



NATIONAL
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ASSOCIATION

News

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IN THIS ISSUE

“Literary, musical, and visual artists have been developing futuristic images of Blackness that center the African diaspora for a substantial amount of time.”

—Zerric Clinton, Committee on Multiethnic Concerns

“I cannot fathom how to move forward with research as if this virus is not a part of all that we are doing and experiencing in each moment of this precarious present.”

—Christina Hanawalt, Seminar for Research in Art Education

“What will effective strategies for greater educational or economic equity, diversity, inclusion, and accessibility look like after the pandemic storm has passed?”

—James Haywood Rolling, Jr., ED&I Commission

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Your next issue of NAEA News will publish by September 2020.

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COVER ART

Break, by Jasmine Kim

Rising Senior, Riverside High School, Leesburg, VA

“I created this work to capture the form of the human body—what better than the figure of dancers? I happened to be listening to hip-hop; so I painted break dancers. This piece means freedom, rhythm, and life to me.”

NAHS sponsor: Augusta Dadiego, Riverside High School



NATIONAL ART EDUCATION FOUNDATION
Investing in Leadership, Innovation & Learning

National Art Education Foundation News, Updates, and Latest Grants

The National Art Education Foundation (NAEF) convened the annual meeting of the Board of Trustees virtually in May 2020, in light of the cancellation of the NAEA National Convention in March. Action was taken on the NAEF grantees for 2020–2021 (see list of grantees on p. 39 of this issue), funding for NAEA Initiatives, and planning for the upcoming Board Planning Retreat.

We would like to thank those who purchased tickets to the 9th Annual NAEF Fundraising Benefit Event featuring the children’s book creative team—author Phyllis Root and woodblock print artist/illustrator Betsy Bowen. Additional thanks to those NAEF donors who decided to donate their ticket purchases to NAEF when the event was cancelled. The NAEF Board of Trustees decided to honor preparation time and effort of our guest speakers, providing them with their honorariums. Plans are underway for the 10th Annual NAEF Event next year in Chicago. We hope you will plan to join us for this special anniversary celebration!

Additional work of the Board in the near future includes convening in Alexandria, Virginia, for a retreat this fall and consideration of shifting the grants program to an e-submission. Diane says, “We have started the process of shifting the NAEF grant submission to an e-format. The Trustees are very excited about this development. The timing seems right to consider this. We encourage our members to check the website over the summer months to see if the next submission in October is going to be done on-line. 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.”

Several NAEF Board members are also 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.

This time period also marks a transition in the leadership of the Foundation, with Diane Scully becoming NAEF Chair for the next 2 years and Doug Blandy becoming Past Chair. In preparing this column, Doug is delighted to introduce Diane as the new Chair. “Diane has served as chair of the NAEF Grants Committee and has represented NAEF as an ex-officio member of the Research Commission. She is highly committed to the work that NAEF does to support NAEA. I look forward to the years ahead with her move to Chair and the shift in my role to Past Chair.”

(See more, including latest grants, on p. 39.)

Columnists: NAEF Chair Diane Scully and NAEF Past Chair Doug Blandy.



PLANNING AHEAD AND ADVOCACY

Spring is typically a time for tidying up, organizing, finalizing plans for the next school year, and beginning to close out the current school year.

As we are all experiencing a spring like no other, not only have our daily habits changed, but so have our overall schedules and ability to plan ahead with certainty. While we continue to make adjustments and deliver on our current instructional, academic, and administrative responsibilities, we must also look ahead and be prepared for multiple pathways forward. Questions around what our classrooms will look like next year—how to best plan for both in-person and virtual convenings, the best analog and digital ways to reach our students, and how budgets and priorities will be impacted—are all on our minds for the year ahead. NAEA stands at the ready to support and guide as we each address these questions for our own context.

ADVOCACY: BE KNOWLEDGEABLE AND PREPARED!

As we begin to imagine the 2020–2021 school year and beyond, we are poised to support visual arts educators and learners! We encourage you to access key resources that the Association has gathered and created over time that underscore the importance and vitality of a visual arts and design education. These resources speak to parents, principals, and decision makers in clear, powerful terms. Find these tools to support your case for visual arts education and the critical role of visual arts educators at www.arteducators.org/advocacy. Here are some suggestions:

- **Why Visual Arts Ed Matters:**
 - A 2019 collaborative document between Arts Education Partnership (AEP) and NAEA: www.ecs.org/wp-content/uploads/Visual_Arts_Matter.pdf
 - NAEA #VisualArtsEdMatters Campaign: www.arteducators.org/advocacy/advocacy-toolkit/visualartsedmatters
- **NAEA's Advocacy Toolkit:** www.arteducators.org/advocacy/advocacy-toolkit
- **NAEA Position Statement on the Critical Role of Certified Visual Art Educators:** www.arteducators.org/advocacy/articles/503-naea-position-statement-on-certified-licensed-visual-art-educators-in-pre-k-through-12-school-settings
- **NAEA White Paper essay, Section V: Ensuring Excellent Visual Arts Education for Every Student:** www.arteducators.org/advocacy/advocacy-white-papers-for-art-education

Additionally, our colleagues at Americans for the Arts (www.americansforthearts.org/by-topic/arts-education) have a range of tools and reports on the value and impact of arts education that are easy to navigate.

NAEA is committed to sharing policy updates that relate to your work. Keep any eye on your inbox and the News section of our

website. For additional policy guidance, connections between the arts and ESSA, and a state-by-state analysis, please visit the Arts Education Partnership (www.aep-arts.org), specifically looking at their ArtsEdSearch tool (www.artsedsearch.org) and ArtScan (www.aep-arts.org/artscan).

As we prepare for the end of the school year, contemplate summer, and begin to imagine the forthcoming school year, it's a good time to check the policies and procedures that protect and strengthen the arts in your community. Consider how the arts can be embedded in your school improvement plan, how the arts are represented in local and state accountability measures, and how to leverage high-profile arts recognitions and opportunities that promote the essential role that the arts play in the learning community. You can rely upon your NAEA community of artists, students, teachers, professors, researchers, and administrators for essential expertise in these areas and more across roles and divisions.

2021–2025: ENVISIONING NAEA'S NEXT CHAPTER

Strategic plans are the common road map—the GPS—that guide organizations through both good and tough times. Over the past 5 years, our current Strategic Vision has helped the Association to grow and respond to members' needs and interests. Now it is time to begin crafting our road map for the next 5 years. Working from the strong foundation outlined in the 2015–2020 Strategic Vision and our five pillars that were derived from member feedback (Community, Learning, Research & Knowledge, Advocacy, and Organizational Vibrancy), the 2021–2025 Strategic Visioning process will assess progress on the existing plan, identify areas for growth, development, and further investigation, and detail an action plan for NAEA's priorities over the next 5 years.

Kicking off virtually this summer and fall, the process will engage members, asking for their voice and feedback across every region, division, and interest group. We'll work from the current five pillars and ask for input and visioning around our Equity, Diversity, & Inclusion (ED&I) work as a potential sixth pillar.

Once the direction for the plan is firm, NAEA Board, staff, and member leaders will engage in an action planning process to articulate initiatives, timelines, responsibilities, and outcomes. Some areas will call for further investigation, and short-term working groups may be formed to investigate suggested actions. The vision will be aligned to existing resources and we'll identify areas for growth, additional support, budgeting, or programmatic impacts or adjustments.

I couldn't imagine a better time for NAEA as an organization to take stock and not only ask the big questions about what we've accomplished and how much further we have to go, but also to push ourselves to embrace the current moment and imagine the exciting work we need to do in the next 5 years that position us for the greatest success over the next 10, 15, or 20 years ahead. ■

Mario R. Rossero, Executive Director

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From the President

The success of the NAEA 2015–2020 Strategic Vision can be seen in its many outcomes. As we complete the final year of this strategic plan, I want to share its accomplishments. The Strategic Vision is organized under five pillars: Community, Advocacy, Learning, Research & Knowledge, and Organizational Vibrancy.

COMMUNITY

- University/graduate credits for NAEA professional learning through a partnership with CSU, Chico.
- Creative collaborations with Kendra Scott Jewelry, Smithsonian, Triseum, National Science Foundation, National Portfolio Day, SMART Art Education, and more.
- New member management system developed and launched.
- Interest Group memberships now processed entirely by NAEA.
- pARTners Membership Growth Program sees expansion of NAEA membership.
- New Interest Groups established: Choice-Art Educators, Asian Art and Culture, and Disability Studies in Art Education.
- Professional development workshops at NAEA Studio & Gallery.
- Arts & Activities promotion boosts new and renewing memberships.
- Collaborate launches as NAEA's digital home for members to connect worldwide.
- National Task Force on Equity, Diversity, & Inclusion (ED&I) established, leading to creation of NAEA ED&I Commission.
- Conducted member needs assessment to help shape the future of NAEA.
- NAEA Studio & Gallery hosts exhibitions: Members, NAHS, and Virginia's 8th District Art Competition.
- NAHS Chapter Management Dashboard is launched.

ADVOCACY

- Learning in a Visual Age monograph is updated.
- NAEA actively worked to influence reauthorization of ESSA.
- Tell Your Story interviews held at NAEA National Conventions.
- New Platform/Position Statements adopted: Art Educators With Disabilities; Supporting, Sustaining, and Retaining Art Education Programs in Colleges and Universities; Use of Imagery, Cultural Appropriation, and Socially Just Practices; Workforce Development: The Impact of Visual Arts; Digital Citizenship; and Importance of State or Province Level Agency Directors of Art Education. All position statements made searchable on website.
- *Visual Arts Matter* booklet copublished with Arts Education Partnership.
- NAEA Board appoints Arts Advocacy Working Group; #VisualArtsEdMatters introduced.
- Collaboration on issues briefs for National Arts Advocacy Day.

LEARNING

- NAEA Convention proposal process streamlined and mobile app introduced.
- Learning opportunities expand face-to-face opportunities in several locations: SummerStudio: Blick Art Education Workshops; SummerStudio: STEAM for Art Educators; SummerStudio: Design Thinking; SummerStudio: Craft in America; and delegations to Poland and Cuba.
- Virtual Art Educators creates professional learning webinars for art educators.
- Art Standards Toolbox app is launched.
- Live stream of National Convention sessions piloted and archives made available.
- Standards training for art educators goes national and global.

RESEARCH & KNOWLEDGE

- NAEA's collaboration with six arts agencies produces the Nation's Arts Report Card Toolkit.
- *Studies in Art Education* launches two special issues around the topics of histories and historical research in visual arts education.
- *Art Education* launches special STEAM issue.
- Professional Materials Committee produces White Papers on Assessment.
- NAEA copublishes literature review with AAMD: *Impact of Art Museum Programs on Students*.
- Began publishing partnership with Routledge/Taylor & Francis, making *NAEA News* a full-color magazine.
- NAEA began digitization of *Art Education*, *NAEA News*, and *Studies in Art Education*.
- NAEA Research Commission produces Need to Know Webcasts and launches a Preconvention.
- Impact of Art Museum Programs on Students research study released.

ORGANIZATIONAL VIBRANCY

- NAEA branding refreshed and launched in tandem with the new website.
- NAEA hosted two National Leadership Conferences.
- Leader to Leader (L2L) webinars created and hosted for each region.
- School for Art Leaders (SAL) developed and hosted at Crystal Bridges Museum of American Art.
- Relocation of NAEA Headquarters to new Studio & Gallery in Alexandria, Virginia.
- NAEA earns Gold from GuideStar Nonprofit Profile recognizing transparency and accountability.
- National Visual Arts Standards presentation developed for the NAESP/NAASP Annual Convention.
- Conducted orientation webinars with new Board members.

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Thomas Knab, NAEA President

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PLANNING FOR A NEW NORMAL: GETTING CREATIVE ABOUT ACHIEVING GREATER EQUITY, DIVERSITY, INCLUSION, AND ACCESSIBILITY IN THE POST-CORONAVIRUS ERA

As I write this news column, the vast majority of the citizens of the United States, along with the populace of nations across the globe, are in the middle of a valiant collective effort to “slow the spread” of the first wave of the COVID-19 pandemic. Locally, face-to-face class meetings have shut down here at Syracuse University and I’m not allowed access to campus, even to pick up supplies from my office or books I left on my desk. I’ve been tasked with teaching my remaining spring semester classes in a virtual format, and I’ve videotaped messages both for current and prospective students as a means to connect and reassure campus stakeholders that we WILL get through this.

That said, it is clear at this point that on the other side of this public health crisis is NOT a return to normal, but rather an arrival at a new normal. Too much has shifted already in the public psyche to fall back in step with the prior familiar. Likewise, too much has revealed itself to be in dire need of an urgent rethinking. For those communities in the United States that have been historically marginalized and economically underdeveloped, and whose members are currently experiencing disproportionately high mortality rates as a consequence of COVID-19 infections because of a generational lack of access to adequate health care, more stressful lifestyles, and scarce community resources, what might an arrival at a new normal look like, given a prior normal that had not been favorable? What will effective strategies for greater educational or economic equity, diversity, inclusion, and accessibility look like after the pandemic storm has passed?

Disability studies scholar Lennard J. Davis (1995) writes: “We live in a world of norms. Each of us endeavors to be normal or else deliberately tries to avoid that state” (p. 23). If these things are true, the pre-coronavirus conditions that created the shocking disparities in health care, mortality rates, and life expectancy evidently afflicting communities of color at this moment are norms we must avoid revisiting at all costs. Belgian statistician Adolphe Quetelet once elaborated that “an individual who epitomized in himself, at a given time, all the qualities of the average man, would represent at once all the greatness, beauty and goodness of that being” (as cited in Porter, 1986, p. 102). In the case of the current pandemic, it is perhaps better to be average than to be the shocking outlier who is far more likely to perish once infected with COVID-19. Historically speaking, while being a part of the average means that you are not unlike most, to be a part of the prevailing norm has proven to be a relentlessly invalidating concept simply by rendering most people as lesser than the standard of the accepted normal. To be “lesser than normal” in the view of a nation has immediate and long-lasting social repercussions (Rolling, 2009). Who counts more? Who counts less? Whose identities, out of sight and out of mind, are

most easily distorted and stereotyped? Whose well-being is least considered? Whose needs are utterly invisible?

I recently read about urban planners who are developing tool kits to aid cities in the design and development of more effective social distancing in crowded cities. What might a tool kit look like for achieving *a new normal*—a more effective approach to building equity, diversity, inclusion, and accessibility throughout the fields of art + design in the post-coronavirus era?

REMOVING THE OBSTACLES

Models are the stuff paradigms are made of. This is significant because while our stories so easily define us, it is also incredibly difficult to flip the script and alter a storyline. After all, a story is nothing more than an easily communicable model. A hypothesis is a proposed model. A work of art is a preserved model. In fact, it is possible for an accepted model to so dominate the landscape of prevailing thought that it casts a shadow over almost everything.

Throughout our lifetimes and over the past several generations, the effort to generate greater diversity, equity, and inclusion in human relations continues to *be* an effort precisely because there are dominant mental models and derivative institutions set in place which systemically work to *resist* greater diversity, equity, and inclusion out of sheer self-preservation. The shadows they cast are ENORMOUS. **And yet, crisis is and has always been an accelerant to change.** As of this writing here at the end of April 2020, we’re seeing this play out in real time. Before the crisis, most Americans would *never* have considered wearing masks as a part of their daily routines or excursions, and yet now there are cottage industries popping up everywhere engaged in the enterprise of sewing creative, playful, fashionable homemade masks.

So, what are the primary obstacles to diversity, equity, and inclusion? I’ll bullet point a framework here that I or others can elaborate on in greater length elsewhere as we work to assemble ED&I tool kits to move the needle forward in these difficult times.

- Models for greater diversity work to supplant a society’s rigid conformity to its prevailing *norms*. One is either born “right” and in obvious similarity or correspondence with those norms, or one must be either fixed or assimilated. A new normal might foster the emergence of a wider spectrum or range of possible outcomes to a given set of criteria for an occupational role or venture, rather than any one favored solution.
- Models for greater equity work to disrupt the daunting persistence of *partisanship*. Either you identify with one camp alone, or you are immediately suspect and presumed dangerous. A new normal might facilitate an acceptance of greater hybridity and the healthy intersection of multiple identities, rather than any chosen one.

(continued on page 6)



James Haywood Rolling, Jr.

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From the President

(continued from page 4)

We are currently in the final year of NAEA's 2015–2020 Strategic Vision and the list of accomplishments continually grows. You can see the importance of the Strategic Vision in creating a more robust NAEA in many respects. I believe it is incumbent upon all members to help shape the next 5-year strategic plan. Please stay alert for opportunities to participate in building NAEA's next Strategic Vision. I encourage you to take advantage of these opportunities and help forge NAEA's future.

Additionally, I'd like to welcome four individuals who are beginning new roles as NAEA Regional Vice Presidents: Andrea Haas (Eastern); Catherine Campbell (Southeastern); Michele Chmielewski (Pacific); Kimberly Cairy (Western).

