



NATIONAL
ART EDUCATION
ASSOCIATION

News

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“How would a global pandemic, social isolation, and stay-at-home orders impact our LGBTQ+ youth?... Did they feel stifled or safe at home?”

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LGBTQ+ Interest Group

“COVID-19 has demonstrated... the ways in which systemic oppression has deadly consequences.... Those impacted by structural racism face increased risk.”

—Jennifer Richardson,
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“As we acknowledge the need for social justice through art education practice... ageism must also be interconnectedly considered.”

—Angela M. LaPorte,
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“As the year progresses from autumn into winter, remember to make sure to make time for self-care.”

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*Self Portrait, Vida Fauble, 12th grade, Prismacolor pencils on Strathmore tan-toned paper.
NAHS sponsor: Marilyn Proctor-Givens, Lincoln High School, Tallahassee, FL*

NAEA News

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Self Portrait, by Vida Fauble

2020 Graduate, Lincoln High School, Tallahassee, FL

"I didn't want this to just be another self portrait. I wanted it to have connection to my culture. This piece is part of a series that expressed my origins and utilized Adinkra symbols of beauty, strength, humility,

harmony, and faithfulness which are ingrained in Ghanaian culture and important to me."

Fauble plans to attend Tallahassee Community College and Florida State University. Her National Art Honor Society (NAHS) sponsor at Lincoln High School was Marilyn Proctor-Givens.

N A T I O N A L
Art
H O N O R S O C I E T Y



Inspire + be inspired
Register your chapter today.

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

See all the details at

www.arteducators.org/NAHS

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us at NAHS@arteducators.org.



Community, [kə myōō'nə tē], noun

- The definition of *community* is all the people living in an area OR a group or groups of people who share common interests.
- a group of people forming a smaller social unit within a larger one, and sharing common interests, work, identity, location, etc.: a college *community*, a professional *community*
- ownership or participation in common¹

The community of art educators, all those who support art education, and NAEA *share a common interest*. This common interest is found in NAEA's mission: **The National Art Education Association advances arts education to fulfill human potential and promote global understanding.**² Our interest lies in working toward this mission. It lies in learning of and sharing why visual arts education is so essential to the individual student and their overall educational experience.

Our mission also calls us to champion excellence in our field, even if that calls upon us to change what we each do in our individual professional practices. This includes having deep and meaningful standards accompanied by valuable assessments.

Please stay engaged and BE a member of the community by giving input into the NAEA Strategic Vision for 2021–2025. It is crucial that these discussions have a breadth of input from art educators in all parts of the country (and world, as NAEA is truly international) and from all levels. The next Strategic Vision will guide where NAEA focuses its energies and how we hope to impact visual arts education over the next 5 years. I would also ask you for a favor—please participate by voting in the upcoming NAEA elections. Help chart NAEA's course by selecting the leaders who will guide us on our mission.

Your NAEA Region (Eastern, Pacific, Southeastern, or Western) is another community to which you and each member belong. This brings us to the second definition of *community* above. This *group of people forming a smaller social unit within the larger NAEA community* works to share information, provide professional development, guide the field through the creation of position statements, and much more. The region has a Vice President and an Elect aiding in the leadership of the region, contributed to it by state leaders. However, this core group can only do so much. This community needs the Region membership's participation.

NAEA is not the staff at the Studio & Gallery in Alexandria, Virginia; it is not the President, President-Elect, and Past President; it is not the Board of Directors; rather, NAEA is you and me.

Each of us holds a significant responsibility to oversee the soundness of NAEA. We are stakeholders in our profession and in our professional associations.

WE are NAEA... a professional association working toward a common interest/mission. Each state has an affiliate organization to NAEA and is the next level of community to which each member belongs (or in some cases, should belong). I encourage you to be engaged within your region and state. Discover how you can contribute, communicate with colleagues, and, at the very least, attend region and state functions whenever possible. Be a participating member of your region and state communities.

The final definition offered speaks to *ownership and participation in common*. Each of us holds a significant responsibility to oversee the soundness of NAEA. We are stakeholders in our profession and in our professional associations.

Have you or can you recruit colleagues to help grow the organization? Through our membership, we possess a responsibility for NAEA. But please do not make the mistake that our dues buy us a service from an NAEA headquarters. It does, however, bind us and commit us to a common cause—a common mission.

When I pay my dues, I am agreeing to work toward this mission and I understand that my dues are a contribution to the cause. It, in part, allows NAEA to do its work, meet obligations, and to contribute within states, nationally, and even internationally toward excellence in visual arts and design education.

So many words share the root origin we find in the word *community*... communicate, common, commitment, and more. In these words lay the notions of being one, standing up for each other, listening to each other, and a promise to work together toward a shared goal. Ten months ago, NAEA established the Equity, Diversity, & Inclusion (ED&I) Commission.

The NAEA ED&I Commission is working to ensure an inclusive art education professional community open to all. We (NAEA) are working to ensure all members, including those from marginalized communities, feel welcome and have the opportunity to contribute. Building a community requires work. Let's do all of the things necessary to make our COMMUNITY one of the best professional associations in existence! ■

¹ Webster's New World Dictionary.

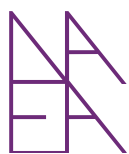
² www.arteducators.org.



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From the Executive Director



PATHWAYS

As the Association continues to engage with colleagues and members, imagining our future direction for the next 5-year strategic vision (2021–2025), there are a number of emerging themes that we must address.

In addition to bold, explicit themes that we've already identified, like *embedding equity, diversity, and inclusion principles across our systems, policies, and structures*, there are also some that are more nuanced.

In this column, I'd like to focus on this one: *pathways in art education for current and future generations*. As I speak with folks, I'm hearing comments and questions like: "We need to start early and show our youngest learners that there are viable career options in art and visual arts + design education." "How can we strengthen the link between high school and college for students?" "How are we evolving our recruitment strategies into the profession for the current and forthcoming generations?" "How are we welcoming diverse educators into the profession?" "How are we ensuring a vibrant future for visual arts + design education?"

During the strategic vision process, we are taking time to review our mission and vision statements (www.arteducators.org/about), asking ourselves how we might imagine new language and address anything that is missing. If we, as a profession, are committed to lasting impact and to "shaping human potential," then how are we ensuring that the upcoming generation and every generation afterward is guaranteed a successful and growing art education experience? So far, we've collected many ideas, strategies, and considerations, which we are reviewing. Here are a few of them:

- **Curate and Create Assets:** How might we create vivid, engaging materials and videos for every art educator that expresses the myriad of wonderful career options in and related to art and visual arts + design education that can be shared regularly with students at key annual moments?
- **Count on the Counselor:** How might we identify the critical connectors and linchpins in the college- and career-planning process, ensure that those individuals are our allies, and flip the narrative to share arts-positive career pathway stories? Is this the school counselor? Parents?
- **The First-Year Student in College and in High School:** It is every division's responsibility (see below) to promote art and visual arts + design; do not just let it fall upon one role's shoulders. How might we reach a younger audience, who is still exploring and imagining their future before they enter college or industry? How might we inform and engage the high school freshman and the college freshman?
- **Reframing the Arts Value Proposition:** This is where flipping the narrative comes in. Do you have your elevator speech

ready, your rapid response to those that say the arts and art education aren't a viable career path? How might you frame your argument today? Write yours now! Update it! Reframe it! (*Aim for less than 2 minutes.*)

Write your art value proposition/elevator pitch for a career in visual arts + design education here:

Examples:

"Now more than ever, learning and experiences in the visual arts are critical for connecting, engaging, and preparing young people as our future communicators, problem solvers, and innovators."

"A continued investment in visual arts education is a continued investment in safe spaces for student dialogue and critique, for exchange of ideas and connection to other subjects, and to family and community engagement."

- **Remove Barriers to Access and Promote Diversity in the Field:** As with many of the emerging themes, this one intersects with a number of others. Two specific recommendations from the National Task Force on Equity, Diversity, & Inclusion (www.arteducators.org/community/equity-diversity-inclusion-commission) that the ED&I Commission is working on right now address issues related to the *pathways* theme:
 - **Recommendation 7:** Develop policy that includes, supports, and welcomes diversity (including invisible diversity). Policy based on universal design principles would ensure that the onus of responsibility for adaptation resides with NAEA rather than the marginalized individuals and groups the Association seeks to include.
 - **Recommendation 14:** Create a series of programs to recruit underrepresented art education professionals into the field of art education.

Overall, we are committed to creating seamless pathways into the profession and increased pathways and opportunities for those served by the profession—our students and communities.

Please consider with me how you might uniquely contribute to further establishing successful *pathways in art education for current and future generations*. Please share your ideas via email at stratvision2025@arteducators.org. ■

Related Position Statements:

www.arteducators.org/advocacy-policy/articles/550-naea-position-statement-on-supporting-sustaining-and-retaining-art-education-programs-in-colleges-and-universities

www.arteducators.org/advocacy-policy/articles/512-naea-position-statement-on-diversity-in-visual-arts-education

www.arteducators.org/advocacy-policy/articles/529-naea-position-statement-on-pre-service-education-and-its-relationship-to-higher-education

www.arteducators.org/advocacy-policy/articles/500-naea-position-statement-on-attracting-diversity-into-the-profession

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MEETING RESISTANCE HEAD-ON

By the time you read this column, we will be on the cusp of the 2020 U.S. presidential election. The challengers are seeking to evict the incumbents, who are in turn doing their very worst to remain in the White House. That's the nature of this recurring quadrennial contest for the most electoral votes.

But this coincidence also got me thinking. We have a *system* for campaigning nationwide for votes, notable for the fierce resistance that is always put up by the incumbent candidates to prevent themselves from being unseated.

In her influential book *Thinking in Systems*, environmental scientist and systems expert Donella H. Meadows (2008) defined a *system* as a “set of elements or parts that is coherently organized and interconnected in a pattern or structure” that becomes more than the sum of its parts and “produces a characteristic set of behaviors... classified as its ‘function’ or ‘purpose’” (p. 188).

Until it deteriorates or is overcome, every system works to maintain the survival of its own characteristic relationships and functions over time—whether through growth, contraction, periods of equilibrium, or evolutionary leaps. This suggests that 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 in place that systemically work to **resist** greater diversity, equity, and inclusion out of sheer self-preservation.

