the mantle of Co-Presidents.

We are honored to be given this opportunity by WC members to serve our professional community in these roles for the current 2-year period. In our newly elected positions, we extend our dedicated service to WC members and its mission to

advance art education as an advocate of equity for women and all people who encounter injustice, and shall work to eliminate discriminatory gender and other stereotyping practices for individuals and groups, and for the concerns of women art educators and artists. (NAEA Women's Caucus, 2020)

This mission and its implementation throughout the years highlight the ways WC takes into account intersections of gender, race, ethnicity, age, religion, disability, sexuality, national origin, and class, which must also be addressed for equity, diversity, and inclusion within art education and for society to change, allowing better and more equitable futures—not just for a few, but for everyone.

The ability to look back (hindsight), to look forward (foresight), and to look inward (insight; HASTAC, 2020) support intersectional and inclusive feminist(s) futures. We are not unique in this proposition. In her editorial titled “Looking Back, Looking Forward” for a special issue publication dedicated to June King McFee’s research, Wanda B. Knight

(2016) proposes that “the practice of looking back to look forward affords us an opportunity to gain a better understanding of connections between the past and present as we envision the future” (p. v). WC has a long history of practices of looking, which is focused on gender theories, methods, and actions that connect people.

Following in these footsteps, one of our initiatives is to provide a platform for members to cultivate knowledge, leadership, mentorship, and advancement of the WC mission for the benefit of all members. We are particularly interested in mentorship relationships across histories, generations, genders, social classes, abilities, races, ethnicities, and sexual orientations.

Feminist(s) Histories: Hindsight, Foresight, and Insight is the inaugural series of panel discussions focused on the histories of WC Presidents (past, present, future) in conversation with the people of all genders who mentored or inspired them, as well as individuals they have mentored or hope to mentor in the future. We believe these conversations will have an important impact in the field of art education and create bridges for current generations to see, explore, and participate affirmatively in the futures of intersectional feminist practices.

At the 2021 NAEA Convention in Chicago, WC Presidents and invited guests will discuss how they look back (hindsight), look forward (foresight), and look inward (insight) in order to reflect upon how the present is never independent of the past or the future. These conversations are an invitation for participants to look closely at the WC histories of feminist mentorship and collaborations across time and place. These commitments and affordances create opportunities to do the

necessary work to envision and re-vision the ethics and actions that give rise to mutual respect, equity, diversity, inclusion, and speaking with—not for—others.

In consideration of McFee’s inclusive practices, as well as her contributions to feminist research and the history of art education, Karen Keifer-Boyd et al. (2016) write that “McFee advocated looking inward to assess one’s assumptions and biases, as well as looking outward to learn from other’s experiences” (p. 74).

Looking inward (insight) in connection with others is an important tenet of feminist perspectives and WC. The ability to look back (hindsight) and to see before seeing or perceiving the future (foresight) are not only relevant to WC, but also to enactments that have much to say and teach in today’s world about gender equity, diversity, and inclusion.

In closing, what hindsight, foresight, and insights might conversations between Linda Hoepfner Poling and Renee Sandell, Sheri Klein and Elizabeth Delacruz, or Karen Keifer-Boyd, Rogena Degge, and Indira Bailey generate? We are excited to leave you with these thoughts and encourage you to join WC and enrich our conversations and visions with your own. ■

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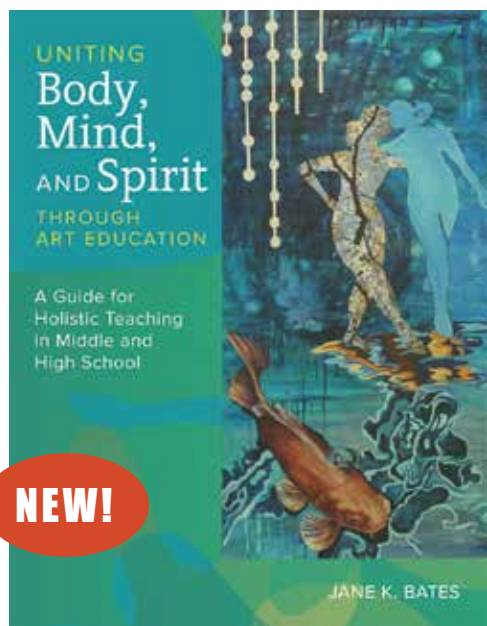
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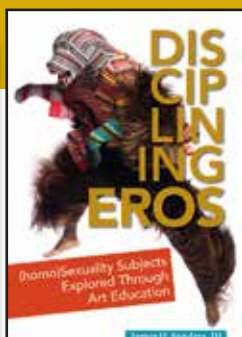
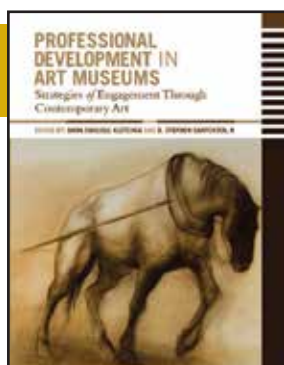
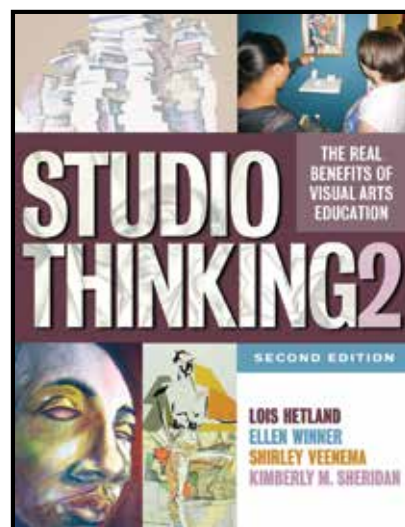
—Karen Lee Carroll, Dean Emeritus, Center for Art Education, Florence Gaskins Harper Endowed Chair in Art Education, Maryland Institute College of Art