These individuals are following the terrific work of their Vice President predecessors. All have been inspiring examples of leadership, and I know they will continue to be a resource to the incoming Regional VPs. I wish them all great success! An immense thank you to the Regional Vice Presidents who completed their terms in 2020: Diane Wilkin, Meg Skow, Bob Reeker, and James Rees. You have all been inspirational. I thank you for your creativity, spirit, and willingness to undertake the work. You moved NAEA forward! I believe I can speak on behalf of all NAEA members—we wish you well as you begin your next chapters. ■

ED&I Commission

(continued from page 5)

- Models for greater inclusion work to recondition our societal fetish for **exclusive** access—from gated communities to private property or inherited wealth. One either has access to certain highly prized resources, or one is considered to be a drain on those very same resources. A new normal might open new inroads right through those very spaces and collections that used to be reserved for elite access—dismissing gatekeepers, sharing our possessions as needed, and democratizing collected stockpiles of wealth and social capital.

Our collective struggle to resist this global health threat, which seemingly came out of nowhere as a spillover disease from another living species, has also become an opportunity to strengthen humanity against internal threats to our social health that we have lived with for far too long. ■

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People News: In Memoriam



NAEA member **Arthur D. Efland** of Columbus, Ohio, passed away at age 90 on April 11, 2020. Efland was a Fulbright Scholar at the University of Industrial Arts in Helsinki, Finland, and held visiting scholar appointments in Spain, Brazil, Australia, Japan, Sweden, Canada, and his beloved Taiwan. A gifted teacher, he taught in Connecticut and California before joining the art education faculty at The Ohio State University in 1965 as a professor of art education and mentor to countless students until his retirement, and then as professor emeritus.

His art appeared in numerous juried exhibitions across the country, and his many influential publications include *A History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts* (1990) and *Art and Cognition: Integrating the Visual Arts in the Curriculum* (2002). He also authored the elementary and secondary guidelines in art education for the state of Ohio.

Numerous NAEA awards included the June King McFee Award, the Manual Barkin Award, NAEA Distinguished Fellow, and the Lowenfeld Memorial Lecture. Miami University recognized his career-spanning influence in 2003 with its Achievement Award for influential leadership in art education.

For more information, visit www.schoedinger.com/obituaries/Arthur-Efland



Artist and scholar **David C. Driskell** passed away on April 1, 2020. His career, which focused on the influence of the African diaspora on art, spanned nearly 7 decades. Driskell's 1977 exhibition, *Two Centuries of Black American Art*, was the first to focus entirely on works made by African American artists. He spoke at the 2017 NAEA National Convention, and inspired an award bestowed by the High Museum of Art in Atlanta—the David C. Driskell Prize.

Born in Georgia in 1931, Driskell earned a bachelor's degree in art from Howard University, an MFA from Catholic University, and nine honorary doctoral degrees. He taught in colleges in Alabama, Tennessee, Washington, DC, and most notably at the University of Maryland, College Park. Driskell was awarded the Presidential Medal of Honor in 2000, and in 2018 he was named a member of the Academy of Arts and Sciences. He was a member of NAEA from 2017 to 2018.

Hear Driskell speak about his legacy, the work already done, and the work still ahead to achieve equality: his legacy (an interview with the High Museum of Art in Atlanta, Georgia): www.youtube.com/watch?v=w1UvXSvh_Gs, and his advice to the next generation: www.youtube.com/watch?v=QCu4YKlGkiY.

“IN THE MARVELOUS FUTURE...”: SHAPING A NEW RESEARCH AGENDA FOR NAEA

I am writing this column in mid-April as social distancing and distance-learning efforts move into their 2nd month for most of us. To say this time of COVID-19 is surreal is an understatement. We are each finding our collective and individual way in the unpredictable surging sea of daily breaking news updates from the CDC, WHO, school districts, and local, state, and national government officials; each of us navigating our own boat specific to our context and circumstances but no doubt reeling from the overload and uncertainty that persists. Many of us can see and acknowledge the privileges apparent in our current situations, and hopefully we are also attuned to the hardships and disparities that are revealed daily. Solidarity in body, mind, and spirit serves us all in these challenging times.

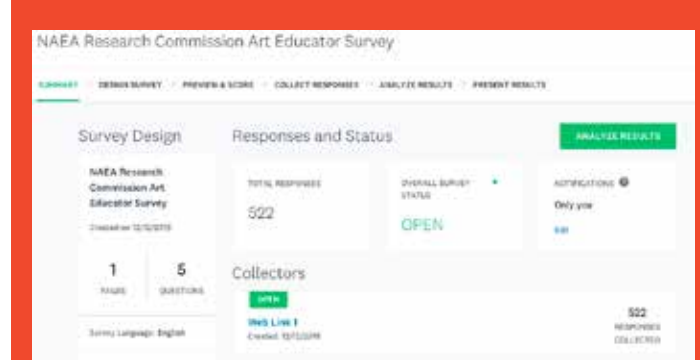
I urge us all to identify opportunities to remake our schools, neighborhoods, cities, nations, and world anew.

In a recent pandemic phone conversation with colleague Olivia Gude, she described how she once had students present their projects about utopian ideas, leading with the phrase “in the marvelous future.” I told her that henceforth “in the marvelous future” was indeed going to be my lead-in for all my future conversations. St. Pierre (2013) drew upon Deleuze to suggest that “we first think possible worlds in which we might live differently” (p. 225), and I urge us all to identify opportunities to remake our schools, neighborhoods, cities, nations, and world anew.

As it happens, the Research Commission is also in the midst of making anew—a new Research Agenda, that is; and so “in the marvelous future” also has an apt application of the phrase given the forecasting of a new research agenda for NAEA from 2021 to 2026. At the time of this writing, our own breaking news report might include the headline **522 NAEA Members Participate in New Research Agenda Survey!** Hopefully you were among those able to contribute your perspective through the survey.

DATA ANALYSIS: CAPACITY FOR WONDER

But with the survey results, the hard work of data analysis is just beginning. In the absence of the research agenda-focused sessions at the cancelled NAEA Convention in Minneapolis, the Research Commission is preparing to do the majority of the heavy lifting of data analysis ourselves.



Screenshot of survey results to date, highlighting that it is time to analyze results.

- How will we structure our approach?
- How will we preserve important differences from participant responses instead of flattening them in search of commonalities?
- What will resonate and radiate (MacLure, 2013) in the context of other responses as key issues to pay attention to?
- And what kind of structure for a research agenda will allow for the most agility and also momentum based on the data presented in the responses?

MacLure (2013) wrote about the importance of, and need for, wonder in data and research as a whole. At this time of reimagining the marvelous future of NAEA and art education through the data collected from our members, the Research Commission is committed to analyzing results in ways that acknowledge the irreducibility of data and contexts. We commit to wondering about the overlaps and gaps in data and about the richness and entanglements of experiences (Kotze et al., 2018). We will wonder about who has access and where and when equity is achieved. We will parse the data and wonder about how digital and real-life art education in its many and varied forms can keep us all working toward and imagining possible worlds in which we might live differently “in the marvelous future.” ■

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Sara Wilson McKay

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“Adaptability is being able to adjust to any situation at any given time.”

John Wooden

Adaptability and flexibility have been necessities over the past few months. This unprecedented, challenging, and surreal time of social distancing and distance learning has definitely tested everyone’s ability to adapt, be flexible, and persevere. According to Charles Darwin, *“It is not the strongest of the species that survives, nor the most intelligent. It is the one that is most adaptable to change.”* Hopefully by the time you read this article, life will have headed back toward “normal,” and everyone is healthy and enjoying a restful summer.

I witnessed our art education family come together and generously support and help each other. Through social media and Zoom meetings, questions were asked and answered, and useful and useable

recourses were shared. One example is the Online Art Teachers (K-12) Facebook group. It was formed by NAEA members throughout the country in collaboration with the NAEA Public Policy and Arts Administration Interest Group in order to support art educators and help them navigate the trials of this new teaching reality. Many other art educators have shared quarantine challenges, lessons, resources, and self-care ideas for both teachers and students. *“Anything is possible when you have the right people to support you,”* Misty Copeland.

The NAEA website is also an excellent resource. **NAEA Collaborate** gives members the opportunity to connect with other art educators via an interactive online professional community where you can find inspiration and resources, ask questions, and share with others. The **Remote Learning Toolkit** contains a wide selection of vetted resources, shared

strategies, approaches, lessons, units, and tools collected and is curated by division representatives to support art educators during the challenge of distance learning: <https://www.arteducators.org/learn-tools/remote-learning-toolkit>. There are also monthly webinars on a variety of topics and full access to webinar archives for all NAEA members.

CONNECTICUT

The Connecticut Art Education Association (CAEA) added a discussion forum, CAEA Connect, to the CAEA website. Members can share their best practices, as well as ask and answer questions on a variety of art education topics, including distance learning. Connecticut art educators have also taken to social media to share resources. Members have been utilizing the CAEA Facebook page, and CAEA member LeAnn Hinkle started the CT Art Learning Face-

book page and has held Zoom meetings to support art educators in providing distance-learning opportunities to their students.

PENNSYLVANIA

The Pennsylvania Art Education Association (PAEA) has been in constant contact with members, and it has updated its website to include the Online Teaching Resources section. You can see a long list of links to a variety of helpful websites and videos: <https://paeblog.org/resources-for-online-teaching>. PAEA’s WebinART series and its book club can be accessed by members through the website calendar. PAEA has been keeping things fun and is hosting a “Peep Show Contest,” a competition devoted to re-creating famous artworks from marshmallow Peeps. The organization has also been holding virtual game meetups for members.

LOOKING FORWARD

Now that we are well into summer, it is time to look toward the fall and state conferences. Here are just some of the dates: **Maine** – September 18–20, Haystack Mountain School of Crafts, Deer Isle; **New Jersey** – October 7–9, Ocean Place Resort & Spa, Long Branch; **New York** – November 20–22, DoubleTree Hotel, Bridgehampton, NY; **Pennsylvania** – October 15–18, Bayfront Convention Center, Erie; **Vermont** – September 25, Shelburne, VT. I know everyone is looking forward to connecting and collaborating with their home state art education family.

Remember that October 1 nominations for the **NAEA Educator Awards** are due, including for the NAEA Eastern Region Art Educator. October 1 is also the deadline for the **NAEF grants**. The National Art Education Foundation offers a variety of professional development, research, and teacher incentive grants. It also isn’t too early to start planning for the **NAEA Convention in Chicago** from March 4–6, 2021. Then in summer 2021 we can look forward to **Team East**, the Eastern Region leadership meeting. The Art Educators of New Jersey are busy planning this fantastic event. Stay tuned for more details. ■



PeepaLisa, Lexi Williams, Grade 11, Sharpville Area High School, Pennsylvania. Teacher, Kris Demark.



Andrea Haas

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RESILIENCY IN TRYING TIMES

It is stunning what art educators can do when asked to transform perspectives and convert classrooms to a virtual environment. I am in admiration of what Pacific Region educators have done to shift in these trying times. It was overwhelming and incredible all at the same time.

Innovation and creativity is the core of who we are and what we teach. Such a sight to behold watching the collaboration unfold via social media, Google Drive, and more, within state, regional, and national communities.

I was able to attend a Colorado art educator meetup on Zoom where teachers were able to work in their studios and art spaces while connecting with colleagues. The same remote setup allowed the President of the Colorado Art Education Association (CAEA) to hold virtual art studio time with his students throughout the week. I saw teachers in Idaho posting about how they were packaging and distributing art supplies to give students accessible materials. I saw videos and slideshows being created to let students know they were missed by their teachers.

If anyone was readied to think outside of the box, we were the people for this adventure. It wasn't an easy task, as we are the ones used to doing a hands-on, personal-connection style of teaching every day. I was amazed and in awe to watch what determined art educators did to overcome these obstacles and reach their

students. I could not be any more proud of my colleagues and my profession.

COLORADO

CAEA President DJ Osmack shares: As artists, researchers, and teachers, our creativity, creative experiences, and how we empower our students to follow their curiosity are a vital component to the well-being of our students in the age of virtual learning. We need to show our students how to channel, harness, and use their creativity because these will be important tools that will be a light in their lives. With the multitude of concerns, worries, and challenges that seem to pop up daily, there will be one constant and that is our creativity.

In these unforeseen times, there remains one constant that we can hold on to, and that's our art. The sharing of our art, student art, and the art of others has become so uplifting. The pure nature of creativity, the aesthetic beauty, and the pride of seeing a student's work has become an intrinsic motivator for many of us. This is a dare-to-be-great situation for us all. Our students and communities need us to shine, they need us to show a brighter side of life, and they need us to help them navigate these troubled waters.

HAWAII

Aloha. As in many states, the Hawaii Art Education Association (HAEA) has been sharing links to resources for visitors to its website. The organization had to push

back Youth Art Month (YAM) activities to accommodate teachers who could not get their students' art photographed until June. This set the groundwork and innovation for the first online art show. This creative adjustment to the COVID-19 crisis helped what was already in the works—to unify and make it equitable for the outer islands to have better access and participation in the YAM events! It also resulted in talks about holding an online gallery for Hawaii on the HAEA website with the potential of more awareness and access. HAEA is in the budding stages of having Zoom-type platform gatherings to check in with members, share ideas, teach each other, and just have much-needed time together.

NEVADA

Art Educators of Nevada (AEN) had their first open board meeting followed by a member meeting on Google Hangouts due to COVID-19. AEN has recently created a member-only page to benefit its membership with lesson plans to be shared with each other for use during this sudden and unexpected online distance learning period. Many teachers used Google Classroom and Canvas to keep students up-to-date with what is happening in class, but meeting face to face with students was challenging. AEN President Kristi Watson made short TikTok videos with examples of art projects and funny videos to entertain and engage her students. ■



Left: Camille Johnson, IAEA Co-President, creates a clay social distancing distribution at her Idaho high school. Center: Pocatello High School art educators Shawn Phelps and Jen Van Wesshenova prepared 268 home art kits. Right: Lola Johnson, IAEA Co-President, creates a message for her students for a video staff montage.



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Southeastern Region

A highlight of our time together at the National Art Education Association Conference is our celebration of state, regional, and national art award winners.

With the cancellation of our 2020 Convention in Minneapolis, we are honoring our award winners in *NAEA News*. Congratulations to all of our Southeastern Art Stars!

STATE AWARD WINNERS:

Alabama Art Educator: Celia Castle is National Board Certified, has an Education Specialist certificate, School Curriculum, a master's degree in art education, an elementary education degree, and a BFA from Rhode Island School of Design.

Florida Art Educator: Linda Mangual is an art educator and the lead museum educator for Miami-Dade County Public Schools for the past 27 years. She has been the recipient of numerous awards both on the local and state levels.

Georgia Art Educator: Jessica Booth has made an impact on art education in Georgia through her involvement with the Georgia Standards of Excellence, the ESSA Committee for the state, and the Fine Arts Diploma Seal.

Kentucky Art Educator: Roy Smith has served on many school and district councils, including six 2-year terms as a special area representative on his school's Site Based Decision Making Council. He has served as a Regional Representative for the Kentucky Art Education Association.

Louisiana Art Educator: Adair Watkins is a lifelong learner who has been teaching art for 40 years. Adair is most proud of the work of her students and says, "Every little step & accomplishment of discovery by my students, I count as my own. Many times as an artist I am asked which my favorite medium is. My answer remains the same—'children' because first & foremost, I am a teacher."

Mississippi Art Educator: Elise Payne is currently serving as the Mississippi Art Education Association (MAEA)

President-Elect. She previously served as the MAEA State Conference Assistant Coordinator and the Technology Director. She is the Power APAC Visual Arts Department Chair, served on the Power APAC leadership team and the Madison Middle School Arts Committee, and was the Mississippi College NAEA Student Chapter President.

North Carolina Art Educator: Melissa Poppe has been teaching for 16 years. She has served on the North Carolina Art Education Association board to support fellow art teachers in the region and division. She collaborates with and advocates for teachers and is serving as the new President-Elect.

South Carolina Art Educator: Meg Skow holds a BA in Fine Arts from the College of Charleston, has obtained a Gifted Education Endorsement, and is National Board Certified. She teaches at Rollings Middle School of the Arts and has served on the South Carolina Art Education Association (SCAEA) and NAEA boards. She has received local and state grants to support art education in her school and Youth Art Month for SCAEA.

Tennessee Art Educator: Carol Eckert has taught elementary through college levels and operated an art gallery and studio. She currently teaches at the University of Tennessee at Martin Department of Visual and Theatre Arts, serves as Interim Chair of the department, and supervises art education students.

Virginia Art Educator: Patricia Franklin has made a lasting contribution as a former NAEA President and through service to the School for Art Leaders, as well as other leadership initiatives resulting from her convening a National Leadership Task Force. She has worked with organizations at the national level to influence the status of art education and has participated in Arts Advocacy Day.

Southeastern Region Art Educator: William Scott Russell served for 12 years on the Virginia Art Education Association (VAEA) Board and made significant contributions to VAEA by creating a more stable and business-oriented association, building community through collabora-

tion, and focusing on both internal and external policy and policy influencing. At the national level, he served as a delegate for VAEA, on the National Coalition for Core Arts Standards writing team, and as the Southeastern Region Vice President.