In an effort to develop an argument for the continued development and intervention of models for greater diversity, equity, and inclusion that can withstand systemic forms of resistance, in this column I am offering a brief account of the dominant archetypes of status quo homogeneity and White supremacy—conformity, partisanship, and exclusion.

White supremacy has never required a white hood and extreme violence. Far more often, it has depended on a social architecture that reinforces the prevailing racialized hierarchies first envisioned by our nation's founders—a kind of systemic violence that forcefully divests minoritized, natural-born U.S. citizens of their right to equal access and equal opportunity in all sectors of contemporary life.

Racism, as practiced in the United States for centuries, has long distorted racial differences into class divisions in order to systemize the collection of wealth, the plundering of land, and the accumulation of social power, effectively sustaining the slaveholding White supremacy present at the birth of this nation from generation to generation. That is the nature of racism.

I will continue working with my colleagues on the ED&I Commission to strategically map out models for greater equity, diversity, inclusion, and accessibility that work to supplant the persistence of systemic **norms**; the persistence of systemic kinds of **partisanship**... and the persistence of systemic forms of **exclusion**.

So when the practice of slavery was abolished and profiting from the unpaid labor of nearly 4 million Black bodies became illegal, slavery was replaced by targeted policing practices, the depiction of Black men and women as dangerous, and the incarceration of as many Black bodies as possible. African Americans were forced to provide free labor once again but in a new kind of bondage, one that denied their eligibility to vote as U.S. citizens upon release, and also barred their access to gainful employment and career advancement by branding them as convicted felons. Same system. Altered source of supply, yet the same White supremacy as its ultimate outcome.

In other words, the term *systemic racism* is redundant. According to Donella H. Meadows (2008), “a system is a set of things—people, cells, molecules, or whatever—interconnected in such a way that they produce their own pattern of behavior over time” (p. 2). Racism, all by itself, is systemic. That is its nature. It does not require a grammatical modifier.

As I enter the new year, and 2021 marks the inauguration of both the president in the White House and my own elevation as the next President of NAEA, I will continue working with my colleagues on the ED&I Commission to strategically map out models for greater equity, diversity, inclusion, and accessibility that work to supplant the persistence of systemic **norms**; the persistence of systemic kinds of **partisanship**, whether one is confronting models of racism, sexism, or other forms of discriminatory bias intended to favor one people group over another; and the persistence of systemic forms of **exclusion**, manifested both as unanticipated *and* intentional barriers to access in the built environment, education, research, or policy making. I look forward to the next chapter. ■

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Meadows, D. H. (2008). *Thinking in systems: A primer*. Green.



James Haywood Rolling, Jr., NAEA President-Elect and Chair of the NAEA ED&I Commission

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Submitted by Sara Wilson McKay, Chair, with contributions from Kerry Freedman and Doug Boughton

MOVING A CULTURE OF RESEARCH TOWARD A RESEARCH COMMUNITY

When the NAEA Research Commission relaunched in 2012, it was in the midst of an effort to create value for research across the membership and a cross-divisional embrace of the importance of research took hold. Now the Research Commission has working groups of interests, composed of members from every division, including a Mixed Methods Working Group, a Data Visualization Working Group, a Professional Learning through Research Working Group, and a newly formed Working Group for the College Teaching of Art. The Research Commission's robust webinars, our popular Research PreConference, and the relaunching of the *Translations* publication—in addition to our working groups—are just a few examples pointing toward a reality that indeed we are building a strong research culture at NAEA.

Recently, however, I have been asked to consider that despite these indicators of an infusion of research into the work of NAEA and understanding across the field, we are still lacking a true research community in art education. Characteristics of such a research community might include focusing on high-quality studies, mapping the impact of such studies, and careful thinking about what merits further investigation. Attending to strategic approaches to delivering excellent research is hallmark of a strong research community (Manville et al., 2015).

WHAT MAKES A COMMUNITY?

A community for me has an additional component. In the past, I have proposed a definition of *community* as mutual vulnerability on a scale of two. A scale of two is important in that each participant can be more fully aware of, and responsible for, how power operates in any exchange. Imagining our interactions at that scale, even in a classroom of 35 students, brings each interaction down to a one-to-one exchange that foregrounds ethical and mindful actions, resulting in a stronger classroom community.

With the recent revolution amid the pandemic, as evictions are fought and unemployment benefits run out, mutual aid centers have popped up throughout many cities—neighbors helping neighbors in this time of extreme vulnerability. These mutual aid actions may be the most cogent evidence of actual community in action I have ever witnessed. Recognizing that our needs are bound to each other's offers us a chance to be authentically engaged with each other's experiences.

Following this line of thinking—of mutual vulnerability in an accountable way—would mean moving our research culture toward a community of research by being more mindful of how power circulates in our exchanges and seeing our actions in the name of research as answerable (Bakhtin, 1990) by others in the research community. Fortunately, our field has many researchers desiring such a research community. Kerry Freedman and Doug Boughton recently generously offered the following

thoughts about what they think should be a first step toward building a robust research community in art education:

WHAT DOES THE FIELD NEED NOW IN TERMS OF RESEARCH?

Our greatest need is a meta-analysis of peer-reviewed, published, empirical studies. A meta-analysis is a large-scale review of results from independent research studies to determine overall trends. It can provide the field with summaries of data concerning the most prominent and useful topics or themes. Each research theme has a group of studies attached to it, so a meta-analysis can give an overall picture of knowledge about each theme. Part of that picture from a meta-analysis is that which has not been studied, which can help researchers find gaps in field data.

Policy and other large-scale decisions, such as the development of professional standards, should be based on research. Without a meta-analysis of data, such decisions are difficult to make and may be unsound.

Good research in the social sciences depends on replicability. In educational fields that have a relatively small research community, like art education, researchers have difficulty finding funding to replicate studies. The information resulting from the basic research of a meta-analysis can aid grant writing. It can help add power to a small number of studies where data overlap.

Art education often lacks efficient information transfer when it comes to research. A meta-analysis would enable current and future researchers to more efficiently build on previous researcher's work, advancing research in the field more quickly, and ultimately making results more applicable to educational practice.

Ideas like Kerry's and Doug's will help move our research culture toward a research community. The Research Commission will continue to think about what is possible as we move forward building our new research directions as an Association and tackling shared goals together as a research community. ■

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This school year unquestionably started like no other has. Hopefully all the bumps in the road have flattened.

Some of you are back in your physical classrooms, some are teaching virtually, and others are using a hybrid model. At this point you may even be teaching in a completely different way than when you began in September. We have had to embrace that change is constant.

“Flexibility is the key to stability.”
—John Wooden

The National Leadership Conference in July was NAEA’s first large-scale virtual professional development opportunity, and it was incredible. Meeting virtually created a chance to discover new digital tools, such as Padlet, an interactive web application that lets you post notes on a digital wall. The keynote presentations were timely and terrific. Damian Kulash, OK Go musician and artist, and AnnMarie Thomas, founder/director of the Playful Learning Lab, discussed amazing ways to bridge music, art, and science to explore STEAM concepts. Check out the resources at www.okgosandbox.org. Rebecca Hare and Tanya Avrith presented a session on powerful video storytelling using Adobe Spark.

During the NAEA Strategic Visioning workshop, attendees had a chance to shape NAEA’s future as they shared feedback and added their voices to the 2021–2025 Strategic Vision process. Leaders from across NAEA Regions presented workshops on conference planning, volunteer recruitment and support, association health, engaging members, tapping into people power, and creating a vision for the future. Team East’s own Pennsylvania representatives, Lisbeth Bucci and Leslie Grace, presented a workshop titled “A Multifaceted Approach to Engaging and Retaining Membership,” which focused on strategies for reaching art educators in both rural and urban areas.

Mary Conage and Libya Doman’s session, “Meaning, Models, and Moxy: Exhibiting Cultural Competency in Art Education,” was transformative. Focusing on equity, diversity, and inclusion, they examined the idea that just inviting someone to the table is not enough. There must be an opportunity for all individuals to eat and feel they belong. This idea of belonging resonated for me. A basic human need, a sense of belonging is vital and has a strong connection to our level of commitment, motivation, and engagement. Creating that sense of belonging can be difficult and demands active effort and practice. We need to create an atmosphere where each individual feels as if they are part of the community. This is especially important at this unprecedented time of unknowns, remote learning, and physical and social distancing.

“We can never get a re-creation of community and heal our society without giving our citizens a sense of belonging.” —Patch Adams

During Regional time, Team East leaders shared their accomplishments. Necessity is the mother of invention, and state associations have implemented truly innovative programs to educate and unite art educators and advocate for art and art education. Many states moved to virtual conferences that are happening this fall, and others have created alternative professional development workshops throughout the year. There were art supply swaps, book clubs, virtual artmaking sessions, webinars, virtual exhibits for both students and teachers, and social media art challenges. Visual arts leaders worked with other arts leaders and organizations to create new guides for distance learning, school reopening, social-emotional learning, and equity, diversity, and inclusion. This time allowed for collaboration and rich, timely, and valuable discourse.

“Creativity truly rises in the East.”

Don’t forget to make your arrangements for Chicago 2021. The NAEA Convention is planned for March 4–6 at the Hyatt Regency Chicago. Registration is open.

It is never too early to register. Chicago is definitely an arts city with a range of museums and incredible architecture. Convention information and registration is on the NAEA website. If you have never participated in a NAEA Convention, it is a transformative experience.

Make sure to vote for Division Directors and the NAEA President-Elect. Members will receive an email with all of the details on how to vote.

Check out the Team East Facebook page, www.facebook.com/NAEATEAMEast—a great source for information and sharing.

As the year progresses from autumn into winter, remember to make sure to make time for self-care. In these crazy times, it is important to look after yourself so you can be at your best.

“Self-compassion is simply giving the same kindness to ourselves that we would give to others.”
—Christopher Germer ■



Top: Team East NLC attendees.
Bottom: Team East Padlet.



Andrea Haas

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BE PACIFIC! COMMUNITY AND CONNECTIONS

Thirty-five Pacific Region leaders came together this summer to attend the NAEA National Leadership Conference. It would have been hosted in our beautiful region in Park City, Utah, but is now postponed face-to-face in that location to 2022.