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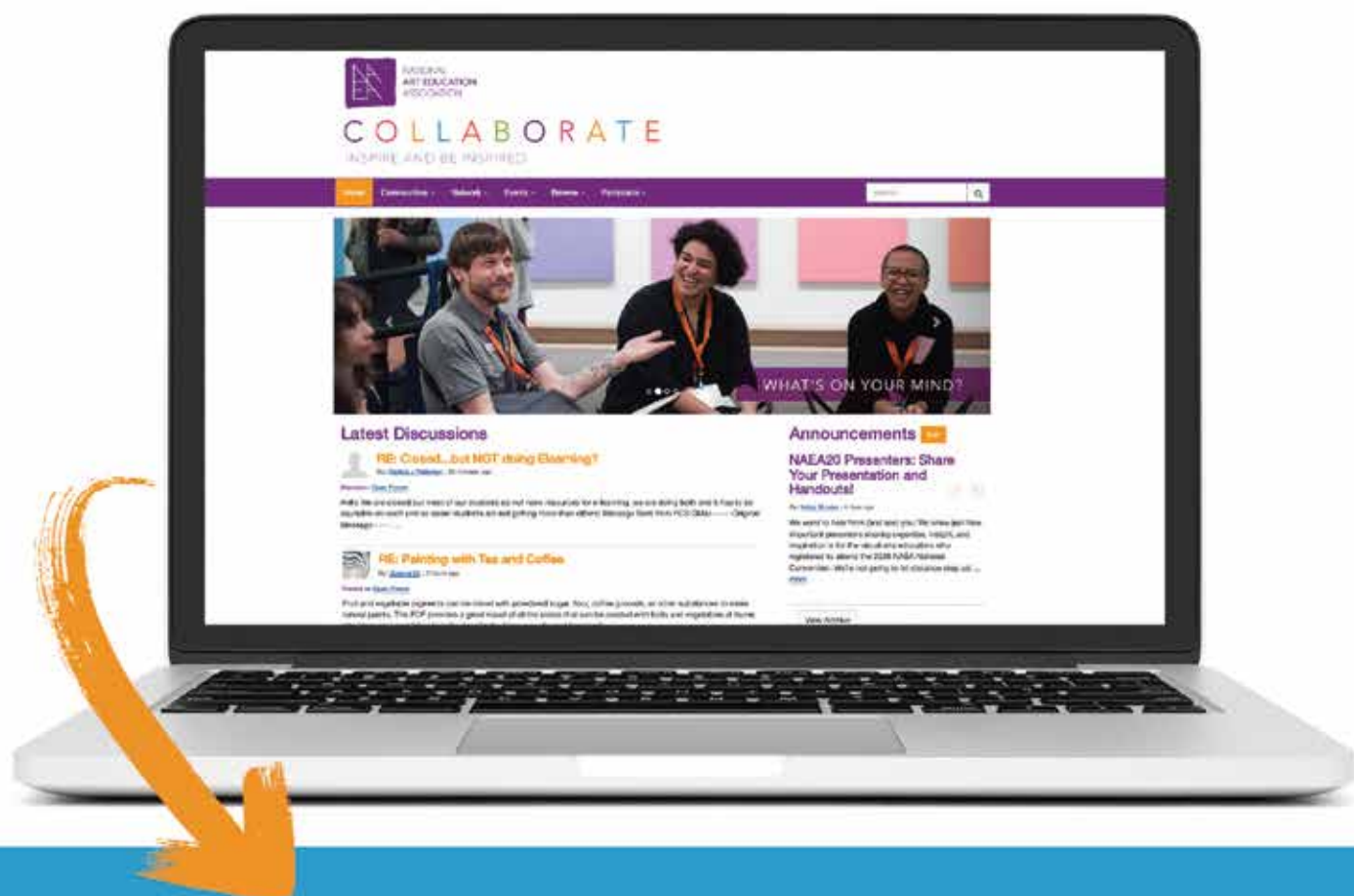
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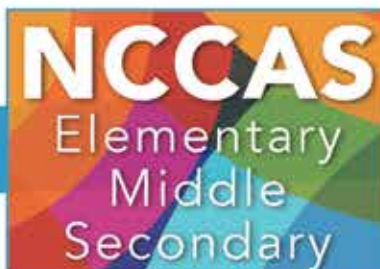
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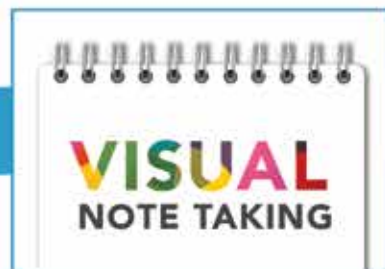
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