SOUTHEASTERN REGION DIVISION AWARD WINNERS:

Southeastern Region Elementary Art Educator, Michelle Kelly, Chesterfield, VA

Southeastern Region Higher Education Art Educator, Jeffrey Broome, Tallahassee, FL

Southeastern Region Middle Level Art Educator, Nancy Von Brock, Baton Rouge, LA

Southeastern Region Museum Education Art Educator, Jena Sibille, Decatur, GA

Southeastern Region Secondary Art Educator, Cathy Heller, Perry, GA

Southeastern Region Supervision & Administration Art Educator, Laura LaQuaglia, Acworth, GA

NATIONAL AWARD WINNERS:

National Secondary Art Educator, Joshua Drews, Columbia, SC

Outstanding National Junior Art Honor Society Sponsor, Lydia Atubeh, Decatur, GA

Rising Stars Secondary Recognition Program, Ashley Thurman, Jackson, MS

Rising Stars Secondary Recognition Program, Aleesia Wise, Stuart, FL

NAEA, Council for Exceptional Children (CEC) Peter Geisser Special Needs Art Educator, Ivey Coleman, Augusta, GA

STATE ASSOCIATION AWARDS:

Website Award Category II, Tennessee Art Education Association

Website Award Category III Honorable Mention, Florida Art Education Association

Newsletter Award Category III, Florida Art Education Association

Newsletter Award Category III Honorable Mention, Virginia Art Education Association ■



Catherine Campbell

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As educators, we are all familiar with unexpected events. We take random student questions and help them evolve into learning experiences for our classes. We assist the child who takes an inadvertent action during an art project and help them see the way to a beautiful work of art.

The 2019–2020 school year was not what any of us would have imagined when school began in the fall, and there are so many things we don't know about the upcoming year ahead. So, I am going to share what I do know:

1. Art matters. We have an important gift to share with our students and the world, and that will never change.
2. NAEA has strong leadership. Our organization has been blessed to have had great individuals guide us, and our new Board is filled with dedicated and caring educators who will serve you well.
3. You make a difference. Every day, with one child or with 30, you are needed.

I am excited about the year ahead, ready to help make a difference as an educator, and available to serve you to the best of my ability. Bob Reeker, our former Vice President, was an awesome mentor throughout our 2 years as the Western Region leadership team. Thank you to Bob for his expertise, his many skills as a leader, and his smile. The Western Region is forever indebted to you for your leadership and guidance.

Welcome to Theresa McGee of Illinois as our new Vice President–Elect. My hope is to mentor and support Theresa just as Bob did for me, so that when the next transition in 2022 takes place, Theresa is as prepared as I feel I am to lead for the next 2 years.

ARKANSAS

Spring is always art season in Arkansas. The Old State House in Little Rock hosted the annual Youth Art Month display. In April the 2020 Governor's Young Artist Exhibit Competition was on display at the Governor's Mansion. Representative Rick Crawford sponsored the Congressional Art Competition. The Arkansas Art Educators (AAE) State Student Art Show is on display at the Hillary Rodham Clinton Children's Library through September 5, 2020. AAE welcomes its new board members! Patricia McCauley is President–Elect; Susan Whiteland, Secretary; Lisa Smith, Treasurer; David Warren, Member at Large.

ILLINOIS

Illinois had a benchmark year in both our largest membership *and* attendance at our Annual Conference! Our Illinois Art Education Association leadership has extended our rich legacy of supporting art, design, and media education excellence by establishing state Design and Media Arts Interest Groups to better serve educators. We are nearing the end of our multiyear efforts in advocating our State Board of Education to affirm a comprehensive K-12 Fine Arts Indicator on all school accountability reports.

INDIANA

The Art Education Association of Indiana held its annual celebration of Youth Art Month on Sunday, February 23, 2020, in Indianapolis. It was held in the Capitol Building rotunda, with over 650 people attending. Judges chose winners from the youth artwork, and prizes were awarded. Speakers at the event spoke about advocating for art education for all K-12 students. The artwork remains on display throughout the month of March for all legislators and visitors to enjoy.

IOWA

The Art Educators of Iowa continues to partner with the Iowa Alliance for Arts Education and the Iowa Department of Education. Through these connections we celebrated Arts Advocacy Day this winter at our state capital. In 2 hours, arts advocates were able to speak to 75 legislators! Our legislature has voted to support our mentor program with funding. I would like to express the importance of working in collaboration with other organizations as well as talking with local representatives. Together we can make a difference.

SOUTH DAKOTA

South Dakota has begun a new and exciting chapter. Together with Nathan Knick from Alexandria, Minnesota, we hosted our first ever Art Wars competition! It is a head-to-head art competition where students compete in timed events based on prompts in multiple categories. We had approximately 70 kids participate in all. This is an event we hope to see grow into a national competition in the future. For more information about getting your state involved in the Art Wars, view the website <http://theartwars.com>.

TEXAS

Texas programs are moving forward! The 2019 Conference celebrated 100 years of Texas art education. The Texas Art Education Association (TAEA) recognized 20 school districts as Districts of Distinction. This initiative has increased program participation. Our fourth Leadership Scholar group will attend meetings and events to better understand leadership opportunities. Many previous scholars are serving in leadership roles. In March, we celebrated Youth Art Month with a student exhibition and reception at the Bullock Texas State History Museum. Planning is underway for TAEA Summer Leadership Retreat and Fall 2020 Conference: Creating the Perfect Vision. ■



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HOPE

It is midsummer, I imagine. The sun has arched high across the day in my cozy patio garden. It's 200 square feet, snuggled by stone walls, south facing, with large shade trees nearby. It's quiet, despite a nearby busy street. If I still myself with eyes closed, the hushed passing of cars could be the rush of ocean waves.

I usually travel to a body of water in summer, to fill up my soul cup. But not this summer, I'm afraid, and I find myself already parched as I consider that possibility. Over the coming summer days and months, self-care will be paramount to our good health under normal circumstances—and it's critical now.

My patio is familiar and tangible. It's been my anchor, and my imagination is ripe to a promise of relief. I feel the April sun and wind gusts on my face and hope for the rising heat of July, anticipating warm breezes. I shower my buds and look forward to battling moisture under the biting New Mexican summer sun. Whiffs of tender fragrance tease at a coming bouquet of happiness. All my glum emotions are planted in clay pots of hope.

Our professional and personal lives have been tossed in a sea of change. We are stuck in our homes, flooded by "different," struggling to maintain routines. Our frantic efforts to help can send us into exhaustion and grief. Our desire to impart artistic learning with meaning and relevance over new digital formats without access to supplies and materials, and including social-emotional healing, can be overwhelming. Our desperate need to find our lost students, who have been swept away, is a riptide of worry.

Some of you have been distance teaching for months, but some are just starting as this wave of isolation drizzles over the country. We are swimming in uncertainty, but we slog on, even as the numbers swell like a tide.

However, we've risen to this challenge just like we've always championed art education. We've swiftly shifted to online learning, with our ingrained abilities to turn on a dime cultivated from frequent, abrupt studio interruptions for fire drills or lockdowns. In a sense, this is nothing new. However, there is a long journey ahead, past the disturbing facts of many inequities, unfairness, and harbored ignorance that have washed up on our shores, exposed like beached whales. A lack of access to digital instruction, home supplies, free lunches, and basic necessities are glaring reminders of how precarious some of our students' lives really are.

As the world rushes past us in emergency mode, time erodes slowly as we wait for a return to "before." I encourage you to seek out positives, other possibilities, and gratitude whenever you can. Now is the moment to rework that self-portrait into a well-rounded life during the longest shelter-in-place ever and fortify a breaker against the onslaught of new expectations.

As you read this, July might have brought an enduring life balance and a return to each other—truly together. Are you sharing joy through touch, a lasting embrace, the gentle brush of a bitter tear, or even a sweet buss on the cheek from a beloved friend? Summertime might still allow us to prepare for return to the sanctity of our classrooms and build that harbor of connection and care. Will we retain some of the positives as we sail out into a new normal? Can we keep streamlined agendas, flexible schedules, digital extensions, and real communication with families, in place of the previous overloaded rush?

As your friend and colleague, I beg you to stop worrying, stop rushing, stop being absent from your own life—no matter the circumstances.

As your friend and colleague, I beg you to stop worrying, stop rushing, stop being absent from your own life—no matter the circumstances. Be still and find joy in bursting summer flowers. I imagine dark days behind us, gardens thick with color spray, and air heavily perfumed.

Are you outside right now? Can you feel the sunshine calling? Can you plant your bare feet in cool soil, stoop gently, and tenderly raise up a perky bloom, hungrily inhaling summer's aroma? Can you imagine that each flower is a life you have touched, a student you have nurtured and grown, in a garden of aesthetics, beauty, art, and humanity? I hope so.

I hope. ■

Michelle Lemons

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DISCOVERY BEGINS IN THE ART ROOM

Teaching art brings many opportunities to art educators. Our classrooms are open to all students. We have to be ready to meet many needs and be able to open doors to discovery for students who may have never had the opportunity to create and explore with art materials in an open environment for learning and discovering. I personally love that about Art I or beginning art classes. Many students in these classes are not there because they want to be but because they were placed there. The challenge for art educators is to create an environment that promotes learning and encourages discovery of their very unique art skills, ability to create, and love of art.

We also have the challenge of differentiation for students who have disabilities

and special needs. Often, this is within a class of 30 or more students so one very obvious tool is the peer tutor. Students usually respond in wonderful ways to their peers in teaching situations and this develops leadership and empathy in the peer tutors as well.

Exposure to art and creating art is a way to create meaning and value in a student's life. Bringing in an artist to work with students through an organization that provides grants to cover the cost of the artist and art materials is a marvelous way to bring the joy of art to your classroom! This summer, as you are making plans for the next year in your classroom, is the time to look into these possibilities! Time to plan for that place of discovery and wonderment at the joy of art for your students.

TIME FOR A LITTLE "ME TIME!"

Summer! That wonderful break that goes by all too fast! Enjoy it and set aside some time for you to discover! Yes, discover a new art process, discover a travel adventure, discover that once-started painting or project that you need to finish, discover the quiet stillness of morning coffee outside with no place to go. Just discover. ■



Above: Artist Andee Rudloff inspiring a student to create a panel with spray paint that will be part of a large installation of street art. Center: Jennifer Sims, Munfordville School art teacher, is pictured with student Camille Spradlin and her completed Owl painting. Her face says it all! Right: A beautiful nonverbal student interacting with a mural collaboration by an artist and students in her Discovery class at Johnson Traditional Middle School in Louisville, Kentucky. Photo courtesy of Dala Sparks, speech therapist.



Above: A self-portrait I created following a lesson on self-portraits. I discovered me! And what fun it was to create.



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Did You Know: The Higher Education Division of NAEA Has Affiliate Status With the College Art Association (CAA)?

As an affiliate group, the Higher Education Division of the NAEA was allotted a business meeting and a panel session at the 108th CAA Annual Conference held in Chicago this February. Three members of the Higher Education Division (Amy Pfeiler-Wunder, HE Division Director; Jorge Lucero, Western Region Director; and Daniel T. Barney, Pacific Region Director) presented papers focusing on creative practice as a pedagogical practice. The session was the first to start (8:30 am) on the last day of the conference (Saturday, February 15, 2020). So it was quite a surprise for us to discover we had 30 art professors and historians in the audience to join our presentations. We ended with an enthusiastically positive discussion concerning pedagogical approaches, methodologies, and theories. The HE Division of NAEA looks forward to building and reinforcing our connections with the College Art Association in the future, particularly now as they build their Education Committee (started in 2007).

Below are our presentations (condensed form):

FROM AMY: CREATIVE PRACTICE AS PEDAGOGICAL PRACTICE

How does creative practice using artistic inquiry, artist methodologies, and inter-

disciplinary interplay inform pedagogical practices? Using research workbooks developed by graduate students in the art education program at Kutztown University, I explored the essence of personal art practice as research—creative inquiry—and its link to pedagogical practices. How do theory, practice, research, and artmaking blur boundaries with pedagogical practices? Using a combination of narrative inquiry (Clandinin, 2013), following trails (Marshall, 2014), and collage pedagogy (Garoian & Gaudelius, 2008), students investigated questions related to artmaking practice and teaching to reignite connections between personal art practice and teaching. We shared how our practice as artists reignites our work as practitioners, as we theorize about our subject while also exploring and experimenting with how to frame our work conceptually using contemporary artworks (Marshall, 2014; Sullivan, 2005).

FROM JORGE: SCHOOL AS MATERIAL AND TEACHER AS CONCEPTUAL ARTIST

How do “school as material” and “teacher as conceptual artist” inform each other? If school—conceptualized beyond schooling—can be thought of as material, how do artists who work as teachers (or through teaching) make that material pliable? How do they then practice with that material as conceptual artists? First, a robust material literacy must emerge. Artists working in this manner need to generatively grapple with the materiality of school intending to find its points of resistance, softness, and pliability. In a dialogical/horizontalized setting the artist may need to learn the mechanics and logistics of being within the learning community and engaging with its stakeholders. This material learning happens alongside the artist performing a deep textual review of the various fields that are at play in that particular artist’s inquiry (e.g., local school history, contemporary art theory and practice, philosophy of education). As such, “school as material” and “teacher as conceptual artist” begin

to fall out of the socially engaged art paradigm because over time, these modes of operation decrease in visibility—and art-world cache—as the life-art lines truly become blurred.

FROM DAN: A/R/TOGRAPHY: CONCEPTUAL DOINGS AND ORDINARY TASKS

Dan described how the arts-based research methodology a/r/tography can function as a pedagogical strategy and how it has informed his artistic practice and pedagogical experiments. Dan tracked his journey of entering into an a/r/tographic conversation as an artist and educator. He speculated in his session that art education as a/r/tography contorts into conceptual doings. Ordinary tasks such as baking, eating, walking, dressing, and teaching are thought of as potentials for conceptual development or process methods to incite more conceptual investigation and new forms of understanding. This methodological framing gives rise to alternative pedagogical potential for students within an art department. Dan equates *artistic concepts*, like walking as mentioned above, with theoretical and philosophical arguments, assertions, and propositions. Even though scientific and social science research methodologies are systematic with precise and rigorous procedures, *artistic processes* are equated in Dan’s presentation with systems of inquiry and knowing that are idiosyncratic.

Interested in being part of our panel at the CAA Conference in New York City, February 10–13?

See more at www.collegeart.org. ■

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Here we are in action: We think we kind of have a rock band look??



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RESILIENCY WITHIN OBSTACLES

This article was written as our convention in Minneapolis was canceled. We all have encountered this obstacle of a virus. It has affected our lives, learning, and caused social isolation—truly beyond anyone's belief. How we have been able to work remotely to overcome this obstacle will be one of our most creative and resilient solutions.

Now as summer is upon us, we start to think about how our school year will begin in the fall and what additional obstacles we all may meet. As we use this summer to prepare ourselves for coming back, we will also need to plan how we will help our students find normalcy. The book, *The Growth Mindset Coach: A Teacher's Month-by-Month Handbook for Empowering Students to Achieve* by Annie Brock and Heather Hundley (2016), could be the book to inspire your resiliency for this obstacle. We have all encountered challenges, but in March we encountered extreme weather conditions and then a pandemic. Our students will forever be changed in the way they view our world. Let's help them and maybe ourselves with a growth mindset.

Carol Dweck explained within her book, *Mindset: The New Psychology of Success*, the difference between a fixed mindset and a growth mindset. We have all experienced students with both mindsets. In my adaptive art class one of my students told me he couldn't draw because he was "special ed." How would you change this student's fixed mindset? Provide additional support, adaptive tools and materials, find successful drawing experiences to encourage his confidence. According to Dweck (2016), a fixed mindset is the acceptance that a person is born with intelligence, talents, and other abilities. Because a person already possesses this particular set of skills, the skills cannot be changed. Additionally, these successful abilities occur without practice.

Some of our students will be returning to us with experiences of trauma. Using a growth mindset for students who have experienced trauma can influence students' thinking. According to Dweck (2016), people who have a growth mindset understand that with effort, persistence, and determination, they will be able to advance their abilities. Great accomplishments are possible when hard work is applied.

The book written by Annie Brock and Heather Hundley (2016) is divided into chapters by months, each with its own mantra. The first month is August. Its mantra is "Teaching Is a Practice, Not a Perfection" (p. 11). This chapter prepares you to understand mindsets. September's mantra is "Everyone Can Learn!" (p. 27). It isn't that everyone achieves the same level of learning but instead grows from where they started. This thought leads into October's mantra, which is "My Brain Is Like a Muscle That Grows!" (p. 53), and November's is "I Am a Valued Member of This Learning Community" (p. 73). Now more than ever our students need to feel and understand this chapter. Building relationships does matter. December's mantra is "We Love a Challenge!" (p. 95). Learning may include some frustrations, and we need to teach students that learning challenges have rewards.

January is about assessment and reflection: "Feedback Is a Gift—Accept It" (p. 117). February's chapter is "A Goal without a Plan Is Just a Wish" (p. 129). We need road maps for our learning journeys. March suggests that "Mistakes Are Opportunities for Learning" (p. 145), and that we need to help our students understand how to use mistakes as learning successes. April's mantra is "There's a Difference Between Not Knowing and Not Knowing Yet!" (p. 159). The chapter asks: What is your *power of yet*? May's is "I Got This!" (p. 175). When May comes next

Learning may include some frustrations, and we need to teach students that learning challenges have rewards.

school year, we'll need to embrace this mantra. We'll need to help students set goals to continue their growth mindsets. June is about you: "I Can't Take Care of Others If I Don't Take Care of Myself" (p. 189). The 3 R's are included within this chapter: reflect, relax, and renew. The last chapter of this book is July: "A New Day Is a New Opportunity to Grow" (p. 211). It includes resources to allow you to continue to grow your mindset.