After we attended 3 days of virtual sessions, our Region came together again one last time to share our SIX words, a “MEMOIR” that covered each Pacific Region attendee’s highlights from the conference. The word cloud shown below, created by Julie Van Dewark of California, displays our collective hive mind with similar word usages, highlighting COMMUNITY, CONNECTIONS, INSPIRE, ADVOCATE, GROW, and CHANGE.

I hope that all of you are finding ways to have community to lean on and reach out to for inspiration and growth. In the time we live and teach in now, it is especially important to rely on **community** and **connections** to **inspire** and **advocate** as we **grow** and **change** in these challenging and tumultuous times. I hope you seek your colleagues and state, region, and national associations to support you in finding community and connections. Look for information coming your way soon about the Pacific Region connecting

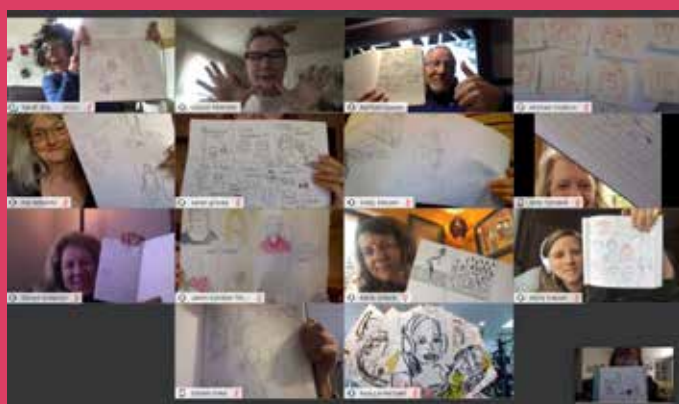
to inspire you with a day of community sharing in a virtual 1-day professional development conference.

Utah News submitted by Melissa Deletant, UAEA President: The **Utah Art Educators Association (UAEA)** has joined forces with the Utah Dance Education Organization, the Utah Music Education Association, and the Utah Advisory Council of Theatre Teachers to create the Utah Arts Education Coalition. As arts educators collaborate, our advocacy and voices can be stronger during these trying times.

Over the summer, the presidents from each professional organization met virtually each week with two representatives from the fine arts department of the Utah State Board of Education to discuss the most up-to-date information from state governing bodies and to better coordinate proactive advocacy efforts. As essential decisions were quickly being made in June and July that impacted what art education would look like in the fall, we insisted our UAEA members be informed and advocate at the local and state levels for visual arts education in general, as well as in their individual district and school programs.

UAEA held our spring state conference in person the last weekend of February—just 2 weeks before schools in Utah shut down due to the COVID-19 pandemic (!). Our theme, “LEAP: Loving Experimentation, Abandoning Perfection,” urged art teachers to help students embrace failure as part of the artmaking process. This was a further exploration and extension of the 2019 conference theme, “Art for Life,” which encouraged art teachers to promote positive mental health and teach social and emotional well-being in addition to art skills.

Our keynote speaker—Michael Bingham, founder of Jump the Moon Art Studio & Gallery—inspired art teachers to make their classrooms a place of joy, to embrace experimentation and try new things themselves, and to make art more accessible for students with mental and physical challenges. We also hosted NAEA Past President Kim Defibaugh as a special guest. She taught the eye-opening workshop “From Advocacy to Activism,” persuading art teachers to utilize art as a form of activism for art education itself. There were many fabulous workshops in a wide range of artistic styles, media, and topics at the 3-day conference. ■



Left: Oregon Art Education Association’s biennial (virtual) President’s Retreat! Topics included the future fall conference, supporting educators during distance learning, and fun with contour line drawing. Right: SIX-word “MEMOIR” word cloud that covered each Pacific Region attendee’s highlights from the National Leadership Conference. Created by Julie Van Dewark.



Michele J. Chmielewski

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What an interesting close to the 2019–2020 school year, as well as a beginning to this current one. Now more than ever, arts educators are looking for support and need to show the importance of arts education programs in our schools. The way to get this support is through advocating for the arts.

Ask yourself the following: What does it mean to be an advocate? What does advocacy look like? How can you advocate for the arts in your schools and community? Advocacy comes in many shapes and sizes. Advocacy is important for our profession in order to provide a quality arts program for our students. There are many different steps that one can take to advocate for their arts programs, whether it is presenting to an individual, a small group, or a larger organization.

Advocacy was one of the topics discussed at the National Leadership Conference in mid-July. Within our Southeastern Region, participants shared some great ideas and resources. Many of our Southeastern Region Associations have also taken the initiative to implement advocacy coordinators and committees within their organization and alliances with other state arts agencies.

The **Virginia Art Education Association (VAEA)** created an art advocacy hotline on their advocacy page this summer. This hotline provides resources, mentorship, and advice to its members as they navigate the changes that have taken place in our schools this year. VAEA has an advocacy team created that responds to any and all needs that a member may have. As they put it on their website, “There is no question too small, or issue too large! Reach out for help with brainstorming, research, logistics, advocacy, and overall support from fellow Art Educators!” There is also a calendar with advocacy opportunities for each month of the year for members to access.

The **Florida Art Education Association (FAEA)** has a multitude of resources for its members on advocacy on its website. There are links to both the national and state unified statements for “Arts Education Is Essential”; fine arts reports from the state’s department of education with a user guide; access to an advocacy page with brochures to use; and a section on how to contact and set up meetings with your legislator. Another bonus is that FAEA has a Q&A section on the site to assist members with frequently asked questions they may have about this process.

The **North Carolina Art Education Association (NCAEA)** has also created

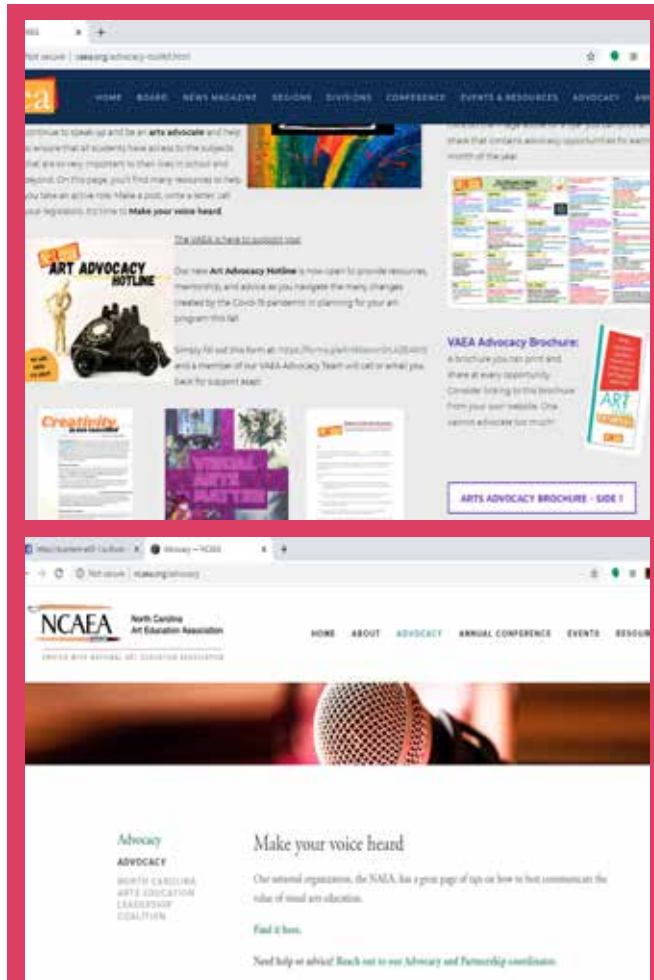
a page on their website where essential links and contact to their advocacy and partnership coordinator can be found. NCAEA’s website also contains information from 14 different art advocacy websites, as well as quick facts about the importance of the arts.

There are many other resources available to help you advocate for the arts. NAEA’s Advocacy Toolkit is a great resource if you are not sure where to begin. These resources can be customized and can assist you with starting to advocate. Also consider brainstorming with other arts educators in your school or your district. Share your commitment to your program with your parent–teacher organization, faculty, principal, school

board, superintendent, community partners, and legislators. Showcase to your community and beyond what the arts have to offer within your program. Use social media to share what makes your program unique and how it impacts your students and their learning. Tap into the resources that are available within your state organization and region to assist you with your advocacy journey.

Advocating for your arts program can start with one small action. Your one voice can make an impact. As John F. Kennedy stated, “One person can make a difference and everyone should try.”

Ask yourself: Are you that one person? ■



Top: VAEA advocacy page, <http://www.vaea.org/advocacy-toolkit.html>. Bottom: NCAEA advocacy page, <http://www.ncaea.org/advocacy>.



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Columnists: Kimberly Cairy and Theresa McGee

Conference season is upon us—a time to learn, support, be creative, and evolve as art educators. Knowing that, we celebrate and applaud our Western Region states who are providing an innovative take on professional learning in this new environment.

Whether face-to-face or virtual, we are still growing as art educators! We also look ahead and forward to the 2021 NAEA National Convention, scheduled for Chicago, March 4–6. Art educators of Illinois rock! Go WEST!

ARKANSAS

Arkansas has been moving and shaking. AAE recently rebranded and presented a new logo to our membership. AAE developed a G Suite to help our organization manage documents and streamline

the process for future board and council members. Due to COVID-19, our 2020 fall onsite conference was canceled. Wisconsin offered a wonderful opportunity for collaboration. Arkansas, along with many other states, are attending the virtual 2020 Vision Fall Conference. Go WEST!

ILLINOIS

The Illinois Art Education Association continues to grow its robust series of virtual webinars and events to meet the needs of our community year-round. We have implemented programming in support of our Equity, Diversity, & Inclusion initiative, including a collaborative teaching resource of 500+ BIPOC artists. In 2020, Illinois became the first state to include the arts as a distinct, weighted indicator of K-12 performance in its school accountability system, representing a major advance in increased arts access for all students.

INDIANA

AEAI was fortunate to celebrate Youth Art Month in February before schools went online. Six hundred parents and families attended the exhibit and celebration at the Indianapolis Statehouse to honor young artists from around the state. Due to the shutdown, the exhibit was displayed longer than usual; however, artwork was returned to the artists. We also used time at home to reorganize our fall convention and will now partner with several states to hold a virtual conference in October 2020.