It is time to come back together to unite and support each other. Please be sure to use Collaborate and NAEA's webinars. One NAEA webinar resource, *Working With Students Dealing With Trauma and Crisis: Stories From Art Teacher Survivors*, will give you additional ideas for your classroom. ■

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Guest Columnist: Sarah Hinch, NAEA Preservice Western Regional Representative, Marquette, MI

THE BENEFITS OF A GREAT TEACHER-STUDENT TEACHER RELATIONSHIP

1. **You have a sounding board for ideas.** Creating lesson plans can be a challenge for a student teacher. Having a mentor teacher to help you troubleshoot possible timing hiccups or demonstrate how to scaffold information allows your ideas to become concrete, detailed plans.
2. **Both of you improve your teaching.** Watching an admired mentor teach is a holy experience. You soak in their verbal cues, their timing, the way they speak to students with gentleness and respect. On the flip side, your mentor teacher will soak in the energy you bring, appreciate your thoughtful questions, and see the way you do things differently.
3. **You create amazing lesson plans together.** Having two different perspectives and human experiences brings the opportunity for sharing and learning from one another. Sharing different thoughts on a topic can blend them together to create lesson plans that engage and deepen students' understanding of their world. Plus, your excitement about a new lesson shows and gets students engaged.
4. **You appreciate team teaching.** Instead of spending most days holed away in your classroom alone, you have a teammate. A student teacher relieves you of the burden of doing it all yourself. It's an opportunity to jazz each day. One day maybe both of you work the room by helping students. The next, one is catching up on grading while the other focuses on the students. It's also a great opportunity for reorganizing or doing classroom projects you haven't been able to do.
5. **You serve the students better.** Since there are two of you, there is double the help. Look to your student teacher as a resource and empower them to jump in and offer critique or advice on students' work.
6. **Your communication skills will improve.** Student teaching is a practice in remaining calm under pressure and refining your verbal cues. Asking your mentor teacher questions and listening to their feedback with humility teaches you to not take things personally. For a mentor teacher, communication is an art form. You speak with clarity and integrity, and you offer your own humility.
7. **You will reflect on your teaching style and why you do things the way you do.** "Why do you do it that way?" will be a question a mentor teacher gets often. It will cause you to really reflect on that *why* and evaluate whether that way is best or whether you've gotten comfortable.
8. **You will become more adaptable and open.** A student teacher can feel like an intruder if you don't let go of your control. The art of letting go enables you to move freely between instructor and observer.
9. **Your relationship to your students will deepen.** Students will appreciate having double the help and advice on their work. They will notice the organization. They will see how engaged you are. They will see you letting go of control, inviting someone into your role, and understand that you are not driven by power or ego. Some students will connect better with your student teacher for one reason or another. The joy you show in observing that connection gives students freedom and permission to open up.
10. **You will both be forever changed.** Spending 8–9 hours a day, 5 days a week, for 16 weeks with another human is a life-changing experience. You will both grow emotionally because of the way teaching and mentor teaching pushes you past your comfort zones. Your student teacher will have someone to call upon for advice once they begin teaching in their own classroom. You will have so much gratitude for the way you built each other up and supported one another.

UPCOMING OPPORTUNITIES:

- **Has your student chapter registered this year? Each academic year, student chapters must fill out the registration form and email it to NAEA Member Services (the email address on the form is members@arteducators.org) or fax it to 703-860-2960.** Make sure to check out 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 our newsletter! Please send your successes to me at torilynne.naea@gmail.com.** ■



Jake Fether (mentor teacher) and Sarah Hinch (student teacher), Marquette Senior High School, Marquette, MI.



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STAY CONNECTED

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

I'm writing this in mid-April, at the end of my 5th week working from home during the COVID-19 pandemic.

You are reading this sometime in the summer, and it's difficult for me to imagine what life will be like then. There are so many uncertainties right now, and I am sure that uncertainty will continue.

Museums' budgets are being slashed, and art museum education staff and programs are being deeply impacted. These are scary times, and it is easy to fall back on old patterns and habits of work that are familiar and feel expedient. Many of these old habits take a toll on us mentally and emotionally, and they are likely to lead to outcomes that are less equitable than when we are intentional in our processes. Two of these patterns that I encounter often are working with a sense of urgency and focusing on quantity over quality.

WORKING WITH A SENSE OF URGENCY

I know many museum educators spent the first weeks of social distancing scrambling to get content online. I fully support museums' desire to be relevant and responsive to current events, but in my experience that rush to be responsive overtaxes staff. When we rush forward without much critical consideration, we can often do a lot of work for not much reward. As museums shared videos and narrated slideshows on social media, were they really meeting the genuine needs of our visitors? I am confident that many people enjoyed digital museum content that lifted their spirits; however, was the stress and strain put on museum staff worth it? Could a viewer's little rush of serotonin have been achieved with a few cute animal videos readily available in another corner of the internet? Museums do not have to be all things to all people, especially when it overtaxes staff.

Museum educators are often selfless and generously give of themselves and their time. We need to care for ourselves and prevent burnout by being selective about what projects we take on. If a manager or supervisor requests something of you on a tight deadline, take the time to ask why it needs to happen so urgently. What would happen if the deadline moved weeks or months into the future? Many museums are collaborating with community groups to co-create programs and exhibitions. True collaboration takes time and often cannot be rushed. We need to honor and respect the time it takes to work with goals of inclusivity and equity.

FOCUSING ON QUANTITY OVER QUALITY

Museum educators are known for presenting excellent programs and creating engaging activities with very limited resources. We are a creative and innovative bunch, but we cannot maintain the same level of programs with major budget cuts. We need to remind ourselves and our various stakeholders that it is OK to do less when you have fewer resources. It is in fact *necessary* to do less.

If we can manage to do less, it may still be tempting to look at pre-pandemic tour numbers and program attendance as the goals we should be striving for again, but we know that's not realistic. If we remove some of the importance on numbers, we can allow room for increased focus on process and emotions. As we work to care for ourselves and our visitors in uncertain times, these are very valuable priorities.

IT'S STILL OK NOT TO BE OK

In the previous issue, I focused on the fact that it is important to be kind to yourself and ask for help in these difficult times. The museum education community is here for you. Don't hesitate to reach out to me or your regional directors (listed below) for support and connection. ■

We need to remind ourselves and our various stakeholders that it is OK to do less when you have fewer resources. It is in fact *necessary* to do less.

OBSERVATIONS FROM THE FIELD

Before the pandemic, Sharon Vatsky, who oversees school, teacher, and family programs at the Guggenheim, shared an important observation with me. She noted that the Museum of Modern Art (MoMA) received a lot of positive press coverage for their recently reinstalled permanent collection galleries. Sharon wrote:

This new installation encourages surprising connections. The route is now peppered with unexpected inclusions and theme-based pairings. The new prevailing style is mix and match. It shatters the art historical chronology and suggests the possibility of connections across time, but isn't that what museum educators do everyday? Making interesting, diverse, unexpected and surprising choices in the selection of objects is the foundation for planning successful gallery tours. As I enjoy my visits to MoMA and the changes that have taken place, I am also aware that although these changes may be new to the curatorial team, they are at the very core of constructing successful gallery experiences that museum educators employ every day.



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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!

WHAT WE LEARNED DURING THE COVID-19 PANDEMIC

I am reminded of John F. Kennedy's quote: "The Chinese use two brush strokes to write the word 'crisis.' One brush stroke stands for danger; the other for opportunity. In a crisis, be aware of the danger — but recognize the opportunity."

None of us could have been fully prepared for the challenges we have met in the first part of 2020. I reached out to supervisors to reflect on what we have learned during art education remote learning and how we have found opportunity.

During remote learning, we were most impressed with...

How our arts community came together, and the community members' collaboration, creativity, and professionalism. They are superheroes! They were incredibly flexible, creative, and quickly learned technology to stay connected with students!

Our teachers found many different ways to support learning at home. Art teachers in some districts were the leaders for others in technology, training others how to produce video lessons using tools they had at home! One amazing art teacher (with a new baby AND a 4-year-old) used her smartphone to lead a virtual tutorial for 200 teachers—a shout-out to Ariel Keller of Spring Independent School District in Houston, Texas!

We also recognize the fortitude of our art teachers! Thank you teachers for your grit in learning new tools and developing activities to help students continue to create and make meaning of their world! "I'm so proud of their dedication to their

school communities and course content," says Jasmine Hawkins.

We were impressed with the resources! Museums, art businesses, nonprofit arts organizations, and artists shared permissions to use their collections and software. As Cheryl Manning puts it, "It was truly amazing!" We would like to thank these groups for their support.

During times of crisis we also become more aware. Supervisors around the nation were most aware of the inequities of availability of traditional resources in our students' homes. We are considering ideas on how to make art materials available and accessible across our cities, districts, or counties. Julia Lang-Shapiro from the Long Beach School District in New York shared how a middle school teacher quickly put together "Art on the Go" bags for her students and dropped them off on doorsteps, so that they could continue working on projects at home.

Some of us, now amazingly aware of our age, were able to share some "old-school" recipes for flour paste, salt dough, and natural or kitchen "paints"! By sharing ideas on social media, we also became aware of how much we rely on each other during times of crisis. We were thankful (were we always?) for apps like Microsoft Teams and Zoom, which afforded us the opportunity to continue to collaborate while social distancing.

We also learned the importance of the need to overcommunicate, making our messages clear and concise to support our teams. Helping clarify goals for the day and checking in at the end of the day supported teachers in staying on the same page, allowing time for teachers to share frustrations and possible solutions, and encourage each other.

As we look to the future...

We are considering opportunities, including more professional learning that includes technology and digital curriculum options for students of all ages to create with online tools, as well as how our curriculum might include more connections to explore social and emotional themes beyond this crisis. Students who were asked to document their quarantines are producing powerful and deeply meaningful works as young artists. We need to continue creating units that connect to students in meaningful ways.

"This pandemic has given us the opportunity to re-examine our practices while finding new engaging ways to share our class content with students," says Jasmine Hawkins.

We are also planning opportunities in our teacher meetings and professional learning sessions for teachers to discuss the challenges and successes they've had while teaching virtually. We hope to uncover how we can make time balance the equation to include tech and hands-on activities.

Supervisors, please take time to give yourselves a round of applause. Your teachers and students appreciate the long days, endless Zoom meetings, and websites or virtual classrooms to make learning remotely possible. You helped them fly and soar. As you read this, I hope we are coming to the other side of this unique time, and that you feel energized and empowered to make art education possible for ALL students. From the deepest part of my heart, thank you all.

A special thank-you to Cheryl Manning, Jasmine Hawkins, Michele Agosto, Joe Clark, and Julia Lang-Shapiro for their responses. ■



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Interest Group Art Education Technology (AET)



www.artedtech.org

Twitter: @aetnaea

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In mid-March when schools nationwide began to close due to the COVID-19 crisis, all educators in America suddenly became technology teachers. Regardless of level or discipline, they were being asked to teach through distance learning.

Even for teachers familiar with the technology it was an enormous adjustment. Even after my school closed on Long Island, New York, I was hopeful that I could attend the NAEA Convention in Minneapolis; after learning that it was canceled, I joined together with my ArtEdTech colleagues to put together an impromptu virtual version of the Convention in order to help our art colleagues who found themselves thrown into a new world of teaching art through technology.

In just a few days—and with the support of NAEA's leadership—we managed to collaborate, gather volunteers, retool presentations for the new distance-learning scenario, and put together 25 sessions that would be offered for free online to everyone. The topics of the sessions ranged from implementing creative social-emotional learning tools, to specific art projects like creating animated paper monsters and graphic design on Chromebooks, to AET's Pechakucha.

We even included parties that were being planned for Minneapolis, like a virtual book release party for my book *STEAM Power*, a #K12artchat meetup, and a closing party on Zoom, to give participants a chance to connect socially and share their experiences. It took a great deal of effort to put the event together so quickly, but it came with a sense of joy after the loss

of the Convention because we would still have a chance to connect and share with each other and learn. The event itself was also a positive silver lining in the cloud of anxiety and fear caused by the pandemic as many of us were suddenly stuck at home adjusting to our new lives.

The virtual conference was positive for a variety of reasons. It was great to share in a time of need and it's always great to learn new tools and techniques, but it was the connections that made the biggest impact. The experience of working together and actually getting time to talk to one another was cathartic, and it helped underscore why the Convention is so important. Collaborating was really a wonderful experience, and it was heartwarming to see amazing teachers helping and supporting each other and taking creative risks together.

The process of arranging and presenting the conference reminded me of the great power that is intrinsic in the shared experience of learning together. It's an important element to be mindful of as a teacher, especially in the strange times we're living through. As many of us are trying to do our best in the transition to distance learning, we must also remember that it's this sense of connection in teaching and learning that often makes the biggest impact.

The crisis forced us all out of our comfort zones and into learning mindsets as we had to improvise and adapt quickly to our new circumstances. Many of us had to learn new technologies along the way and reexamine the way we teach, but we are not alone. Working together makes the process easier and as art teachers, we are a community of collaborative educators. I'm grateful for the opportunity to work with my social media colleagues so

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intimately, and now I feel much closer to all of them. I've come to see what could be viewed as a limitation of working from home as an opportunity to connect and collaborate in new ways. As we work to support and teach our students, we may also learn and grow ourselves and all become better educators.

Check out our virtual presentations on our website at <http://artedtech.org>.

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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

The Asian Art and Culture Interest Group (AACIG) promotes the teaching and research of Asian art, philosophy, and visual culture in all educational settings.

We offer pedagogical support and resources for teaching Asian art and culture for educators. We continually develop strong relationships with several art educators from various Asian countries and regions including China, Hong Kong, Japan, Korea, Philippines, Taiwan, and beyond. We would like to encourage all members to be actively involved in NAEA as constructive border-crossing artists–researchers–teachers. We would like to invite all educators to visit our website and check out the AACIG’s peer-reviewed curriculum resources.

If you are interested in joining AACIG, here are some of the benefits offered to AACIG members:

AACIG’s organized activities offer members the opportunity to gain professional development by sharing different instructional resources and examining various agendas associated with traditional and contemporary Asian art, visual culture, and philosophy; to increase their professional conversations with peers; to build a network with current AACIG members and potential members by underlining relevant agendas for positive and inspiring K–higher education teaching and learning activities through exploration, examination, and promotion of Asian art and culture; to explore relevant research endeavors and potential international programs illustrated by invited presenters associated with AACIG during the annual NAEA Convention.

We would like to thank the following presenters whose presentation proposals were accepted by the 2020 NAEA Convention in Minneapolis, which was canceled due to the COVID-19 outbreak: Jaehan Bae, Eunjung Chang, Yichien Cooper, Deepika Dhiman, Min Gu, Sandrine Han, Kevin Hsieh, Ahran Koo, Oksun Lee,

Maria Lim, Lilly Lu, Ryan Shin, Borim Song, Mary Stokrocki, Sharon Vatsky, and Yinghua Wang. AACIG would like to invite all NAEA members to submit proposals for the 2021 NAEA Convention in Chicago.

As most members have noticed, AACIG’s NAEA newsletter/column provides a wide range of resources for teaching Asian visual art. We encourage all members to contribute their experiences and to share their knowledge of teaching Asian art and culture with NAEA members. If you have any new thoughts, such as teaching about a museum collection or providing leading questions to guide students when they are examining an Asian painting, please contact the AACIG newsletter columnist, Kevin Hsieh. We would be happy to work with you and get your ideas out to the rest of our members. ■

AACIG peer-reviewed curriculum resources (current volume published in March focusing on Ming dynasty cloisonné; see Figures 1 and 2): www.aacig.org/resources



Figure 1 (left). Using transparency, regular liquid glue, and glitter liquid glue in assorted colors for learning about cloisonné.

Figure 2 (right). Teacher sample.

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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://scolarscompass.vcu.edu/jstae>

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SENSE OF THE COMMON

Often near general elections, it is not uncommon to hear that the so-called extreme positions divide and fragment public discussion and politics. The assumption is that extremity (whatever one means by it) breaks the seeming coherency of the normal and the moderate; a coherency that keeps *us* together (whatever one means by that). One of the oft-repeated remedies for such lacerating extremism is education: When educated properly, we know to look beyond individual, immediate interests and reach for the *common good*.

To strive for the common good is a familiar task for art educators as well. For example, in his *Education Through Art*, Herbert Read (1958) called for an “aesthetic education... of those senses upon which consciousness, and ultimately the intelligence and judgement of the human individual, are based” (p. 7), arguing that

it is only in so far as these senses are brought into harmonious and habitual relationship with the external world that an integrated personality is built up. Without such integration we get, not only the psychologically unbalanced types familiar to the psychiatrist, but what is even more disastrous from the point of view of the general good, those arbitrary systems of thought, dogmatic or rationalistic in origin, which seek in despite [sic] of the natural facts to impose a logical or intellectual pattern on the world of organic life. (pp. 7–8)

Originally published in 1943, Read wrote *Education Through Art* in the midst of the Second World War. The “arbitrary systems of thought” he referred to were not, then, mere theoretical constructions but actual political realities at a time when the systematic destruction of entire populations was seen as a viable solution for

societal problems. One of his strategies to counter authoritarian forms of thinking was to formulate educational freedom in positive terms—thus, not freedom *from* but freedom *to*—which could help to avoid the pitfalls of oppositional thought right from its inception: “The impulses which education will release precede and preclude the formation of those egoistic and anti-social impulses which are the present product of the social process” (p. 6).

Nevertheless, it is worth noting that Read’s words are governed by a distinction he made between the normal (“organic”) and the abnormal (“dogmatic”). What he called the *general good* presupposes an “organic wholeness of the community” (p. 5) adhering to—rather than challenging—“natural facts” (p. 8). Just like the so-called extreme poles existing today that allegedly shatter the coherency of the public, Read’s distrust toward egoistic and antisocial impulses stemmed from a fear of fateful disintegration of the common. What this means is that the organic unity of the common that Read was looking for was in fact predicated on the expulsion of whatever seemed to trouble it. Thus, Read’s positive freedom to enact common good belonged to those whose actions could be labeled as *natural*—a label that is as ambiguous as it is dangerous.

Indeed, every recourse to a generalized common good bears a politics within itself. As Audre Lorde (2017) once reminded us,

in a society where the good is defined in terms of profit rather than in terms of human need, there must always be some group of people who, through systematized oppression, can be made to feel surplus, to occupy the place of the dehumanized inferior. (p. 94)

Noting that “within this society, that group is made up of Black and Third World people, working-class people, older people, and women” (p. 94), Lorde asks us to pay attention to what is left outside the “organic wholeness” that governs the hegemonic image of the common. To naturalize such wholeness is to cement a norm that, for Lorde, teaches us to handle *difference* in one of three ways: “ignore it, and if that is not possible, copy it if we think it is dominant, or destroy it if we think it is subordinate” (p. 95).

To condemn demands to recognize differences within the common as *extreme* and detrimental to the “normal” unity of the public is to fix the relation between difference and integration along the axis that Lorde describes. To go back to Read’s call for aesthetic education, Lorde’s words encourage us to ask: What kind of *sense of the common* do we as art educators promote in the name of common good? Like Lorde, I suggest that instead of searching for answers from an imaginary middle ground between the extremes, we might also look for other milieus—milieus that challenge the alleged coherency of the norm. ■

References

- Lorde, A. (2017). *Your silence will not protect you*. Silver Press.
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Find opportunities on www.cstae.org and on <https://www.facebook.com/groups/CSTAE>

Find resources on JSTAE and Online Curriculum Portfolio (<https://naea.digication.com/cstae>).

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Interest Group

Caucus on the Spiritual in Art Education (CSAE)

NAEA (information page about CSAE): <https://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.

In times of uncertainty, to feel “uncentered” is completely natural. These times call us to find equilibrium within our daily lives and between our personal and professional lives. The center is a unique geometric, metaphorical, and symbolic space worth exploring during these times.

The 13th-century poet Hafiz wrote in his poem “Circles” that “there is something about circles” (line 16). Indeed, there is something special about circles. The circle is a universal shape that is mirrored in the cycles of the seasons, in mandalas, in a bird’s nest, in the campfire, and in the cups and bowls of our everyday lives.

Circles are powerful symbols for balance, wholeness, and connectedness. When in crisis, the circle is a space for containment, belonging, and feeling a greater connection to others.

The current virus crisis has affected us all, and it has left the art education community without an opportunity for centering and joining larger circles of practice. Social media has become the space for staying connected.

As we move into the spring and summer cycles that offer us a time for renewal and manifesting, how might the circle play a role in our personal and professional lives? How might we need to connect to circles of professional practice? Might we need to circle back to something that we have put aside? How might we come to full circle about an issue? Where might we find or create circles in the spaces of our art practice?

We can also look to historical and contemporary visual art for the expression of the circle. A few powerful examples are noted here: **Yayoi Kusama**, a Japanese contemporary artist, creates paintings, fabric designs, sculptures, and large-scale installations using repeated circles and dots that allude to nets of infinity and constellations. Her Pop- and minimalist-style works, while highly energetic and dynamic, are created in a quiet and meditative act that one can observe in videos of the artist in her studio. Her works are exhibited internationally and there are many resources (books, catalogs, and videos) about her work.

The works by early 20th-century Swedish (and relatively unknown) artist, **Hilma af Klint** (1862–1944), who is now credited with pioneering abstract painting, also

contains many circles and spirals. Driven to express the divine, the immortal, and the spiritual, she painted thousands of paintings integrating the metaphysical and automatic writing with painting. Her works can be both appreciated for their visual richness of color and pattern as well as their illusive and associative qualities. The spiritual associations for circles are most vividly felt in her works created for *The Paintings for the Temple*. I was fortunate to see her works at the Guggenheim last year. The accompanying exhibition catalog, *Hilma af Klint: Paintings for the Future*, is a great resource for art educators who wish to know more about her groundbreaking works.

Circling back to images of art in these challenging times is an affirming act. Particularly, looking at images of art that allow us to imagine, feel mystery, wonder, and imagine is good for the individual and collective psyche.

We also look forward to receiving conference proposals/submissions for the 2021 NAEA Convention that can advance and challenge our understandings of the intersections of art, spirituality, and art education practices. We look forward to a robust 2021 program and discussions that can inform and inspire.

As always, if you have questions and ideas for things you would like to see happen within our CSAE community, please contact me. We appreciate your membership renewal and your continued support to CSAE, and we welcome new members! ■

Resources

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Stepping Into Circles by Sheri Klein, 2018, NAEA conference.

Sheri R. Klein

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Columnists: Julie Jacobusse and Cynthia Gaub, CAE Co-Presidents

PREPARING INDEPENDENT LEARNERS

For almost 50 years choice-based art educators have been living by the motto: What do artists do? The child is the artist. The classroom is the child's studio (Teaching for Artistic Behavior, n.d.). We have been preparing students to become independent learners through their artmaking. During these uncertain times with the COVID-19 pandemic, students and teachers have found themselves away from the traditional classroom art studio.

When schools first closed, it was thought of as a temporary disruption—I remember thinking to myself on the Friday we were told we would not have school due to Corona.... A class I had was cleaning up, and I carefully put a student's sewing project into the class bin and put it in the cubby. I said, "We will get back to these when we return." Little did I know that we would not come back to school during this school year.

During this time of uncertainty, students used skills learned in the choice-based art education classroom to set up their own home art studios. Some were temporary organizations of supplies in a box. Some were more elaborate with desks and supplies, and some were countertops or dining room tables. Students began to email teachers images of the artmaking they did at home. Some teachers reached out to students by video chatting and making YouTube videos. Others made websites using images students made at home: <https://sites.google.com/hollandpublicschools.org/hmsart/home>

Some students found that art was a way to express how they were feeling during the pandemic. Others found it to be a sanctuary of limitless possibilities to do during the home quarantine using ordinary things around the house to build, construct, draw, and paint. Above all, students took what they learned in the choice-based art classrooms and applied their knowledge to become independent learners. They did not just close down and

not know what to do or make. That is the overall goal of a choice-based art educator—so when a student is turned loose they will be able to express themselves as a human being and as an artist.

Additionally, the "Stay Home, Stay Safe" quarantine that students, parents, and teachers are suddenly facing has inspired a surge of art, music, and moviemaking about the crisis. If you haven't been creating something yourself, then you have most certainly been enjoying the creations of others.

With extra time on our hands at home, there is only so much Netflix one can watch before needing to find their own release. Whether by recreating famous art paintings, making parody songs about the virus, or making memes about toilet paper, many teachers and parents have turned to artistic release, as have their students. (See the art recreation movement on Instagram: <https://www.instagram.com/explore/tags/tussenkunstenuarantaine>.)

Meanwhile, another aspect of choice-based learning has exploded as well: educators sharing and supporting each other online. So many teachers were suddenly thrust into a new dimension of creating a new type of curriculum.

We were all pondering how to reach our students in this socially distant learning environment. Activity and membership in the many choice-related online groups have exploded. The level of sharing, questioning, discussing, and supporting has exceeded previous levels, and we were already very active in our many groups! While none of us have the answers... we are all ready to find them together. ■



Top: Quarantine Self-Portrait by Isobel Hancock, Grade 7, Everett, WA (student of Cynthia Gaub at North Middle School). Permission from parent and student granted. **Bottom: Love Big Quilt** by Cynthia Gaub, Everett, WA.

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Cynthia Gaub

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Interest Group Committee on Multiethnic Concerns (COMC)

COMC welcomes Gloria J. Wilson, Assistant Professor of Art and Visual Culture Education at the University of Arizona. An artist and public scholar, she has presented her research nationally and internationally, highlighting the intersections of racial identity and arts participation in and through visual culture.

Wilson will serve as our incoming chair for 2020–2022. Special thanks to Hazel Bradshaw-Beaumont Young for serving as chair for the past 3 years. Your passion for this Interest Group has been superb, and your leadership has moved the organization forward in so many ways. Unprecedented times forced the cancellation of the 2020 NAEA Convention, so our 2020 J. Eugene Grisby, Jr. awardee Michelle Bae-Dimitriadis, and the Grace Hampton Lecture Series speaker Pamela Harris Lawton, will be celebrated at the 2021 NAEA Convention in Chicago. Looking forward to COMC's 50th anniversary in 2021, preparations are being made for this grand celebration of global accomplishments of the COMC membership.

I am so excited that during these unprecedented times the important work of COMC continues. Joni Acuff, Past Chair of COMC, who now serves as the senior editor of the *Journal of Cultural Research in Art Education*, is one of those members that continues to stay ahead of the curve by directing our focus and highlighting ways to deal with the unique challenges that people of diverse backgrounds encounter. As she states in her *Art Education* article, "There are new tragic events that lead me to believe that we are in a 21st century dystopia of racial hate" (Acuff, 2020, p. 13).

As a Black man in America raising Black sons and daughters, I, too, cringe at the continuous assault on Black life. There

are times when I wonder if this will ever change. Like Acuff, my personal escape and response to these daunting situations is creating work and providing a safe space in my high school class for students to express their feelings in a visual format. As educators we have to continue to keep these issues on the forefront and utilize groups like COMC to express our concerns while simultaneously providing ways to empower Black people.

Acuff discussed a personal experience that allowed her to feel empowered and visible when she served as a community docent for artist Mickalene Thomas's exhibit, *I Can't See You Without Me*. Acuff (2020) states that being in the presence of Thomas's muses made her feel strong, visible, and relevant. I wonder how many Black lives could experience a feeling of empowerment from sharing in a similar experience. There is not a doubt in my mind that these types of experiences are necessary for Black people so that what we see and feel is not so distressing. We need that type of outlet to express ourselves and increase our visibility as people of color.

The students I teach need this type of positivity in their lives. They see the viral videos of Black women being slammed to the ground by police officers, transgender women being violently assaulted, and the unarmed Black men being killed that Acuff (2020) speaks about. They wonder why things are worsening instead of changing for the better. This is why Acuff's research on the connection between Afrofuturism and the arts is so important. As Acuff (2020) proposes, literary, musical, and visual artists have been developing futuristic images of Blackness that center the African diaspora for a substantial amount of time.

Specifically, in the visual arts Jean-Michel Basquiat and the African Commune of Bad Relevant Artists (AfriCOBRA) are both exemplary examples of historical artistic alignment with Afrofuturism. Basquiat's art produces disruptions to

My personal escape and response to these daunting situations is creating work and providing a safe space in my high school class for students to express their feelings in a visual format.

the present that force a reimagining of the future (Eshun, 2003). AfriCOBRA, an African American artist collective that was central in helping shape the Black Arts Movement, conceptualized its own art philosophical concepts and aesthetic principles (e.g., luminosity, free symmetry, color) that considered the multidimensionality of Black existence and African origin. Thank you, Joni Acuff, for your ongoing commitment to confronting issues surrounding diverse populations and proposing ways to ameliorate their negative experiences.

Stay tuned to COMC's website (www.arteducators.org/community/articles/64-committee-on-multiethnic-concerns-comc) for updated information. We look forward to connecting with you throughout the year and the enrollment of 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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Gloria J. Wilson

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Interest Group Community Arts Caucus (CAC)



Every evening at 7 pm in New York City (the epicenter of COVID-19 in the United States as I write this column in April), we clap and shout out with ringing bells and honking horns.

We applaud with gratitude to those fighting at the front line, as well as to one another for going through this difficult time. We assure each other with accountability and that we stand together as a community in solidarity.

It was very unfortunate that we were unable to convene in person this year even though we had prepared two very invigorating CAC Sponsored Forums under the theme of Social Practice + Teaching. We had organized the forums with excitement alongside prominent scholars, practitioners in the field, and local social practice artists. We also drew upon our field trip to Indigenous Roots community arts organizations in St. Paul. We look forward to next year in Chicago.

In place of the town hall at the convention, CAC held an exciting virtual town hall on April 10 via Zoom. It was great to see folks joining across the country and from Canada as well. We were able to elect our new Vice President and are delighted to introduce the CAC officers, who are honored to have the opportunity to share their enthusiasm for this field. Additionally, we would like to extend our gratitude to the outgoing President, Dianne Shumway, who has devoted indefatigable guidance in leading CAC for the past 3 years.

I'd like to welcome our new Communications Liaison, Angela Inez Baldus. Angela is an artist, scholar, and educator. She holds a BFA from Illinois State University and an MA from the University of Illinois at Urbana-Champaign (UIUC). Angela has participated in several collaborative

projects, including most recently the activation of a mobile gallery space called The Confessional. She also contributed to a graduate community-based project based on Jorge Lucero's lesson plan, art project, and artwork Teach Anything. Before attending UIUC, Angela lived in Peoria, Illinois, where she was a member of the community arts organization Yaku. She is interested in exhibitions, education, writing, and pedagogical approaches to making art. She recently moved to Vancouver to pursue a PhD in curriculum and pedagogy at the University of British Columbia under the supervision of Dónal O'Donoghue.

I'd like to congratulate our newly elected Vice President, Paulina Camacho Valencia. Paulina is an interdisciplinary artist, educator, and scholar. Paulina found a home on the South Side of Chicago after she and her family immigrated from central Mexico. Growing up on the South Side provided a wide range of diverse experiences that offered a strong foundation for her artistic inquiry and social practice. After receiving her master's degree in teaching in 2012 from the School of the Art Institute of Chicago, Paulina joined the visual arts staff at Benito Juarez Community Academy, where she served as the chair of the visual and performing arts department in addition to facilitating classes for students in grades 9 through 12. Paulina is a member of the Chicago ACT Collective and is currently a 2nd-year doctoral student in the art education program at UIUC.

Our new President is Ayelet Danielle Aldouby, who is a public art and social practice curator working at the intersection of art, education, and wellness. She serves as a curatorial consultant at Residency Unlimited in New York City and was lead curator for IDEAS xLab, which seeks to cultivate artists as agents of change. Aldouby curated with the International



Partial view of CAC Town Hall Meeting, April 10, 2020.

Artists' Museum at the 51st and 52nd Venice Biennales and served as public art consultant for the Downtown Alliance in New York City. Most recently she curated public video art in Times Square and a community engagement exhibit at Macy Gallery. She also wrote an article focusing on adolescents' engagement with materials, which appeared in *Trends*, the Texas Art Education Association journal. She is pursuing her doctorate in art education at Teachers College, Columbia University, and she instructs socially engaged art and community engagement.

The Past President is Eunji Lee, an artist educator and curator who explores the educational implications at the intersection of public engagement, artistic practices, and education. Prior to coming to the US from Korea, Eunji worked as a program manager at the Academy for Culture & Arts Education, and as a public art curator at the Seoul Design Foundation. She was chief curator for the annual School Gallery Project in conjunction with the Seoul Metropolitan Office of Education, curating artist-led interventions and aesthetic programming in underserved public schools. She has recently earned a doctorate in art and art education at Teachers College, Columbia University. She advises and mentors pre-service teachers at Teachers College, and she has been teaching courses in higher education and at New York City public libraries and Rikers Island. ■

Ayelet Danielle Aldouby

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Become a DIG Member! Join on NAEA's website

www.arteducators.org/promo/renew

Student Membership FREE. Annual Membership: \$10; Lifetime Membership: \$125

DIG Website: www.naea-dig.org

CALL FOR 2020–2021 DIG DESIGN THINKING LEARNING CHALLENGE GRANT PROPOSALS

The DIG Dr. Martin Rayala Grant Awards recognize dedicated NAEA art and design educators for developing, implementing, and documenting insightful design thinking learning challenges.

GRANT HISTORY

In collaboration with NAEA, the Design Interest Group announced the DIG Dr. Martin Rayala Grant Awards in 2019. The title of the initiative honors the outstanding work of Martin Rayala, the cofounder of our Design Interest Group.

Rayala is highly regarded for his visionary work in the state of Wisconsin, where he coauthored a first-of-its-kind K-12 art and design standard. Rayala was also the cocreator of the Visioneers Design Challenge; cowriter of the National Core Arts Standards; cofounder of the Design-Lab High School in Delaware (one of 10 schools to receive a \$10 million XQ Super School Award); and much more.

AWARD OVERVIEW

The purpose of the grant is to provide funding to develop, implement, and document insightful design thinking learning challenges that otherwise would not have happened.

- Annual grants are awarded to dedicated art and design educators who are members of NAEA's Design Interest Group.
- Each year DIG strives to offer at least two to three cash stipends ranging from \$250 to \$500. Each stipend includes (but is not limited to) the purchase of requisite materials and equipment.
- Funding may vary from year to year. Amounts are determined based on membership numbers and funding contributions.
- We encourage DIG Grant award recipients to present an update report during the award celebrations at the Convention.