MINNESOTA

AEM has been busy preparing for our virtual fall conference on October 24, hosted by the Wisconsin Art Education Association and joined by many other states. This collaborative effort by multiple states will create an online learning environment for teachers from across the region. AEM is also presenting Art in the Parks. We are encouraging members to get out safely and socially distance by creating artworks in local city, regional, state, and national parks. Submit works by October 1, 2020,

to be in our virtual show during the fall conference.

OKLAHOMA

Oklahoma has new standards for art education. OAEA members were on the writing committee for these standards, and we are just thrilled because this is good news for art educators. These new standards were approved by the state legislature last March and published on the state department website. OAEA has cancelled an in-person conference for 2020, so we are all looking forward to exploring new ways to reach our members virtually. Last year we had a significant rise in membership, and we intend to keep that increase going forward.

SOUTH DAKOTA

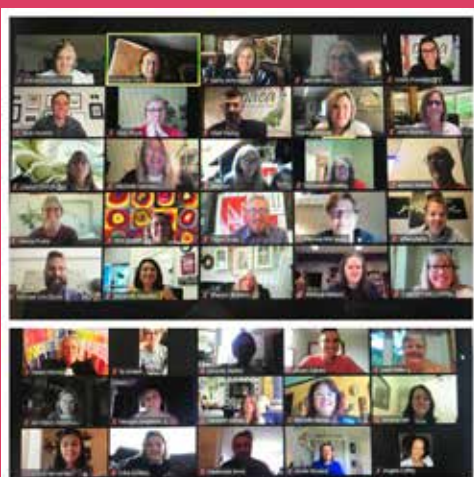
In South Dakota, we are encouraging our members to attend a digital version of the Arts Education Institute put on by Northern State University in Aberdeen. This is an annual event of artists, teachers, and university students. It is a time for collaboration and creation. Due to COVID-19 and the uncertainty of this fall, the South Dakota Art Education Association is joining the Wisconsin Art Education Association's virtual art education conference and are promoting this conference to all our members.

TEXAS

Texas is shaking things up! With COVID-19, we had to regroup with a lot of our programs. We conducted three board meetings via Zoom. While we had to cancel Junior VASE (Visual Arts Scholastic Event) and TEAM events, we held a successful virtual State VASE. Check out our Gold Seal winners (www.taee.org/VASE/Search-2020-Results.cfm?Gold_Seal=Y). Ever optimistic, planning is underway for our fall 2020 conference in Allen, Texas, but with social distancing in place. In addition, we plan to introduce our first-ever virtual conference to roll out after our regular conference. ■



Left: AAE's new logo. Below: Western Region NAEA virtual National Leadership Conference participants.



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Fall is my favorite time of year.

It has cooled down a bit, so barbecue grills are back on; heat-drenched flowers perk back up for a time; pumpkins, state fairs, and harvest festivals are the usual—well, sadly, maybe not this year. But I am undaunted as I especially love the aroma in the air, and that won't change. Here in New Mexico, the first sign of fall is always the roasting of green chili. It's so delightful it makes me giggle. (That's chili with an "i" not an "e," by the way. If you want chile, Texas has some good stuff; but if you want chili, New Mexico is where it's at!) Green chilies are the core of the lip-smacking chili verde that you slather that on everything, as well as many uniquely New Mexican dishes often passed down over generations of grandmas. I argue that you cannot survive the winter in New Mexico without your annual burlap bag of roasted and toasted, slender, hearty, meaty, green chili—just like teachers cannot thrive without the strength and support of proper, content-specific, professional development by content-licensed art and/or design education leaders. You might survive, but thrive? No.

It was our heartbreak not to meet in Minneapolis for our annual Convention, but your safety is paramount to our values. But we viscerally know and understand the importance of our gathering as colleagues, and its impact on our continuous improvement to our craft as teachers. NAEA is now on track for our next Convention in **Chicago, Illinois, March 4–6, 2021**, whether it be in person or in a digital format.

Thus, it is with great pleasure that I share with you our 2021 Convention lineup for next spring. The Elementary Division has recycled some of our presentations from 2020 that we had intended on presenting, with some added components, and resubmitted for Chicago. There will be some slight changes, including a few new carousel presenters, as some folks are not available in 2021. Also, the NAEA

ED&I focus is paramount to embed—if not highlight—in our contents, including addressing topics of access, poverty, race, trauma, and ability. Some other differences you might notice is an added art and literacy carousel and a broader spectrum of spotlights on awarded leaders.

Here's a rundown:

Conversations With Colleagues: Family Feud Style! (Big Questions!) Survey Says! What are the hot topics of elementary art education today? Discuss the issues plaguing elementary art teachers across the nation in the style of the classic game show, *Family Feud*. Top five answers are on the board!

Elementary Carousel of Learning: Hands-On Studio—Make and Take (Hands-On Demo)

Join 10 elementary art educators from across the country in this make-and-take session. Participants can get their hands dirty creating and adapting projects to take back to your classroom!

Elementary Carousel of Learning: Stretching a Small Budget (Flash Learning) Join five elementary art educators who creatively find ways to successfully teach elementary art within limited budgets. Hear about reusing materials, recycling materials, obtaining donations, making tools, and making a little go a long way!

Elementary Carousel of Learning: Advocating for Your Art Program (Flash Learning) Join five elementary art educators as they share ways that advocacy can be used as a powerful tool to expand or sustain your elementary art program. Tips include advocacy in your building, in your district, in your community, and beyond.

Elementary Carousel of Learning: "I'm done! Now what?" (Flash Learning) Join five elementary art educators to hear their strategies for early finishers in their own classroom. Each will share tips and techniques for bell-to-bell rigor that they use to reduce off-task behaviors and increase engagement after achieving learning targets.

Elementary Carousel of Learning: Literacy as Inspiration for Art Making (Flash Learning) Enjoy a walkabout gallery of embedded literacy and art for use in your classrooms. Exhibits will include a children's book, artwork samples and examples, instructional materials and techniques, and incorporated vocabulary.

Elementary Spotlight on Leadership (Flash Learning) Join National Elementary and Regional Elementary Art Educator Awardees as they present their triumphs and successes from their classrooms, as well as their road to recognition through leadership and mentorship. Specific dates, times, and room locations—or Zoom rooms—are pending. With this menu in mind, and my heart full of hope, I look forward to seeing you soon! ■



Top: Vaquero breakfast smothered in green chili, at Albuquerque, NM. Bottom: Pumpkin fields at Moriarity, NM.



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Guest Columnist: Miranda Meeks, art educator, Princeton, Kentucky

HAVE STUDENTS, WILL TRAVEL: INCLUSION AND DIVERSITY IN ARTS EDUCATION

I hid my vision in plain sight. Because those around me were blind, it was safe to plant seeds of my big dream and tend them daily out in the open, among the people. Like the passing of time, I knew the growth and development of my dreams would be slow; slow enough to escape the prying eyes of the dream killers long enough so one day they would wake up and no longer be living in their reality, but in mine.

You know those teachers that travel with students to other countries? I'm one of those. I could share the benefits and how-tos of student travel; however, let's keep our focus at the moment on inclusion and diversity.

TRAVEL AS LEARNING

The importance of incorporating diverse learning styles into instruction has been proven, but have you given thought to incorporating diverse learning experiences? Has your classroom turned into a confining box? It's time to not just think, but get outside of the box. Phenomenal teaching and learning are happening within that box, but undiversified opportunities to break out of said box can cause an educator to lose momentum and drive.

I found myself in that rut until a friend invited me to chaperone her student tour to Italy in 2016. That trip impacted me as an educator like no professional development or class ever has. It was the diverse opportunity I'd desperately needed. I immediately began the work of organizing that kind of diverse learning opportunity for my students.

While there is much to be learned from observing images of the Pantheon, nothing replaces walking cobblestones of anticipation leading to breathtaking views of this ancient structure. To touch and create rubbings of the Pantheon, to walk inside it, to feel the light on my face beaming down from the oculus, to marvel at it again from the outside while eating gelato purchased nearby as echoes of student reactions filled the background, to observe them sketching from real-life observations.... To actually experience the Pantheon with my students was a highlight never to be forgotten.

On our best day in the classroom, the most we can hope to offer students is a fast-food version of what we're teaching. Travel is a diverse and pure nutritional smorgasbord of experiential learning that cannot be duplicated within the walls of a classroom.

TRAVELERS

Inclusion and diversity in travelers is a key component of successful travel programs. While the nature of schools offering diversity in clubs, sports, and activities naturally creates segmented demographics, student travel creates opportunity to bring those diverse groups together. I intentionally rotate the subject focus of each tour (arts, foreign language, history, etc.). One great aspect for

art teachers is that travelers will *always* experience arts and culture no matter the destination or subject focus.

Don't simply invite students with specific interests in the tour's subject focus, ones you have a great relationship with, ones with amazing grades, those labeled gifted, or students with stellar attendance.

Intentionally consider students who would like school if it were outside or students for whom you know this kind of experience would be a game changer. Intentionally invite a range of ages, races, beliefs, sexual orientations, genders, economic statuses, and social groups. This allows students to learn as much from each other as from the itinerary.

I sat at the front of the bus as tears of joy welled up while listening to the unified singing of my students behind me. All of us come from different walks of life and interests—but on tour, we'd walked the same unfamiliar path together, informing each other from our different perspectives and learning beyond classroom walls.

My dream had become a reality; this was what teaching was supposed to be like—diversity that unifies rather than separates. ■

The author of this column, Miranda Meeks, has always impressed me as a teacher who truly cares for her students and strives to provide a safe, inclusive space for all. She has provided opportunities for so many students to have travel experiences. Miranda has been teaching for 9 years. She is currently teaching at Caldwell County Middle School in Princeton, Kentucky. She has served as the Awards Coordinator on the KyAEA Board.



Caldwell County Middle School students in Italy on EF Tour with art teacher Miranda Meeks.



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COMPLETING STORIES

As I write this, June turns to July and I am left reflecting on this interesting and unprecedented time due to the impact of COVID-19. I recognize my privilege of being able to continue the work I love at home, yet the long hours on the computer coupled with multiple Zoom meetings have created a new sense of time—days fold into one another.

Time at home also means SEEING many stuffed files left to be organized. On a rainy Saturday, I came across an old NAEA News article written by my mentor, Steve McGuire, themed around completing stories. The article centered on his research projects at the time. June had been spent working on my NAEF Grant, which focused on collecting stories of individuals' reflections on the impact of professional identity on their views of the learners and curriculum development. Steve's words resonated with me:

- I was reminded of how much his teaching and philosophies continue to fuel my work, and the value of reflecting on the trails followed and the landscapes yet to traverse, in the field of visual arts educational research.
- How conducting research—whether quantitative or qualitative—in my mind is a story... a story of numbers, a story of experience, a way to illuminate the questions and curiosities that frame our work and imaginations.
- How stories create opportunities to make visible what has been invisible.

As Andrew (2017) shares: “Not telling my story... particularly if I am discouraged or prohibited from doing so, has the potential to silence and deny my humanity, as the histories of many minority groups will attest” (p. 24).

With this in mind, I invited a few NAEF Grant recipients to share their research projects/stories.

Flávia M. C. Bastos and James Rees have collected stories through their project, Critical Digital Citizenship for High School Students: A Participatory Arts-Based Study.

Our collaboration, “Who Is American Today?,” invites high school students to engage in critical digital making. We have been surprised by both the positive and negative responses to the project. For many students, visual art lessons and digital media do not mix. However, after surpassing the initial resistance to seeing digital making as art, students embraced the opportunity to tell their stories in highly personal and inspiring ways. One of the most surprising comments was that in one student's experience, this project was the first time her personal perspective was the focus of a school assignment.

Christina Hanawalt and Brooke Hofsess are conducting a study titled Exploring Reggio-Inspired Approaches to Mentoring New Art Teachers in an Era of Accountability. They share:

As co-researchers, we have been implementing an arts-based research project with early-career preK-12 art teachers. Our goal has been to experiment with a form of emergent, arts-based mentoring that remains external to K-12 school systems and therefore offers a space for beginning art teachers to engage with us and with each other outside of the purview of their schools' administration and evaluation practices.

When asked, “What stories emerged?,” Christina and Brooke wrote this:

Although our original motivations were to offer curricular inspiration and support for the beginning art teachers, we learned to listen to the teachers' stories—some professional, some personal, some material, some in response to contemporary life and events, some deeply emotional—and to therefore let go of where we thought this work might lead. Instead, we

found ourselves and the teachers learning to embrace the paradoxical tensions, ambiguity, and uncertainty that is inherent to teaching; and, within that space of unknowns, we began to see new visions for art education emerge.

Justin P. Sutters earned a grant titled How Is Art Education Looking? Visualizing the Field's Genealogy, Current Demography and Future Trajectory. He shares:

This study attempts to make visible the lineage (and in my mind the stories) of scholars in our field by documenting and representing both where and with whom they studied via data visualization software. It also collects pertinent demographic data about scholars in our field such as years of service, university graduate and doctoral programs, quantities of conferred degrees, and other related data. The intended goal is to document and share these findings wherein researchers could interact with our genealogy so as to better understand our history and their place within it while also forecasting future issues and/or trends in the field of art education.

As McGuire (2006) states, “Completing Stories' is a refrain by which I teach and an idea at the core of my creative work” (para. 6). With this in mind, reflect and consider:

- How does your personal and professional story intertwine with your story of research, teaching, and learning?
- How does the changing landscape of higher education create opportunities for new stories to emerge and become visible? ■

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How do you introduce a new unit or concept in your classroom?

Many times, I've used my experience as a single mom who has made some mistakes along the way. Sharing my family stories helps entertain all my students... like the time I used duct tape to hold my son's hockey pads onto his arms and legs. When he fell on the ice, he wasn't able to get back up; the duct tape didn't allow him to bend his joints.

Sharing stories like this one also helps me connect with my students who come from a single-parent family. I also use this story to help students understand an art concept we are learning. In order for us to improve in anything we do—like sports and art—we need to practice, have a coach and a great attitude, research or watch others, and have the correct equipment. Even with the best equipment, a coach also will provide special techniques. My son's coach gave him a chair to help with balance on the ice. Obviously, there is more to this story, but I'm sure you see the connections. In my classroom, all I need to say is "hockey," and my students

will remember the ways people improve in anything.

A few years ago, I had a student in my art class whom I wasn't able to connect with. My past experiences didn't provide the connection. I'm White and my student was Black. He had so much talent, but his anger prevented his readiness to learn. His mom and dad were temporarily unable to care for him and his younger brother. His White aunt moved in so both boys could stay in their home.

I tried every technique I knew and had used successfully with other students in my 30+ years of teaching. This student's situation was different. I finally came to realize he needed a Black man to work with him—a role model who not only looked like him but understood him and his struggles. It shouldn't have taken 6 weeks for me to realize what he needed. 6 weeks is a long time to waste within a classroom. After struggling for both my student and me, we connected him with a university student who became his mentor and role model. While the two worked together, I watched my student's anger slowly diminish and more smiles appear.

Obstacles and challenges in education are everywhere, but the one we all need to help change is best tackled by encouraging young people of color to choose a career in education. Middle school is a perfect time to capture young students' excitement and passion. This is the time to transform education and the educators we need within all of our schools. I would like to ask each of you reading this article to consider encouraging your students of color into a career in education.

There are programs within our communities that can help inspire our youth. We need to search and seek out their help. Generation Next (<https://gennextmisp.org>) is an organization in Minneap-

olis. One of their guiding principles is to "eliminate racial and economic disparities in student outcomes while accelerating achievement for all" (Generation Next, 2018, Our Guiding Principles section). Generation Next has partnered with school districts, higher education, and community and advocacy organizations to connect all ages of students with career choices. The Literacy Lab (<https://theliteracylab.org>) runs programs in Washington, DC; Virginia; Baltimore, MD; Kansas City, MO; Springfield, MA; and Milwaukee, WI. The organization helps to provide children from low-income families with tutors who use individualized reading instruction to improve literacy skills, which will allow for greater success in school and into adulthood.

The Literacy Lab's Leading Men Fellowship creates opportunities for young men of color and increases representation in the field of education. Leading Men Fellows are young men of color who have recently graduated from high school and participate in a year-long, residency-style experience in which they provide evidence-based literacy support to pre-kindergarten students while receiving robust coaching and professional development and gaining valuable experience. (Literacy Lab, 2020, Leading Men Fellowship section, para. 2)

Several local universities and colleges may have programs you can go to for help. As an educator who is White, I know that I may not be the best and only person to provide my students with learning experiences, but that doesn't mean I won't find another way to connect them to other options for successful learning. Don't allow 6 weeks to pass before you find that important connection. ■

References and Resources

Generation Next. (2018). *About Generation Next*. <https://gennextmisp.org/about-generation-next>

Literacy Lab. (2020). *Leading Men Fellowship*. <https://theliteracylab.org/our-work/leadingmen>



6 weeks



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PRESERVICE SESSION HIGHLIGHT:

KEEP A LOOKOUT FOR OUR DIVISION-LED SESSIONS FOR CHICAGO 2021!

Preservice Pechakucha: This session will offer several Pechakucha-style mini-presentations, allowing students from all regions the opportunity to share their undergraduate and graduate research, community outreach programs, lesson plan ideas, student chapter experiences, and more. Applications are submitted and reviewed prior to the Convention, to allow students time to develop their presentations and also gain interest in their work. The quality presentations that will be explored can aid Preservice members in improving their own practices, as well as adding to their resources. The hard work and dedication of the Preservice members is celebrated by allowing them the chance to share and learn with each other. While meeting other members, attendees will gain knowledge of and learn about others' experiences that they can then implement in their own careers.

Getting the Gig: Entering the Art Ed Profession: This session will introduce students and early professionals to resources and strategies necessary for transitioning into the art education field. A panel of current professional art educators from various divisions and backgrounds will answer questions on prompted topics from an audience of Preservice members. The guided topics will include questions on portfolio building, interview and application processes, ideas on what school systems are looking for, and more Preservice-related areas.

Getting the Gig: Mock Interviews: Preparing to interview this year? Join the Preservice and Supervision and Administration Divisions in rounds of mock interviews and receive insightful feedback to develop your skills and ensure you get the gig! Preservice members will have practice answering interview questions in one-on-one mock interviews with Supervision and Administration Division mem-

bers and receive feedback. The purpose of the mock interview is to better prepare the Preservice member for interviews with supervisors and principals in their home districts. The Preservice Division works to support the transition of its members into the first years of teaching. We want to ensure that our members are prepared for the interview process in order to become gainfully employed and continue work in art education for years to come. This workshop provides a great professional development opportunity for the Preservice participants to learn from the Supervision and Administration Division professionals, who will provide valuable feedback on how to develop and improve their interview skills.

Conversations With Colleagues: Welcome to Preservice! Tips, Guides, and Resources for Student Members: Connect with your community of Preservice peers and leaders. Bring ideas and contribute to conversations that aid in strengthening your journey as a preservice art educator. This meeting will introduce and create connections among established student chapters, advisors, and Preservice members. During the discussion, members will hear ideas from the Preservice Division on best practices and tips for student teaching, student chapters, what we can do to benefit each other as a Division, and provide networking opportunities to foster a connected community among our members.

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

UPCOMING OPPORTUNITIES:

- **Has your student chapter registered this year? Every academic year, a Preservice student chapter must fill out the registration form and email it to Member Services at members@arteducators.org.**
- **AWARD NOMINATIONS happening soon!** Do you know an outstanding visual arts educator, student, or supporter who deserves recognition? The NAEA Awards Program offers over 100 awards, with multiple awards available specifically for Preservice members and new art educators! Look forward to an email from NAEA or peek on the website; deadlines for nominations are November 2!
- **Important Deadlines:**
 - RAEA Student Chapter of the Year Award application is now live on the NAEA Preservice website.
 - Award nominations for Preservice Division Awards (info on NAEA website) are due November 2!
 - Keep an eye out for the Preservice Pechakucha application in November!
- See our job board on NAEA Collaborate if you are on the job hunt!
- Are you doing something awesome as a Preservice member that aligns with the strategic vision? We want to feature you on social media and in our newsletter! Please send your successes to me at torilynne.naea@gmail.com.