INTENDED OUTCOMES

1. Insightful reflections of how design thinking learning challenges can be successfully integrated into the instructional process
2. Instructional best practice methods that lead to a positive impact on student learning, the DIG community, and NAEA members at large
3. Alignment of challenge objectives and learning targets with the National Visual Arts Standards (NVAS)

SUMMARY OF 2019–2020 DIG GRANT PROJECTS

Grantee Sue Cowles-Dumitru is an art and design teacher at Westlake Middle School in Westchester County, New York. Sue has a background in design, fine arts, and photography/holography.

Middle school students were challenged to work in small teams to research how to design temporary housing that addresses human needs in a natural disaster that may be created by nature or by humans. In these instances, permanent housing or one's permanent home may have been destroyed or totally lost. Students also researched new understandings of how this type of housing could be designed to be sustainable and healthy.



Problem Set | Sustainable House in a Jiffy

Grantee Andrew Bencsko has been an art and design educator at the High School of Art and Design, a New York City Career and Technical Education (CTE) commercial arts school, for the past 11 years.

High school students were faced with the challenge of developing a brand that celebrates cultural diversity through an online food subscription. People who order meals will learn about other cultures by following the recipe for a traditional dish. Students designed the packaging of the food, determined how the ingredients will be contained, set the layout of the recipe, and gained insights into the meal's cultural origin.



Problem Set | Recipes for Celebrating Cultural Diversity

2020–2021 DIG GRANT TIMELINE

Grant Proposal Deadline: July 31, 2020

Grant Award Status Notifications: August 14, 2020

Fall Update Report Deadline: November 1, 2020

Spring Update Report Deadline: February 15, 2021

Grantee Celebrations at NAEA Chicago: March 5, 2021

Final Report Deadline: August 15, 2021

FOR MORE INFORMATION

Please visit www.naea-dig.org to access the Design Interest Group 2020–2021 Grant Proposal Guide, Submission Scoring Rubric, along with 2019–2020 Grant Outcomes.

QUESTIONS?

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Columnists: Mikko Koivisto and Mira Kallio-Tavin

THE FIRST DSAE DISSERTATION AWARD: *THE ART OF EGRESS*

We write this news column in the rapidly changing world of the COVID-19 pandemic. We were sad to have missed the NAEA Conference this year because of the pandemic, among the many other things in our lives we have recently missed. One of the missed opportunities from the canceled convention was to physically award the first DSAE master's/doctoral award and congratulate Mikko Koivisto, the awardee. This award is the first of many to come, as well as the start of an annual recognition of outstanding master's and/or doctoral theses in art education with a focus on disability studies. It honors scholarship that challenges ableist discourses and policies in art education, and that promotes disability identity and culture.

Koivisto's dissertation, *The Art of Egress*, was chosen based on the exceptionally strong, original dissertation and his recommendation letters. One of the committee members writes that "the dissertation really pushes current discussions of critical disability studies in art education and theoretical approaches through a complex engagement that is outstanding." This quote points to the way Koivisto constructs theoretical frameworks to explore ideas, as well as his attention to intersectionality. The board bestowing the award values the impact of Koivisto's research on both art education and disability studies at large. His forward thinking in a relatively new field and the potential to become significantly influential on other scholars' work are also emphasized. In the following portion of the column, Koivisto discusses his award-winning work.

The Art of Egress delves into stereotypical cultural representations of people with psychiatric disabilities, or psychiatrized people, and explores artistic strategies for critically encountering them. *Psychiatrization*, a central concept informing the dissertation, refers to two distinct yet interconnected processes. On the one hand, it refers to

the event of a human subject becoming an object of psychiatry, and

on the other hand, to the dissemination and infiltration of psychiatric knowledge, theories, and ideas about the (human) mind beyond the immediate domain of psychiatry and throughout the wider culture and society. (Koivisto, 2019, p. 26)

Focusing on the manifestations of psychiatrization in the cultural conventions of representing psychiatric disability, *The Art of Egress* employs the metaphor of discursive and representational mechanisms as confining structures. It introduces the metaphor of the lobster trap, which frames cultural imagery as something that surrounds us, something we enter unknowingly and involuntarily, similar to the way we are introduced to the language and culture into which we are born—which we adopt and internalize well before we have acquired the capacity to analytically contemplate on this process. Furthermore, the lobster trap is supplemented by the metaphor of microplastic, which complicates the notion of cultural imagery as an architectural structure surrounding us: In the same way that microplastic intrudes into the bodies of marine crustaceans, we keep inhaling and ingesting the debris—the cultural microplastic—which is so prevalent and omnipresent that we cannot avoid it, and which is difficult to even observe.

In order to explore ways to resist such intrusive representational confinement, *The Art of Egress* investigates artistic practices—acts of representation and performance—as possibilities of resistance. As a response to the spatial metaphor of confining imagery, such resistant or subversive artistic gestures are described as *egresses*. The dissertation recognizes rap music as a prominent site of such *egresses*. The rappers whose works are included in the analysis use artistic practice for conveying their lived experiences, while at the same time playing with prevalent cultural conceptions, stereotypes, and myths regarding mental disability and madness, and conflating these perspectives—the autobiographical and the stereotypical. Even though they

The Art of Egress investigates artistic practices—acts of representation and performance—as possibilities of resistance. As a response to the spatial metaphor of confining imagery, such resistant or subversive artistic gestures are described as *egresses*.

incorporate highly subjective accounts, the artworks function in a more general way as tactical engagements with the imagery that frames the ways in which the experiences of disability are usually addressed in and through cultural texts. The artists explored in the dissertation demonstrate a capacity for self-representation and performance that simultaneously embodies and reflects the representational infrastructure, the subject caught in it, and the act of egressing. In this entanglement, this impossible assemblage, the inseparability of the structure and the subject is expressed in the most lyrical manner.

Referring to the strategies of resistance provided by the rappers as *egresses* due to their capacity to escape the confining images and subject positions, *The Art of Egress* suggests that the notion could help art education assume a critical stance toward ableist forms of representation, and pave the way for the emergence of a *pedagogy of depsychiatrization*—a pedagogical stance that acknowledges and resists the psychiatrization of disabled subjects through mechanisms of representation. ■

Reference

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Mira Kallio-Tavin

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Interest Group

Early Childhood Art Educators (ECAE)

As I write this column, my first as President of the ECAE Interest Group, I think of how much the world has changed since we last met in Boston in April 2019.

I had thought I'd be writing you this message after an in-person meeting in Minneapolis, maybe sending you a recap of our group discussion, sharing news and ideas for the future, proposing plans for our group. Having had the chance to catch up with friends and meet new colleagues, I would be eager to hear everyone's thoughts and coordinate efforts toward common goals.

Instead, I find myself needing to pause—pause to breathe, to focus on my community, to be there for my family and my students. Time to teach and prepare my classes in different and challenging ways. Time to think and rethink how I can help, how I can support my neighbors, stay healthy, stay home. Time to take stock of everything that is going on, read the news, and support our essential workers as best I can. Time to truly *be* home.

I am certain I am not alone in this need to pause. I have heard from many colleagues and friends juggling multiple responsibilities, dealing with disease and fear, or struggling with job and other much more irreplaceable losses. From colleagues who are trying to stay healthy, stay productive, or just stay afloat. Community groups have been surging on social media, helping teachers connect, discuss practices, bounce ideas off one another, and share concerns, strategies, fears, challenges, and sources of joy and inspiration. Colleagues standing by colleagues, inspired by the need to serve our students the best we can. I had hoped to meet many of you in Minneapolis to hear from you and introduce myself in person. Instead, I will do it here:

Hello! My name is Marta (she/her/hers) and I can't wait to have a chance to share a proper chat with you all. I have been teaching for over 20 years, in diverse settings and capacities: I have been a head teacher in birth–K classrooms, an artist-in-residence in an early childhood center, and an adjunct professor in art education graduate and undergraduate programs. I have worked as a museum

educator, taught children with disabilities one-on-one, and have held different types of short-term roles in a variety of settings. I am now an assistant professor at the City University of New York (CUNY) in the College of Staten Island and in the past few years, I have also done a fair amount of consulting and professional development for an array of institutions worldwide. In my own art practice, I work mostly with glass as well as repurposed objects and materials. I would love to hear from you! You are most welcome to be in touch via email (marta@martacabral.com) or social media (@martacabral_art) on Facebook, Twitter, and Instagram.

In time, ideas will be back to the drawing board, plans back on the table, colleagues back in the same room.

When the need for social distancing started to become evident, we who are privileged to be able to work from home (and have homes to work from) started preparing for the possibility of an upcoming situation of shelter-in-place (I write to you from Brooklyn, New York, where I live). One of the things we did was go back to what was once a gray cement pot on a neighborhood sidewalk, which until last spring held nothing but trash. Back then, we used it to plant a lemon tree that our community now takes care of, and we painted a silly loving message about lemons and trees on it. Going back to our lemon tree in this season of social support and distancing, we painted on the other side of the pot the words “love will keep us apart.”

It may be that by the time this column reaches you, the worst of this pandemic is already behind us—I certainly hope so. In time, ideas will be back to the drawing board, plans back on the table, colleagues back in the same room. Soon I will be reaching out with thoughts for the future and updates from our group, ways for all of us to build our early childhood art education community. But for now, I will pause. Thank you for letting me do so. ■



Our community “love will keep us apart” lemon tree ready for spring.

Marta Cabral

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Guest Columnist: Cole Godvin, Upper Campus Visual Arts Instructor. Email: colegodvin@gmail.com

At the time of writing this newsletter, we have all as art educators been fully inducted into a new online reality.

Zoom, Padlet, Screencastify, and countless other online applications that we had perhaps considered trying out one day are now our daily bread and butter. And as this newsletter comes out in the summer, I am optimistic that perhaps by then we will all be preparing for an imminent return to campus in the fall. But there is also *right now* hanging in the air, the equally possible scenario that many of us will be looking ahead to another semester of instruction online.

As independent school art educators, many of us are in the enviable position of working with a streamlined school administration and from a shared mindset that has enabled a rapid adaption to the exigencies of online teaching. Many of us have considerable tech support in terms of hardware supplied to our students, the software available, and coaching and idea sharing from our fellow teachers and IT staff. In most cases we do not have to worry about whether our students can access our content. And as the majority of independent school students are already accustomed to accessing assignments and resources online, the transition to a digital classroom is not impossible. Yet the lack of person-to-person interaction with our students no doubt leaves a sense of palpable absence for all of us. To me the gap between my students and me feels like a forbidding chasm across which I leap daily with a smile, some upbeat words, a joke, and some encouragement, all the while making sure not to look down.

The classroom art studio is a place of relaxation, discovery, good humor, creative inspiration, productive accomplishment, and community. It is in many ways the heart of every school campus. So what do

we do when our wonderful collaborative and inspiring studios are shut down and replaced with a patchwork of Zoom boxes and other online interfaces?

We breathe. We adapt. We jump the digital chasm and we enable our students to believe that the studio is within them, and that they have the power to create and to use art to celebrate the wonder, serendipity, and meaning of this world from wherever they are.

And we persist with the knowledge that the art our students create during this time may very well be some of the most meaningful schoolwork they engage in for the duration of their remote learning. These art projects in which we are supporting our students remotely will not only sustain them during this time of crisis but will also increase their resiliency in the future.

Pedagogically, best practices for online arts education are formulating within the art education community's hive mind and being shared with great generosity throughout social media. Facebook has multiple online art teaching support groups that offer a vast multitude of great ideas. And a recent thread on the ISAE Interest Group section of the NAEA Collaborate forum demonstrated the adaptability, resilience, and creativity of independent school art educators everywhere.

And I think we can all agree that all educational stakeholders—from parents to students, from staff to faculty, administration, and board members—can all now see clearly in crystal relief the incredible value of brick-and-mortar schools to our students' personal evolution (in case that was ever in question).

Now more than ever, our students and families understand that nothing replaces the mentorship, camaraderie, intellectual challenge, and dynamic atmosphere of an independent school campus. We miss our

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students. And they miss us. It is difficult to image a quiet campus without the laughter of students resounding through the halls. But we will return to campus eventually, and at the time of writing this newsletter I am hopeful that return will take place by the fall—but it is possible we will continue this remote learning experience through the fall semester as well.

Meanwhile, our vocation and advent of COVID-19 have led us to the frontier of technological innovation in education. We have all bravely accepted the challenge to move forward in these strange times and follow this path to the future.

We at ISAE look forward to connecting with you and learning more about your struggles, triumphs, and revelations as we prepare for summer and fall sessions in a radically changed world. Please visit the ISAE Facebook (www.facebook.com/groups/115789972455635) and Instagram (<https://www.instagram.com/naea.isae>) pages to discover exciting and useful online resources and approaches for teaching art in all disciplines, and to share your own experiences, success stories, questions, and concerns. ■

Evan Thomas

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Columnist: Jess Graff, Co-President-Elect

COSTUME AND FASHION DESIGN: QUEERING THE FUTURE

Students today are creative, innovative, and increasingly open to new ideas and ways of solving problems. Combining traditional garment, fashion, and costuming skills with choice-based iterative design concepts creates opportunities for students to express themselves and honors their unique and diverse experiences. Plus, it's super queer!

Countless well-known fashion, costume, and artist designers are members of the LGBTQ+ community, from contemporary artists like Nick Cave and Christian Siriano to historical icons like Frida Kahlo. By sharing stories of these diverse luminaries and inviting students to design their own custom garments and products, we as educators can actively encourage students to express their authentic selves. For some students in my Costume and Fashion Design classes, this has been as simple as designing and creating products that are already popular among

their peers—accessories like scrunchies (they're back!), zipper pouches, and headbands. For others, the process of following iterative design concepts has allowed them to creatively express themselves in ways that are counter to heteronormative societal roles. The products are often gender neutral, gender nonconforming, and frankly fabulous.

As a contract-based artist, I travel to various schools, museums, and cultural institutions. I talk about how design, materials, and sewing skills are used in different industries, from the medical field (who hasn't been making face masks?) to film, sports, and beyond. Then students had an opportunity to sketch their own ideas. I give them very few restrictions, just questions. Who is your design for? What type of activity is it for? What must you keep in mind so that your client can perform their given tasks? As the students draw, pattern, and sew their designs, I rotate around the

classroom talking to each individual student, asking questions. For this program, the process is just as important—if not more important—than the finished product. We are identifying strategies, trying new ways of doing things, and learning new skills in pattern making, sewing, problem solving, and growing together as a community.

Through these programs, I have had so many middle school students come out to me, express joy, and show support for other students' gender-bending designs. There is always a fair amount of catwalking and trying on of classmates' projects. It's been an inspiring process. So consider giving fashion and costume design a try; support the trans kid's style, cheer on the queer cosplayer making a costume, let boys wear dresses, and encourage the creativity and innovation of this next generation. They've got this—all we as educators need to do is invite them to shine. ■



Left: Students collaborate on sewn bags and scrunchies. Right: 7th-grade student hand-stitches purse.

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Columnist: Liz Langdon

AN UNFOLDING PARADIGM OF LIFELONG LEARNING IN ART EDUCATION

I set out to write my first column as the new chair for the Committee on Lifelong Learning (LLL) in early February. The day before it was due, I slipped on ice and broke my arm. The trauma of surgery, steel bracings, and a cast left me disabled and feeling isolated—a precursor to how we may all feel now in the midst of the pandemic. Recognizing my fragility, I also became aware of my age. Being over 60 suddenly became an important factor in decisions on whether to travel or go into schools. As I write this column in mid-April, simple things like shopping and visiting friends and family have to be reconsidered in light of life-and-death consequences. I believe all members of NAEA strive for lifelong learning in the arts, yet age too often defines the roles we accept in education—student, teacher, senior, sage. Envisioning an uncertain future for our students, our family, and ourselves, we are forced to rethink how we see ourselves and how we have always done things. Paramount for me today is providing decisive leadership and using technology creatively to promote art as an essential, ongoing aspect of self-education.

The importance of decisive leadership became abundantly clear when Kansas's Laura Kelly became the first U.S. governor to shut down K-12 schools statewide for the remainder of the school year. This allowed communities, school districts, personal learning communities, and teachers to immediately start planning for continuous virtual student learning. Within the week following the announcement, the directive from the Kansas Department of Education and the KU School of Education reassured our student teachers that they could still obtain licensure and define their roles in this new setting—as leaders and assistants in service to their cooperating teachers. As our student teachers began their final quarter with goals of practicing classroom management and pedagogy at new grade

levels, they were instead given the challenge of learning about remote teaching as collaborators with a cooperating teacher. They are now sharing their strengths as digital natives. School districts are offering various ways to keep students at all levels engaged with art at home. Despite its limitations, this situation also echoes some of the tenets of lifelong learning, such as respecting learners of all ages and valuing informal and nonformal participation. This new environment changes the student-teacher relationship. As art educators I hope we encourage students to continue to collaborate with adults in the home and community, and greater audiences to participate in all the vital resources online for learning and playing with art that have sprung up, sponsored by museums and individuals using Facebook, Instagram, and Tumblr.

Although we missed the camaraderie of the NAEA Convention, making a quick transition to Zoom technology allowed LLL members to gather for our annual business meeting. This approach actually became more inclusive by allowing participation without the added travel expense. The meeting solidified plans for an annual award to honor our founding member, Pearl Greenberg (1927–2020). Please consider nominating someone whose teaching and research exemplifies LLL goals of age-inclusive teaching, creative aging, intergenerational learning, community art learning across the life span, or inter-age art collaborations with schools.

Look for information on the NAEA Awards bulletin. Our newly instituted membership fee also supports research. The *International Journal of Lifelong Learning in Art Education* is our online journal. Senior editor Susan Whiteland is asking for articles for Volume 4 (to be published in 2021) at <https://scholarcompass.vcu.edu/ijllae>. Members can also contribute content directly to the Committee on Lifelong Learning

I believe all members of NAEA strive for lifelong learning in the arts, yet age too often defines the roles we accept in education—student, teacher, senior, sage.

Facebook page and add to our Instagram (@NAEA_LLL) by emailing Jenny Urbanek at jurbanek@downtownmontessori.com to share current events.

I am looking forward to meeting in Chicago or online this October to hear, see, and experience how other groups see the potential for positive growth in the unexpected situations that are presenting themselves this year. Despite our current challenges, we have much to share as lifelong learners. ■



Rapid Transition by Liz Langdon. Published with permission of the author.



Interest Group

National Association of State Directors of Art Education (NASDAE)

<http://nasdae.ning.com>

As I write this, students and teachers are learning and working from home in an unprecedented time in the history of public education.

Our NASDAE Interest Group members are the visual arts program managers for the departments of education in each state, and they are often the silent driving force behind art education advocacy, professional development, and arts initiatives. This report is an update from NASDAE members of what they are doing for art education currently and are planning for 2020.

Georgia: Jessica Booth. The fine arts department was excited to welcome a third employee in April. Casey Hall has an elementary school music background and will help round out the three-person team to provide more subject-specific support to fine arts teachers in the state. Georgia has created almost 5,000 instructional resources that are open educational resources. These resources went online for our school systems and have been used extensively across our state and the nation. If you would like to use any of the original PowerPoints, videos, assessments, or lesson plans, please use the following link: <https://www.gadoe.org/Curriculum-Instruction-and-Assessment/Curriculum-and-Instruction/Pages/Fine-Arts.aspx>.

Kansas: Joyce Huser. Kansas has been working on developing a summer virtual 2-day workshop. This workshop is open to all educators, administrators, and parents. It combines standards-based art education with social-emotional learning/character development, project-based learning, and personalized learning. Joyce is teaming with the western Kansas Educational Service Center and a local museum education director to provide this professional development.

Kansas is also providing standards-based training for teaching artists statewide.

Another project happening in Kansas under Joyce's leadership is the Annual Kansas West-Central Workshop, which is focused on how the arts can improve social-emotional learning and STEM education. This collaboration originated from a project and grant funded by the Norene Ketcherside Endowment for Fine Arts, which is awarded by the McPherson County Community Foundation in rural McPherson, KS. The workshop, "Opening Boundaries," will help educators and parents explore personalized learning for students of all levels through the eyes of the arts using a math infusion process.

If you are interested in learning more, please contact Joyce at jhuser@ksde.org.

Minnesota: Alina Campana. The Minnesota Department of Education (MDE) is completing the final steps of rulemaking for our 2018 Arts Standards to become state rule. The MDE is also collaborating with the Perpich Center for Arts Education, a state agency dedicated to supporting fine arts education, to support the implementation of the new standards. That work has included surveying the field on needs, co-convening an arts standards implementation leadership team, and prioritizing resources for development. These resources include sample curricula and supports for culturally relevant and sustaining teaching and learning in the arts. The Perpich Center provides professional development opportunities in all fine arts areas, and the MDE is convening district-level curriculum leaders to offer support through the transition to the new standards.

Mississippi: Limeul Eubanks. Mississippi has been involved in yearlong arts integration training in conjunction with the Mississippi College- and Career-Readiness Arts Learning Standards trainings for teachers. The series of preK-

kindergarten teacher professional development trainings for developing fine motor and literacy skills through arts integration include:

Let Language Do the Talking! Training helped participants gain a better understanding of the importance of interactions, language development, and having meaningful conversations with preK children through arts integration.

Little Learners, Little Hands! This training helped participants explore strategies and resources to support fine motor development in early childhood classrooms.

Early Writing Development and the Connections to the Arts: This training encouraged participants to see how every child should be given the opportunity to engage in learning about the arts through practice.

Stepping Into STEM: This interactive training supported early childhood educators and administrators in gaining a greater understanding of science, technology, engineering, and math (STEM) and adding the arts for STEAM.

Teachers of the Gifted Instructional Forum: This session addressed creativity and exploring the artistic process, supporting artistically gifted students and the innovative skills needed for work and life.

Virginia: Kelly Bisogno. Virginia's 2020 Fine Arts Standards of Learning proposed standards revision increased emphasis on creative thinking, communication, critical thinking, collaboration, citizenship, and innovation in the arts. After the adoption of the standards, resource teams will be developed to support the effective implementation of the standards in all of Virginia's 132 school divisions. ■

Jessica Booth

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NASDAE President-Elect. Position is currently unfilled. [This could be you! Please consider sharing your expertise.]

Debra Wehrmann DeFrain

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Interest Group Public Policy and Arts Administration (PPAA)



Columnist: Trina Harlow, PPAA President, Assistant Professor of Art Education, University of Central Arkansas.
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TRANSFORMATION AND STRUCTURES FOR THE PPAA SPECIAL INTEREST GROUP

As learned during the COVID-19 pandemic, it is vital that art educators are both knowledgeable about and prepared for unexpected challenges. As the incoming President of the Public Policy and Arts Administration (PPAA) Interest Group, I am honored to serve NAEA. For the next 2 years, the leadership focus of this group will be working with scholars and teachers interested in public policy, providing education for members, growing leadership opportunities, hosting group activities, providing resources and initiatives, and humanizing the group's interaction. In this column, I share planned group initiatives for the next 2 years.

PPAA is beginning a campaign to inform our group and other NAEA members as to what public policy and arts administration are and investigate in what ways this knowledge can expand the reach of art education. Schools, communities, and governments are affected by public policy. While scholars have difficulty agreeing on a definition of *public policy*, it is generally viewed as what government officials—including school leaders—do about problems presented to them by the public (Birkland, 2011). The development of public policy potentially results in new laws or regulations (Project Citizen, n.d.). Policy is made for the good of the public and addresses solutions. As we go forward as art education professionals in the United States, there will be much discourse regarding future emergency continuous, home-centered learning, and the inequities that existed for both teachers and learners during COVID-19. PPAA will be having these discussions. Additionally, we will continue to investigate areas of public policy that affect art education, such as funding and the right of every student in the US to have access to art education.

This group will also place emphasis on two new initiatives. The first initiative is becoming more involved in the national discourse on the education of newcomer students in U.S. schools and available resources for schools with newcomer demographics. For the past decade, I have been involved in this discussion—

both professionally and personally. Evidence-based research and practice in this field indicate that art classes should be part of immediate instruction provided for newcomer students, and that newcomer students need more than ESL programs to address biopsychosocial needs. See the free documentary film and e-book on this topic at <https://coe.k-state.edu/journey-to-refuge/index.html>.

The second initiative involves PPAA working closely with the Online Art Teachers (K-12) Facebook group (OATK12) established on March 11, 2020, to assist art educators during the swift transition from school classrooms to home-centered learning, due to social distancing required to help lessen the effects of COVID-19. I am working with a team of seven art education leaders to administrate this group, which has over 10,000 members from more than 107 countries and more than 200,000 posts since established on March 11, 2020. Data from this group will be significant as art education discusses a way forward from COVID-19. At our recent annual meeting, PPAA voted to officially collaborate with this group for the next 2 years.

PPAA will submit a panel presentation proposal for the 2021 NAEA Convention. I have started a monthly president's column on PPAA's NAEA Collaborate page, and PPAA will also begin a bimonthly guest column addressing issues of policy concern. The PPAA community can be found here: <https://collaborate.arteducators.org/home>.

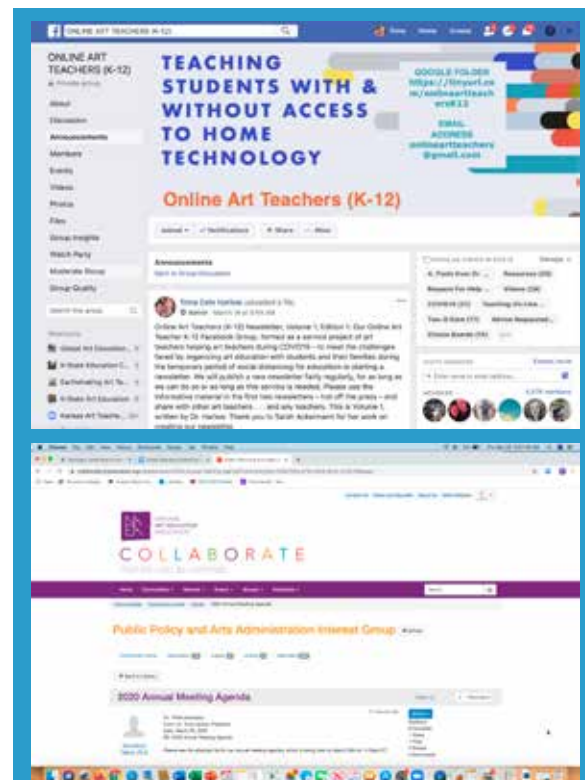
PPAA will explore another set of constitutional updates: the addition of more officers and committees, membership procedures, and use of social media in more organizationally sound ways. We are considering hosting a half-day digital conference for PPAA members the day before Arts Advocacy Day in Washing-

ton, DC, next spring, and some of the group leaders will also be attending Arts Advocacy Day and will be more involved with Americans for the Arts. Our new officers are: President-Elect, Beth Dobberstein (WI); Communications Liaison, Sarah Ackermann (IL). Erin Price will serve as Past President. I am very excited about the energy and spirit of teamwork our new officers are bringing to this group. In order to bring about innovation and change in art education and policy, we as educators must draw upon our collective experiences in order to generate transformations and new structures from our lived experiences. ■

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Top: Facebook homepage for OATK12. Bottom: PPAA's community page on NAEA Collaborate.

Trina Harlow

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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-bulletins: www.arteducators.org/search?q=raea+e-bulletin.

The RAEA e-bulletin is coedited by Robert Curtis, Michigan, and Dean Johns, North Carolina.

Columnist: Kathryn Hillyer, RAEA President

Greetings to all my fellow art educators! I missed seeing my art ed family in Minneapolis, but we were all dealing with an unprecedented event.

While I missed seeing you, I am thankful that the NAEA leadership made the difficult choice to protect all of us from increased risk. Early on there was a great deal of information about how our demographic (OK, older folks!) was more at risk of getting serious cases of COVID-19, and many RAEA members were forced by circumstance to cancel their attendance at the Convention. The NAEA Board decision to cancel the Convention completely kept all of us home, and I thank them. I also thank members of the RAEA leader-

ship who responded to my "Help, what are we going to do?" emails. We really are a big family.

What is going on behind our front doors? I took this photo of my front door for part of a presentation on what our church choir members were doing during Illinois's stay-at-home order. I remember having occasional days where I didn't have anything on my calendar—and what a treat it was to stay behind that closed door! How ironic that now we are required to (or at least strongly advised to), and staying at home is no longer such a treat. How are you doing? When you read this it will be close to midsummer, and I have no way of knowing what our situation will be. Have you been able to deal with things in a creative way?

CREATIVITY IN ISOLATION

Our world has been put in a position of focusing on home and hearth. There have been many creative projects shared on social media, many involving music. I personally began recording myself playing different parts in flute duets, trios, and quartets; recording them; then syncing them up. I also spent time creating jewelry. Carson Ellis, a children's book illustrator, started an Instagram "quarantine art club" with daily assignments. Museums opened their collections to be viewed online. How did you stay fresh while confined?

Many people have discussed the role creative activity can play during periods of isolation. Some asked whether isolation could lead to *increased* creativity. Pablo Picasso once said, "Without great solitude, no serious work is possible." One of the differences here is that he was probably speaking of

RAEA BOARD

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self-imposed solitude. During our enforced solitude I would think there has been a large increase in creative endeavors as people got ideas from others online. I have watched a lot of very amusing YouTube videos, including an Irish family re-creating a restaurant experience for their young sons—right at home.

In March the United Nations sent out a call to creatives around the world to help stop the spread of COVID-19. They asked for help in creating public health messages to engage and inform people around the world. The deadline was April 30. There was so much interest that they had to move the call to another web portal to handle the traffic. Creativity has been called on to save lives.

NEWS

Since we were unable to hold the RAEA Silent Auction this year, our finances are in a different state. We did have two honorees for our awards, and they received their checks and certificates. We also donated to the National Art Education Foundation. This brings our treasury down to a very low level. Hopefully, the NAEA Convention in Chicago will enable us to rebuild financially. Stay tuned!

In closing, regarding creativity Maya Angelou said, "You can't use up creativity. The more you use the more you have." ■



Kathryn Hillyer's front door. Photo: Kathryn Hillyer.

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Interest Group Seminar for Research in Art Education (SRAE)

www.arteducators.org/community/articles/74-seminar-for-research-in-art-education-srae



March 31, 2020

Day 16 since getting the news that faculty and students would not return to the university after spring break due to the COVID-19 global pandemic. Since then, buildings on campus have completely locked down. Day 2 of classes resuming online.

Last night I met with advanced doctoral students in art education for our first online meeting of a writing class that is structured to keep them moving through the various stages of thinking/writing/doing their dissertation research. One student in particular noted that this virus is now a part of his research; his question, “How can it not be?” seemed to hang in the air. Like this student, I cannot fathom how to move forward with research as if this virus is not a part of all that we are doing and experiencing in each moment of this precarious present. As an example of the multiplicity of factors and forces at play in each moment, I offer this vignette of my current circumstances:

I write this column, as a rather late entry for the newsletter, from my new “home office”—a desk in my upstairs bedroom, next to the laundry room which houses the litter boxes for our two cats. Here I sit, surrounded by books for teaching/scholarly inspiration, iced coffee, kids coming in and out with questions about their online schoolwork and what’s for lunch, the smells of cat litter and laundry detergent, the sounds of rain pelting the roof, dogs barking, and dings of text messages from my husband about a coworker who is in ICU on a ventilator due to the COVID-19 virus.

The virus—pervasive and present in the production of this newsletter column, in the materiality of the circumstances in which I write, and in the moment-to-moment events of daily living and being.

How can this virus not be a part of my current research?

I recently saw a social media post¹ by James Haywood Rolling, Jr., current President-Elect of NAEA, in which he put out a “counter-viral prompt,” calling for imaginative thinkers to submit ideas and suggestions “to be undertaken by the present-day creative community on how making and teaching art+design of all kinds... is about to change for everyone we know for the foreseeable future” (para. 3). Seeing this call, I also wonder:

How might qualitative research change—both in our precarious present and for the foreseeable future?

Perhaps this precarious present will prompt researchers to become attuned to aspects of the research process and experience that have always been present, if not often neglected. What might have been missed, for example, in efforts to be good followers of the qualitative research paths laid out by predefined methods associated with distinct methodologies (see, for example, St. Pierre, 2011)? What sights, sounds, smells, affects, emotions, experiences, discourses, histories, and memories have been pushed out of the purview of research—locked out by research design? Where in research is there space to acknowledge a virus that has pervaded every aspect of our being?

In her discussion of precarity—a world marked by, for example, the extinction of growing numbers of animal species, sea-level rise that covers over islands, capitalist devastation of natural landscapes—Anna Lowenhaupt Tsing (2015) encourages the “arts of noticing” (p. 17) as a means of reorienting our attention to those aspects of life that have been pushed out of our field of perception by the rhythms of progress and modernization that have been defined by clear, systematic, linear ways forward. While we often rationalize the disastrous effects of precarity as “exception[s] to the way the world works” (Tsing, 2015, p. 20), Tsing suggests a different approach. She asks,

Perhaps this precarious present will prompt researchers to become attuned to aspects of the research process and experience that have always been present, if not often neglected.

“What if... precarity is the condition of our time—or, to put it another way, what if our time is ripe for sensing precarity? What if precarity, indeterminacy, and what we imagine as trivial are the center of the systemativity we seek?” (Tsing, 2015, p. 20). In other words, precarity is not outside the norm—precarity is the norm. Now more than ever we are being forced to consider this to be the case. We may find that the systems of research that have become normalized and standardized may no longer work in these circumstances in which nothing is stable, everything is shifting, and the interdependency of our being in this world is more and more apparent.

How will research/ers respond?

Perhaps as we discover new ways of being on Earth, we might also discover new ways of being in research. ■

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2020 LARRY MARONE MEMORIAL \$500 GRANT RECIPIENTS In Recognition of a Dedicated Special Needs Art Educator

In 2019 our SNAE Interest Group launched two \$500 grant awards. These grants are called the SNAE Larry Marone Memorial Grants and are offered in recognition of a dedicated special needs art educator. The grants are two \$500 cash awards provided by the membership of SNAE. Grant applicants/recipients must be current members of both NAEA and SNAE. Two grants will be awarded each year as our membership and funds will continue to allow. Grants have a timeline of 1 year from receipt to completion.