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Museum Education Division

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

FLEXING OUR FLEXIBILITY

When I interview folks for a paid or volunteer museum guide/docent position, I make sure to ask at least two questions about flexibility and changing plans on the fly. I usually ask them to tell me about a time they have had to pivot or change course midstream, and then I provide a real-life tour scenario and ask them to tell me how they would handle the situation. Flexibility and adaptability are such necessary skills in gallery teaching specifically, and museum education in general, that it's never possible to overemphasize them.

I encourage you to take a moment to reflect on all that you've had to change and adjust in your personal and professional life since museums closed in March, and then again when many businesses and museums opened in the summer. I know many have created several contingency plans so that we are ready to move forward connecting visual art and visitors in a multitude of scenarios. We are all doing much more mental and emotional labor than in the past as we adapt to an ever-changing museum education landscape. Take a moment to recognize that,

give yourself some credit for all your hard work, and be kind to yourself. If it feels more challenging than previous years, it's not your imagination.... This is difficult. As I've said in the past: Ask for help when you need it. Your museum education colleagues and friends are here to support you.

REGIONAL REPRESENTATIVE-ELECTS

One of the most supportive and generous professional networks that I've had the privilege of working with is the NAEA Museum Education Division Development Committee (Dev Com). The Dev Com is made up of the Division Director, the Director-Elect, and Representatives and Elects from each of NAEA's four regions (<https://www.arteducators.org/community/regions>). The regional representatives are listed at the bottom of this article.

Representatives serve 4 years total: 2 years as an Elect and 2 years as a Representative. The next term, if similar to previous years, will begin after the 2021 NAEA National Convention. The volunteer time commitment is an average of 2 to 4 hours per month. Some months are higher as specific tasks may require up to 8 hours in a 2- to 3-week period. The 10-member Dev Com meets monthly via Zoom to plan Peer2Peer, organize the PreConference, review position statements, score convention proposals, nominate members for awards, and more.

If you are reading this article, then you've likely got the interest and dedication to be a great asset to the Dev Com. I hope you will consider applying for one of these volunteer roles. If you are interested, please contact

me or the Representative for your region (listed at the bottom) and we can answer any questions you have and share the simple application process.

JOIN US AT THE MARCH 3, 2021, ANNUAL PRECONFERENCE!

I hope you can join us for the 2021 NAEA Museum Education Division PreConference. We are planning for ways to offer a meaningful PreConference experience—whether it be in person or virtual.

MUSEUM DIVISION RESOURCES

Peer2Peer (aka P2P) was restarted over the summer as a series of weekly casual virtual chats. Meetings are regular and topics change frequently. Please check our social media channels (listed below) for the next date and topic. Kylee Crook, Southeastern Representative, is leading the P2P program, so please connect with her to get more involved.

Viewfinder is the Museum Education Division's online publication about the intersection of museum education and social justice. *Viewfinder* aims to engage colleagues in ongoing dialogues about socially engaged museum education work and is a resource dedicated to documenting the value of rigorous reflection. Contact *Viewfinder*'s editor in chief, Kabir Singh, Pacific Regional Director, if you'd like to be involved. We're looking for authors, editors, and ideas for topics or themes. Kabir's contact information is at the bottom of this page.

SOCIAL MEDIA

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



Gallery conversation during the 2018 Museum Education Division PreConference at the Seattle Art Museum.



Juline Chevalier

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Connect with S&A Members on NAEA Collaborate!

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

Columnists: Lorinda Rice and Jeremy Holien

INTERDEPENDENCE: WHAT BEING THERE FOR EACH OTHER MEANS

As I sit down to write this column, I am feeling the weight of how our world has been turned upside down. I am reading all kinds of articles and posts, wondering how we might be able to make it through this year while trying to do what I can to support my teachers and other supervisors. John Donne famously wrote, “No man is an island.”

As humans, we are inherently interconnected. We need one another for our most basic survival and to thrive and grow. So let’s look at how we might leverage that human need for collaboration and mutual adaptation, and foster the opportunity for our teams to serve in these pivotal times, so we can keep moving forward together.

We are now into the 2020–2021 school year, supporting change across the country and around the world as art teachers and supervisors working together to support each other through new ways of teaching and learning. Many of you have spent countless hours planning, only to receive new information, and accommodated those plans diligently.

It has not been easy; however, the collaborative efforts among art educators has risen to new levels, embracing new ideas for teaching art. You are sacrificially doing whatever it takes to get the job done.

Your increasing artistic flexibility, adaptability, and problem-solving skills are growing you as a leader within your schools and districts. You are sharing possible solutions, listening carefully to the varying levels of complexity within decision making, and working with others to keep advancing during these ever-changing times.

We are vulnerable, setting forth on uncharted territory, trying to find the best solution for the moment. Many of us are daring greatly, making mistakes, learning

from them, and progressing forward. We are sharing those experiences with our colleagues and gaining new perspectives. It means that you want what is best for others and you are willing to put yourself out there.

“Alone we can do so little, together we can do so much.” Helen Keller said it best: We truly can accomplish more when we rely on each other.

We are mobilizing, focusing, and developing the energy and relationships to continue to make a difference for our staff and students while helping them make meaning of our world through artmaking. It means that you respect others and look to their ideas to guide new thinking.

Interdependence fosters the development of empathy, reciprocal caring, and collective joy. We must also support each other in making sure we are taking care of ourselves by, for example, reaching out to our colleagues to have a quick video chat or phone conversation, sharing a funny moment, or listening attentively and sympathetically so they can release their frustrations and move beyond them.

We must gather strength from our peers to establish partnerships. This means that you care for yourself so that you can be there for others.

Take care of each other.

It’s that simple. It’s that hard. It’s that important. ■



Top: Rock Balancing by Paul Mosca.
Center: People in a circle.
Left: Together.



Lorinda Rice

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Interest Group Art Education Technology (AET)

www.artedtech.org

Twitter: @aetnaea

Facebook: @artedtech

Guest Columnist: Michelle Harrell, Director of Education, North Carolina Museum of Art. Email: michelle.harrell@ncdcr.gov

How can art museums support educators in engaging in conversations about the social injustices of our world?

Sarah Pharaon, former senior director for methodology and practice at the International Coalition of Sites of Conscience, explains that “museums are uniquely positioned as places that can provide a shared experience and a necessary historical or scientific context that helps visitors have the conversation that they need to have” (as cited in McKeever, 2016, para. 16). As fewer schools have access to museum visits, let’s explore how virtual field trips and prerecorded tours address the needs of today’s COVID classrooms by:

- engaging in inquiry-based discussions and encouraging divergent perspectives,
- discussing social injustices through culturally relevant works of art, and

- modeling strategies that teachers can adapt for their own practice.

A SURPRISINGLY LONG HISTORY

From lantern slide kits over a century ago, museums have engaged in some form of distance learning to prepare students to visit or engage those who are unable to visit (Kraybill, 2015). Pioneers like Nancy Strickland, who recently retired from the Amon Carter Museum of American Art, engaged students from the galleries using a cart she designed. Since Strickland’s early days of Polycom teleconferencing, cloud-based systems like Zoom and Google Meet have made virtual field trips more accessible. As museums shift onsite programs to virtual ones, we are building upon a long history of facilitating conversations using works of art.

LET’S TALK ABOUT ART

Virtual field trips provide “one-to-one” conversations between a group and a museum educator or volunteer and may be customized to that particular group of students and the interest of the teacher.

Livestream events may allow “one-to-many” presentations or performances where interaction is encouraged through a chat window or other interactive polling feature. These programs can help educators seeking to offer more diverse works of art from different cultures examine preconceived stereotypes and avoid cultural appropriation.

Where do art educators find virtual field trips? Begin by inquiring with your local art museum. Organizations like FieldTripZoom and the Center for Interactive Learning and Collaboration (CILC) connect schools to content providers with a menu of programs aligned to grade levels and standards. The Philadelphia Museum of Art and the Cleveland Museum of Art have each won dozens of CILC’s Pinnacle Awards for their virtual field trips. The Virginia Museum

of Fine Arts also offers a flipped approach to watching a prerecorded session and then discussing with a museum educator.

Our team at the North Carolina Museum of Art (NCMA) engages students in a variety of virtual field trips and supports educators through professional development. Camille Tewell, NCMA manager of digital learning, offers an extension to the virtual field trip experience for .5 continuing education credit. Teachers develop skills to participate in virtual field trips and learn strategies to lead their own inquiry-led discussions with art. Educators can further develop their skills with online courses and videos on our website, NCMA Learn.

ON-DEMAND OPTIONS

In addition to synchronous conversations, museums provide resources available anytime to spark dialogue. The NAEA Remote Learning Toolkit is an extensive, well-organized list for educators. In addition to tips for teaching visual arts and design in a distance-learning environment, educators can find curated resources grouped by grade level divisions.

Dialogue between schools and museums are essential to adapting to determine and refine approaches to have the highest impact on students. Together, we can support learning through art about ourselves and the world around us. ■

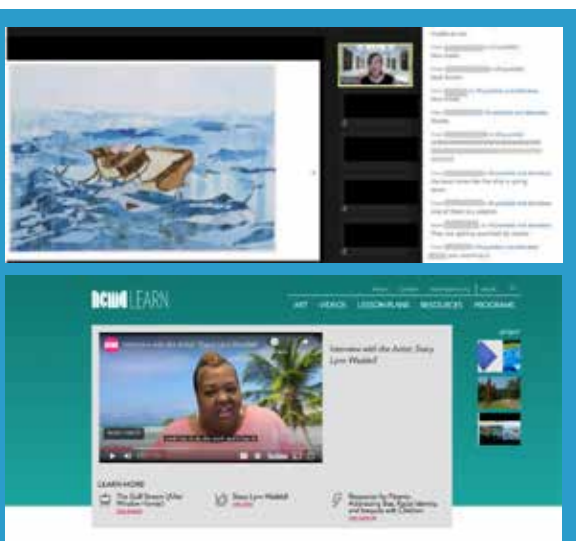
Resources

NAEA Remote Learning Toolkit:
www.arteducators.org/learn-tools/remote-learning-toolkit

NCMA Learn: <http://learn.ncartmuseum.org>

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Top: NCMA educator Chelsea Brown prompts students to respond to Stacy Lynn Waddell’s *The Gulf Stream (After Winslow Homer)* in a virtual field trip. **Bottom:** In this video on NCMA Learn, the artist discusses how she constructs layers and makes choices of what to include or omit to shift thinking and provide new narratives.

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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

Columnists: Kevin Hsieh, Associate Professor of Art Education, Georgia State University, and Jennifer Reifsteck, Education Specialist for K–12 Learning, Freer and Sackler Galleries

It is my pleasure to introduce Jennifer Reifsteck, education specialist for K–12 learning at the Freer and Sackler Galleries, the Smithsonian's National Museum of Asian Art. Jennifer shares a great teaching resource for K–12 teachers to teach about Chinese arts and culture.

The Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian's National Museum of Asian Art, announce the launch of a new website designed by educators, for educators. Made possible by a generous grant from the Freeman Foundation, the Teaching China With the Smithsonian website supports the exploration of one of the world's oldest civilizations through museum objects, lesson plans, videos, web interactives, and other resources that link to world history, social studies, visual arts, and language arts curricula in grades 5 through 12.

Users of the site will be able to discover objects from the Freer and Sackler collections, essays on aspects of Chinese history, and interdisciplinary lesson plans written by teachers from the Washington, DC, area and across the United States. In addition, the site features multimedia resources that include videos highlighting art and craft traditions; an interactive map and timeline, as well as interactive artworks; virtual 3D models; and more.

The website includes the following:

OBJECTS

More than 40 objects from the Freer and Sackler collections were selected to span artistic media and China's history from the Neolithic to modern period. Background information and discussion

questions accompany each object to drive object inquiry.

LESSON PLANS

Lesson plans developed by classroom educators integrate visual arts, social studies, and English language arts disciplines through object-based teaching strategies. Teachers can filter lesson plans by subject, grade level, dynasty, and other criteria in order to customize their teaching needs (see Figure 1).



Figure 1

VIDEOS

Developed in partnership with the Smithsonian's Center for Folklife and Cultural Heritage, these videos document the work of master artisans, musicians, and performers living and practicing in China.

INTERACTIVES

Using interactive images, students can explore objects including a court robe, handscroll paintings and poetry, and virtual bronze vessels. A timeline that plots events, innovations, artworks, and important figures in China's past helps students visualize China's vast history. A map that pinpoints select videos and objects helps students understand China's diverse artistic traditions in relation to cities and regions. Throughout the website, a hover-over glossary defines vocabulary terms (see Figure 2) and helps learners phonetically pronounce Chinese words.



Figure 2

ESSAYS

Educators can read short essays highlighting social, political, and economic developments as well as key events in the artistic and cultural history of China.

NEXT STEPS

Museum educators and classroom teachers will continue to refresh Teaching China With the Smithsonian with lesson plans and other learning resources on an ongoing basis. Developers plan to add Mandarin language and STEAM-based resources by school year 2021–2022.

ACKNOWLEDGMENTS

Teaching China With the Smithsonian, 2 years in the making, included a cross-departmental development team of more than 25 Smithsonian staff members and more than 15 teachers and curriculum advisors. The Freer and Sackler would like to thank the following advisors who were instrumental in building the initial website when it launched in June 2020: Mischell Anderson, Lucien Ellington, John Flower, Hongli Holloman, Kevin Hsieh, Pearl Lau, Diane Luu, Roberta Martin, Lieu Nguyen, Lynn Parisi, Matthew Sudnik, Jeff Wang, Anjali Wells, Maranda Wilkinson, Lesley Younge, Edith Zhang, and Amanda Zigmond.

For questions or comments about Teaching China With the Smithsonian, email Jennifer Reifsteck, education specialist for K–12 learning at the Freer and Sackler Galleries, at AsiaTeachers@si.edu. Visit: www.asia.si.edu/teachingchina ■

Maria Lim

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Interest Group

Caucus of Social Theory in Art Education (CSTAE)

Website: www.cstae.org

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

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

Twitter: @cstaenaea

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

Guest Columnist: Manisha Sharma, Associate Professor, Art, University of Arizona. Email: visualinks@gmail.com

It's almost 4 months into my being pretty much housebound in the COVID-19 pandemic, yet I strangely feel homesick: for my family that lives in another country, for my classroom, students, and colleagues whom I haven't seen since March.

I fear what the fall semester will be like, and a whiff of nostalgia for the pre-pandemic world wafts over me for a minute before sobering facts about the Black Lives Matter movement, the increased hostility and restrictions on immigrants and international students in the United States, the continued desecration of the environment, and a dozen other distressing developments come flooding back.

I figure that I'm not the only one who just wants things to go back to how they were, but I recognize that they can't—and really, things were never as good as one remembers them to be. That's just the romance of selective memory. This selective memory is what makes the “radical” changes being called for in a bid for a more socially equitable society so uncomfortable for some. These things don't allow us to go back to what we remember the world as being, to what we're nostalgic for.

The thing is, nostalgia indicates a sickness due to the inability to return home. Home only ever remains the same if we never leave. Once we do, both we and the material space are irrevocably changed. Nostalgia is memory with the pain removed, which makes it a fictional memory.

Allison Hui (2011) reminds us that “the space and time from which people evoke nostalgia are as important as the space and time nostalgia evokes” (p. 65). Hui recalls Graeme Miller's 2003 artwork, *Linked* (as cited in Kent, 2020), which

documents homes that are not there anymore and thus cannot be revisited or reclaimed, to nudge us to think about the materialities and immaterialities of time and space and how they relate to our sensuous and eventually virtual experiences of what we long for as a remembered home.

As we head back out into the world and into our classrooms—virtually or in person—let us remain aware that a nation is remembered *as it was* differently by different people across space and time. Some of us are nostalgic for a fictional past, while others who don't even have that luxury are nostalgic for a more hopeful present. It therefore becomes vital for us to remember that homogeneity in a nation at any point is a fiction, an invented nostalgia (Kondor & Littler, 2020).

We must also remember, through collective discourse and artmaking, to parse the nature of nation building through selective memory—and to consider, in the bargain, how to visualize where we are now and how to proceed.

Let's break down the myth that “the nation” as a singular entity ever existed for the invisible among us. Let us engage ourselves and our students with the myriad shifting fantasies of invented nostalgic nationalisms as we conceptualize portraits of more multifaceted futures not fractured (as in broken), but rather sewn together with the stitches and scars visible so we never ever forget the pain that goes into surviving.

I write this in midsummer, in what is proving to be an extraordinarily painful time globally—but I envision you reading this in print in October, halfway through the fall semester, and I am hopeful that the world will be headed to November with clarity, rather than an exclusionary nostalgic nationalism. I am hopeful that discussions and artwork going on in classrooms on nations, real and imaginary,

Let us remain aware that a nation is remembered *as it was* differently by different people across space and time.

will reflect the retreating and emerging images of our many selves.

I conclude with this consideration as we engage with the work of making and reconciling culture and cultural memory:

The struggle to find a poetry in which your survival rather than your defeat is celebrated, perhaps to find your own voice to insist upon that, or to at least find a way to survive amidst an ethos that relishes... erasures and failures is work that many... have to do. (Solnit, 2020, p. 14)

We must all undertake this work in order to survive and to live, with dignity and a voice. ■

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Interest Group

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.

This column focuses on a relatively obscure group of artists who addressed spirituality and art through their common interests in theosophy.

Theosophy was an early 20th-century philosophy and movement primarily associated with Helena Blavatsky and the Theosophical Society, who advocated for the fusion of scientific and spiritual thought. Philosopher Jiddu Krishnamurti was also associated with this movement and was influential in leading followers to “seek truth within” (as cited in Scheer et al., 2019, p. 3). The publication of *Thought-Forms* in 1905 by two leading theosophists, Annie Besant and C. W. Leadbeater, explored the belief that “thoughts and feelings create vibrations” (as cited in Scheer et al., 2019, p. 4), which manifest through shapes, colors, and sounds. This text had wide applications for and interest among artists and designers of the time.

The theosophical art movement of artists who explored such concepts paralleled the mainstream Modernist art movement with concerns in color, form, and abstraction. However, theosophical artists focused on art for its “spiritual vibrations” (Scheer et al., 2019, p. 5) and insights and pursued the American West (Arizona, California, Nevada, New Mexico, and Utah) as a place to find community and explore the spiritual.

Numerous artists who migrated to these areas (ca. 1930) to explore these concerns were known as the Transcendental Painting Group, or TPG. Based primarily in Taos, New Mexico, the artists formed communities, held exhibitions and lectures, and created artworks between 1938 and 1942. Their aim was to “explore space, color, light, design; to imaginative realms that are idealistic and spiritual” (Turner, 2019, p. 41).

Some of the noted artists of the TPG included Emil Bisttram, Raymond Jonson, Agnes Pelton, and Dane Rudhyar. Their works embraced nonrepresentational imagery to convey spiritual concepts through study of color theory, use of dark and light contrasts, geometrical and organic forms, delicate line work, and the creation of landscapes. Color was explored for its associations with sounds, and sound was associated with colors.

The work of Dane Rudhyar uniquely explored connections between visual art and music through painting and piano, while Oskar Fischinger explored experimental filmmaking. What the group sought was to convey “spiritual truths about art” (Gawboy, 2019, p. 69) that resulted in art forms that could be characterized as “mystical modernism” (Mansell, 2019, p. 110)—a term that also might apply to other artists’ works of the time, for example, Wassily Kandinsky, Morris Louis, and Georgia O’Keeffe.

Additional comparisons of artworks by the TPG to the American Luminist and Transcendentalist landscape painters of an earlier century suggest that American artists have continually turned to the landscape as a means of inspiration, “looking beyond, or looking more deeply within” (Lipsey, 1988, p. 7) to “describe an intelligence, a vitality... a perception of grandeur... which cannot help but strike one as sacred” (Lipsey, 1988, p. 9).

While the TPG was short-lived, their stance of gazing inward still has relevance for contemporary artists and those who teach and study art, particularly in times of uncertainty and change. For as the “spiritual in art confronts us with what we [may] have forgotten” (Lipsey, 1988, p. 14), the act of deeply looking within and making images can help us to remember and connect to spaces of imagination, potentiality, and grandeur. ■



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UPDATES ON CSAE

CSAE continues to grow in membership. Thank you to all new and continuing members! We appreciate your continued support. Thanks to all of you who submitted proposals to our Caucus. We anticipate another year of diverse and thought-provoking sessions at NAEA.