The 2020 grant awardees were Christina Lukac and Karen Rosenberg.

Christina Lukac is an artist and educator working in Philadelphia. She currently teaches adaptive art to high school students in the largest Life Skills and Autism Support program in the city. Throughout her career, Christina has worked with a wide range of individuals with developmental and intellectual disabilities in the nonprofit and general education settings. She enjoys introducing students to a variety of contemporary artists and techniques, through which they can learn via exploration and experimentation of materials.

This year I wanted to focus on the subject of animation, in particular stop motion. Many of my students in the Autism Support and Life Skills classroom love watching cartoons as well as drawing them in class. Some of my students, who may need some support in their socialization skills, could use a project like this to get to know other students while working in small groups and talking about their shared interests. This grant would help provide the proper tools to help bring this idea to life as well as working with materials that professional animators use on a daily basis. As of now we do not have the proper filming equipment such as a green screen or tripod. With

the help of the Larry Marone Grant my students would be able to experience film making and working together as a team to create a mini masterpiece! My students and myself are fascinated with the illusion of the moving picture so we can't wait to get started!

—Christina Lukac

Karen Rosenberg has been teaching art for 24 years and currently teaches Visual Arts and Ceramics at New Hope-Solebury High School in New Hope, Pennsylvania. Karen also serves as a district curriculum liaison, is the SNAE Chair for PAEA, and has presented on topics of inclusion both nationally and internationally. Karen teaches all types of learners with an emphasis on inclusion utilizing a UDL curriculum. Her goal is to provide an environment where all students can be successful.

My school district eliminated Family and Consumer Science a few years ago from the high school and middle school curriculum. I have found that many students lack basic living skills such as sewing. I have since incorporated sewing skills into the visual arts curriculum. A few years ago I received a small Lilypad sewable circuits kit from Sparkfun and used it with students from the autism support classroom. They learned sewing skills as well as basic electronic circuitry that allowed students to create a monster that has working LED lights. It was a very successful project. I would love to bring this project into my included classrooms for all students to work on together. We will use the components to create textiles that light up with LED lights as well as components that make noise and vibrate for student[s] who are blind. I use universal design for learning in my classroom so students will be able to choose a sewable circuits lesson that [suits] their ability level,



Christina Lukac



Karen Rosenberg

from creating stuffed monsters that light up to garment, jewelry, and accessory design with LED lights. Everyone will be given the opportunity to make a successful project with the sewable circuits.

—Karen Rosenberg

While both awardees were hoping to begin implementation of their grants before the end of the 2019–2020 school year, due to the COVID-19 pandemic Karen and Christina will work on these projects during the 2020–2021 school year.

—Lauren Stichter, SNAE President ■

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Many worldwide pressing issues, such as global health, neo-capitalism, unequal wealth distribution, and mass migration—as well as natural and human-made disasters—are some of the major concerns we face and witness in an everyday context.

These issues are often unexposed on the global state and seem out of the national boundary, due to both the nature of lacking voices as well as the influences of dominant groups or countries that wield power and advantage over minority groups and nations. As critical pedagogues noted, this occurs not on an individual level but on forceful global social systems and structures. In this column, I outline and argue for the needs and promises of critical global learning and engagement.

Facing these global challenges and issues, artists have addressed them through their creative art and media forms, as art can provide a counterstory to the dominant narrative and question the foundations of the narrative taken-for-granted status. Art historian Marsha Meskimmon (2011) supports this role for art to go beyond aesthetics and into the world. She describes the cosmopolitan imagination: “Understanding ourselves as wholly embedded within the world, we can imagine people and things beyond our immediate experience and develop our ability to respond to very different spaces, meanings, others” (p. 8).

Recently, Tammy Birk (2016)—who delves into cosmopolitan education—suggests critical cosmopolitan teaching, which argues for reflective and empowering learning in school. Her critical cosmopolitanism resonates with critical global learning toward developing critical

consciousness and praxis. She suggests that educators encourage students to think relationally about the local and the global while being interdependent of the two, carrying multiple and complicated identities and positions; to develop ethnic concerns for others; and to challenge uncritical commodification of cultural differences. Her views on education reiterate Oikonomidou’s (2015) critical cosmopolitanism as an alternative way of looking at the educational process and phenomena in schools.

Echoing both the artist’s vision and role (Meskimmon, 2011) and the introduction of cosmopolitan perspectives in education (Birk, 2016), art educators engage their students with these issues in their teaching and learning settings, collaboratively connecting and networking with various groups of people with the goal of enhancing human dignity, democracy, equality, and social justice. The power of art education is in creating and implementing an art curriculum that can highlight the essential concepts we have invested in our field, such as learner empowerment, praxis, reflexivity, criticality, respect, and positionality. The ultimate goal of critical global art education is to seek global social justice and civil society.

Toward critical global social justice and learning, art educators can address economic, social, and cultural oppression and inequity in global settings, challenging inequality, conflicts, bias, and contradictions. Art educators can explore and discuss struggles, tension, transformation, and ideological concerns, both expanding implications of local and global as well as delving into critical global phenomena for equality, desirable change, and transformation. That is, we value empowered learning through dialogue, initiating conversations about social and global issues beyond the direct community. This means that our curriculum and projects can be designed for the

action and praxis of global civic engagement and building a civil community.

I suggest that art educators develop innovative and creative approaches to teaching art, media, and visual culture to address global learning and engagement with the aim of global social justice while working with students, museum visitors, and community members. I also suggest that we thoughtfully initiate critical and productive dialogues about ever-pressing global issues and conflicts toward the global civic society where all groups and members of the planet receive due equal rights and dignity as humans.

In many ways, art educators can work, devise transformative approaches, and share reflective dialogues about their practices. I believe that forward-thinking experiments and developments in these practices will expand the educational spaces of our practices in schools, museums, and community settings. As art educators, we are in an excellent position of engaging ourselves with critical global learning to accomplish the cosmopolitan vision, challenging current educational concerns and social inequality by rejecting the distorted distribution of economic and cultural capital. This can be accomplished with our own and students’ global engagement, empowerment, knowledge sharing, and critical cosmopolitan mindset. ■

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WHAT CAN WE LEARN FROM A CRITIQUE OF WHITE FEMINISM AND INTERSECTIONAL FEMINIST ACTIVISM ON SOCIAL MEDIA?

In 2015, a Huffington Post video created by a group of racially diverse women titled “Why We Need to Talk About White Feminism” went viral on social media. It offers a pointed critique of the racial biases and blind spots within mainstream feminism, which mainly focuses on the issues that are relevant for White, middle-class women. For example, mainstream feminism “assumes that the way White feminists experience misogyny is the way all women experience misogyny” (HuffPost, 2015, 0:40).

As a result, many core issues central to White feminism exclude the struggles and oppressions experienced by women of color (like the gender pay gap, which is significantly wider for Black and Latina women) or ignore the existence of some critical issues altogether (like the issue of police brutality, which has not been acknowledged as a feminist issue within mainstream feminism). The video poses important questions such as, “If Sandra Bland had been a White woman, would a simple traffic stop have resulted in an arrest? Would she have been viewed as a loud, angry Black woman? Would she be dead?” (HuffPost, 2015, 1:02). Another important issue the video addresses is that White middle- and upper-class women are often given much more visibility when talking about their experiences of discrimination, and enjoy greater success in advancing their careers and “break[ing] into industries dominated by cis, White men” (HuffPost, 2015, 1:29).

In the video’s conclusion, acknowledging White privilege and “listen[ing] and engag[ing] with the experiences of women of color without silencing them” (HuffPost, 2015, 1:59) is proposed as a strategy for making a critical shift from White-dominated feminism to intersectional, racially inclusive feminism. This widely circulated video, created by two young women who are nonacademics,

signifies an important shift in critical discussions about feminism that are emerging outside of feminist scholarship and the academic field onto various social media platforms, and which are aimed at engaging more diverse and multigenerational audiences of girls and women.

Online social media platforms offer a unique opportunity for an open and widely accessible dialogue about gender and racial justice, which can shape new intersectional ideas and understandings of feminism (Bae-Dimitriadis et al., 2018, 2019).

Some of these online exchanges bring together participants of various genders, sexual orientations, race and ethnic affiliations, and socioeconomic backgrounds and are initiated and sustained through abbreviated “hashtags” which call attention to urgent issues and events that emerge within various communities. For instance, such recent hashtags as #YesAllWomen, #MeToo, and #WhatSheSaid and their similar iterations generated a strong impact and social action against gender- and race-based violence around the globe (Baer, 2016).

However, some hashtag activism also reveals racial and generational tensions and clashes of understanding of the purpose of feminist social justice. For instance, a hashtag #SolidarityIsForWhiteWomen was created by women of color to challenge the notion of unified/shared experiences of gender-based violence whereby White middle-class women tend to speak on behalf of minoritized groups and make assumptions about their experiences (Loza, 2014). The participants in the #SolidarityIsForWhiteWomen online discussions feel that the popular #MeToo and #YesAllWomen movements silence or misrepresent their issues (especially the issues of police and institutional racial violence) because they are heavily dom-

inated by White middle-class women’s concerns, which are vastly different from the lived experiences of disenfranchised women of color. Instead of focusing on overarching solidarity, hashtags generated by Black and Brown women (e.g., #SayHerName or #JusticeForChikiesiaClemons) tend to call attention to specific instances of institutional racism and police and gang violence, which are drastically different from the privileged experiences of White middle-class women and cannot be generalized through the #YesAllWomen or #MeToo hashtags (Brown et al., 2017).

These online activist movements pioneered by women of color problematize the mainstream feminist strategy of sisterhood and racial inclusion and call for a new radical “politics of re-centering” (Loza, 2014, para. 16). ■

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NATIONAL ART EDUCATION FOUNDATION ANNOUNCES GRANT RECIPIENTS FOR 2020–2021

The Board of Trustees of the National Art Education Foundation (NAEF) has announced the recipients of the next cycle of grant awards. The 12 grants awarded reflect a total funding of \$56,123. The NAEF grant program is highly competitive, with annual requests for funding totaling approximately \$200,000. The grant awards were voted on by the NAEF Board of Trustees at the Foundation's Annual Meeting, convened virtually in May 2020.

The NAEF Board of Trustees and reviewers are impressed with the growth of the NAEF grant program. "The level of interest in our grant programs remains strong and we continue to receive competitive proposals each year," reports Doug Blandy, Chair of the NAEF Board of Trustees. Diane Scully, Chair of the NAEF Grants Program Committee adds, "The NAEF Board of Trustees increased the maximum amounts of funding in each grant category last year. We are pleased to be able to offer substantive levels of funding to support the professional development and research in visual arts education by NAEA members."

Kathi R. Levin, NAEF Program/Development Officer, notes that the Foundation's support doesn't end with the funding. "We look forward to hearing about the impact and outcomes of the work funded through NAEF's grant programs. The Trustees review the final reports to select grantees to present their work each year at the NAEA National Convention, and others prepare featured profiles on the NAEF area of the NAEA website."

The postmark deadline for applications for the next funding cycle, for projects beginning July 1, 2021, will be October 1, 2020. The NAEF Grant Program Guidelines and Application are now being updated and will be available on the NAEF website in mid-August 2020. A calendar for the NAEF Grant Program is available on the NAEF portion of the NAEA website. *Note:* Deadlines are subject to change as the NAEF Trustees are exploring shifting to an electronic submission format. Please refer to the website for more information in August 2020.

Questions? Contact Kathi R. Levin, NAEF Program/Development Officer at naef@arteducators.org.

2020 NAEF GRANT RECIPIENTS PROJECT DATES: JULY 1, 2020 THROUGH JUNE 30, 2021

RUTH HALVORSEN PROFESSIONAL DEVELOPMENT GRANTS

Jeffrey L. Broome, Florida, *Professional Development for Multi-age Art Instruction: Workshop Provided by Manitoba Association of Multi-age Educators*, \$800

Kari O. Halker-Saathoff, Minnesota, *Classes at the Northern Clay Center*, \$1,245

Susan Whiteland, Arkansas, *To Attend Project-Based Learning Workshop*, \$3,000

MARY MCMULLAN GRANTS

Rachel Epp Buller, Kansas, *Slow Art for Fast Times: A Curriculum Development Proposal*, \$2,950

Mary Soylu, Alabama, *Cultivating a Continuum: Promoting an Ongoing Conversation About African-American Art History Through Methods of Research, Art-Making, and Display*, \$3,000

SHIP GRANTS

Erin Ennis, Iowa, *Artroom Organization to Enhance Student Production: For the Purchase of a Portable Drying Rack*, \$930

Kyungeun Lim and Soon Goo Lee, North Carolina, *Interdisciplinary STEAM Strategies for Teacher Education Using Virtual Reality*, \$998

TEACHER INCENTIVE GRANTS

Kristen Vanderlip Taylor, California, *Early Childhood Centers of Pistoia, Italy*, \$2,400

NAEF RESEARCH GRANTS

Joy G. Bertling, Tennessee, *High Ecological Integration Within U.S. Art Teacher Education: A Collective Case Study*, \$10,500

Pamela M. Pease, *How Visual Arts Educators Assess Innovation in Interdisciplinary Design Challenges*, \$9,300

Doris Wells-Papanek, Wisconsin, and June Krinsky-Rudder, Massachusetts, *The Search for Impact on Student Learning: The Relationships Between Cognitive Structures and Creative Problem-Solving*, \$10,500

Courtne N. Wolfgang, Virginia, and Mindi Rhodes, Ohio, *Queer Intersections of Art Education*, \$10,500

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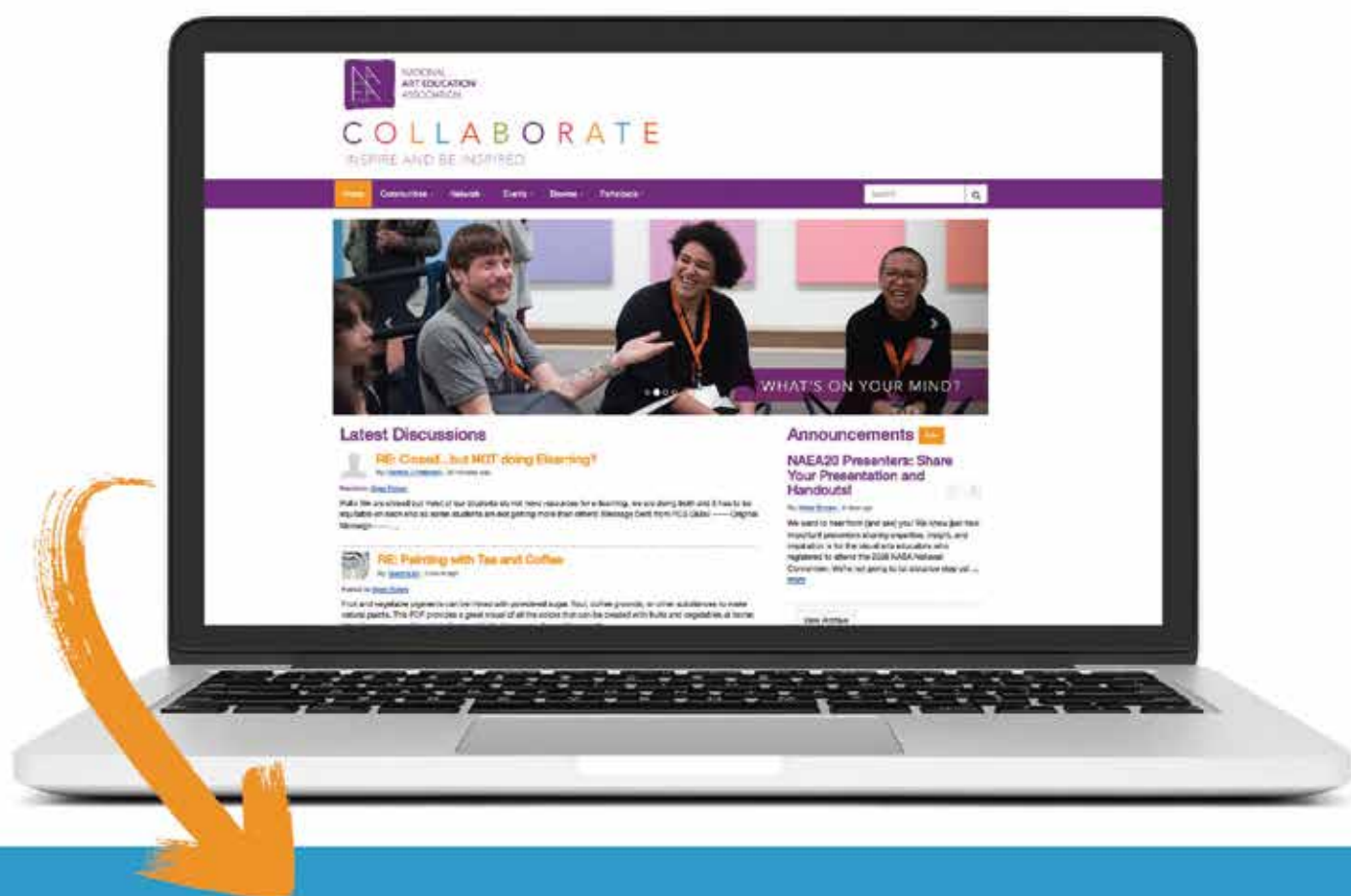
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