Questions, comments, ideas for the CSAE community or NAEA events? Contact CSAEChair20@gmail.com.

Columnists: Julie Jacobusse, with Michelle Puhl-Price and Cynthia Gaub

WHAT DOES HYBRID CHOICE ART LOOK LIKE?

Before we embark on the topic of this article, please know that we are writing this article on the last day of June, as the deadline for the October/November issue is the first week of July. We know that by the time this is published, it is possible for many things to have changed in choice education and our current situation, given the pandemic and other factors.

The beauty of choice-based art education is the flexibility within this pedagogy and its ability to be modified to meet the needs of school systems, educators, and learners in an ever-changing world. We find ourselves in times where we need to adjust the way in which we approach choice-based art education and educating our students. When the pandemic hit, my school shut down on Friday, March 13. As the dust settled, we did remote learning for the last 7 weeks of school. I collaborated with my co-art teacher, using Google Classroom to present a weekly lesson and a weekly assessment.

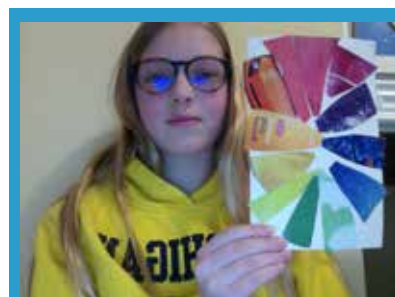
Since my co-teacher does not teach with choice, we agreed to do a lesson each week based on one of the elements of art. We found things that could be done at home with limited supplies. Some things we did were the Laundry Art Challenge, which I later saw applied in a TV commercial from Old Navy where they made portraits out of laundry.

Another week we did a color wheel using objects from home, such as toys, to show the primary, secondary, and intermediate colors. Another week we had students make mandalas using natural objects found outside. We asked our students to submit pictures of their artwork, and for them to include themselves in the picture to ensure that it was their own work, not images grabbed off the internet. Another reason we asked for this was so that we could see the relationship of their artwork to them and have a size comparison.

Within the lessons, my co-art teacher and I took turns creating video lessons as well as gathering visuals and other information for students to help them complete their weekly project. Since I am a choice educator, my co-art teacher and I agreed to be flexible with what students turned in, based on what they had available at home. We both felt that as long as they showed whatever element of art we were studying, in some related capacity to the lesson, we would accept what the students turned in. Some turned in pictures using different materials, such as when we did the week on the element of color.

For example, when we asked them to make a color wheel, some did use the found-object suggestion; however, some used collage, crayons, markers, paint, or colored pencils. Students still expressed their own personal variations on color wheels—yeah choice! While also following the learning target objectives and art education standards, it was amazing to see the variety of artwork and their learning while at home.

Hybrid choice can be a combination of using online instruction along with in-person meetings in your classroom. When you meet at school, there may be certain CDC and school district guidelines to follow to keep everyone safe. I am anticipating requirements of space between students, individual supplies, and/or a way to clean and sanitize supplies. The thought of all this is daunting, and I am having a hard time thinking of what to say in these unprecedented times. I have seen many articles online and on Facebook where choice-art educators are posing questions and thinking about all of the possibilities as to how to accomplish this. We can have individual student supply bags/bins that we can add to as we open new centers/art studios. I normally have supplies set up buffet-style around my room. It is possible to still have the center



6th-grade color wheel project, Holland Middle School, Michigan.



art studios around the room with visuals and examples, with each student having their own supplies for that studio to use and then sanitize after they are done using the materials. Instruction on how to accomplish this and the importance of proper use is essential, as every student needs to have an understanding of why things need to be done a certain way.

We are an amazing group of choice-art educators as we strive to move forward in our art programs. We will keep fine-tuning our choice-based art education classrooms and make the best choices for our students' success. After all, we have each other as a resource! Follow us on Facebook; and if you need anything, we will share any resources available. ■

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Interest Group Committee on Multiethnic Concerns (COMC)



Columnist: Zerric Clinton

Since our last column, many things have happened globally. Being in a worldwide pandemic has in many ways forced people of all races to work together to eradicate the virus as we are all dealing with the same fears.

When I first learned about COVID-19, it seemed to be something that was only affecting other parts of the world. I think it is safe to say that many of us in the United States were not actually thinking that this would turn into a global pandemic that paralyzed our world. That quickly changed, and for many of us, our fears quickly intensified.

A friend of mine, Junia Gurganious, is a nurse, and I talked to her regarding this as she, along with a group of nurses, was contracted to be on the front lines of saving lives in New York City. What I heard from her was heartbreaking in terms of the number of people that were fighting for their lives. She shares their journey in the paragraphs below:

Arriving in New York City during March of this year, 2020, has forever changed the trajectory of my life as a registered nurse, and a creator of beautiful content through my digital magazine, *Beautiful Nurses Magazine*. I knew that, although I had been called to serve as a nurse throughout the pandemic, I was also there to serve as a support system for my fellow colleagues by giving them an opportunity to share their stories of courage. *Beautiful Nurses Magazine* was created not just for nurses, but for anyone who nurses the soul.

I remember taking care of a COVID patient with no preexisting conditions, who had suffered a stroke as a result of COVID. The one thing I dreaded most about entering his room was looking at the sadness in his eyes, and at the photos of family members on his bedside table. He was lonely, I know; and one time I

locked eyes with him, I saw a tear rolling down his eye. I told him he was not alone and that I was praying for healing to come over his body. I knew he was in there, even though the stroke had basically left him nonverbal. Before I left the room, with tears in my eyes, I told him he was loved and that God had not forsaken him.

All hands were on deck in New York City! I was honored to serve next to the Navy Nurses. I was asked to take the lead in training them when they arrived to my unit. Upon their departure, they awarded me with a coin given to civilians who display honorable and stellar qualities. According to a fellow military friend, when that type of honor is bestowed upon a civilian, that means you were one of them on their mission. Therefore, I am proud to have served on the Navy medical support team during Operation Gotham 2020.

Beautiful Nurses Magazine is the first magazine to merge beauty and fashion with health care. A feel-good guide to health and wellness in an eclectic way. *Beautiful Nurses Magazine* is not just for nurses but for anyone who nurses the soul. ■

JUNIA GURGANIOUS

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For the 2021 NAEA National Convention in Chicago, we have planned an exciting opportunity to visit the Jane Addams Hull-House Museum, in-person or online.

The Hull-House Museum was established in commemoration of the social reformer Jane Addams (1860–1935) and her colleagues, such as Ellen Gates Starr (1859–1940), who cofounded the Hull-House settlement in 1889. Jane Addams's collective efforts in improving living conditions for immigrants, women, and children brought advancement of civic society during the industrialization and urbanization at the turn of the 20th century. Her indefatigable efforts for social justice and international peace impacted national and international public policies and led her to become the first American woman to receive the Nobel Peace Prize. Learning about Addams and her

colleagues' approaches in establishing the Hull-House settlement and their various activist efforts for social reform speak powerfully to us even a century later.

Addams and Starr were inspired by the success of the English settlement movement that began in the 1880s. Having witnessed the social settlements in England, they cofounded Hull-House in Near West Side, Chicago. As part of the Hull-House settlement, they started running a kindergarten, then a day nursery, an infancy care center, and a center for continuing education for adults. In 1891, Starr, who was an avid advocate for art education, created the Butler Art Gallery—Chicago's first public art gallery, as the first addition to the Hull mansion. Starr was a firm believer in the arts as a way to fulfill good citizenship and sought to bring the British Arts and Crafts movement to the Hull-House. Starr emphasized the need for a unitary life and meaningful work that was aesthetically expressive and in harmony with nature and the community (Starr, 2003). In 1894, Starr founded the Chicago Public School Art Society to implement art into public school classrooms, and later founded the Chicago Arts and Crafts Society in 1897.

What started as a simple aspiration to create a residential space for immigrants in the industrialized urban fabric grew into a space within which unexpected cultural connections were made and where the narrow boundaries of culture, class, and education intersected. Due to its high popularity, the settlement complex expanded to include 13 buildings and doubled its community arts centers and social service facilities. It supported more clubs and activities such as a labor museum, the Jane Club for single working girls, meeting places for trade union groups, and a wide array of cultural events. The Hull-House laid the foundation for American civil society—a space within which different communities and ideologies could learn from each other and seek common grounds for collective action.

The Hull-House has been a center of Chicago's political and cultural life since

its establishment. The museum, currently operated by the University of Illinois at Chicago, connects the histories of the Hull-House settlement to present-day social justice issues. Current programming preserves the historic vision while linking research, education, and social engagement. The public programming has included “Participatory Arts: Crafting Social Change at Hull-House”; “States of Incarceration” in partnership with organizations and faculty that teach inside the Illinois prison system; Family Days that feature local artists and art educators; and programming focused on building communities through creative partnerships.

The current exhibitions at Hull-House—“Why Women Should Vote” and “True Peace: The Presence of Justice”—are based on Addams' prolific work and writings. “Why Women Should Vote” is based on an essay that Addams wrote for *Ladies' Home Journal* in 1910, which explores the widespread grassroots national movement organized by American women demanding the right to vote and to be recognized as full citizens in the United States. “True Peace: The Presence of Justice” highlights Addams's founding of the Woman's Peace Party (WPP) to oppose World War I.

By looking at the visionary females of the past who made a huge impact in enhancing democracy for civic lives amid desolate circumstances, we will gain wisdom to respond to our contemporary challenges. ■

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Top: Jane Addams in 1912, seated in the back on the right of the image. Image from the Hull-House Museum website. **Bottom:** Ida B. Wells Barnett in a Washington, DC, suffrage parade, 1913. Image from the Hull-House Museum website.

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DIG Website: www.naea-dig.org

Columnist: Doris Wells-Papanek

DESIGN THINKING STUDIOCHAT SERIES

The Design Interest Group is excited to share that we have been collaborating with SummerStudio faculty to produce a series of Design Thinking StudioChats.

Each first Tuesday evening of the month, we are delighted to invite art + design K-18 educators into our homes to virtually experience an inspirational and highly interactive webinar. We feature guest designers and educators during the hour-long session.

We also explore how design thinking methodologies are being applied in education and industry from multiple perspectives—including design thinking visionaries, practitioners, former SummerStudio participants, DIG members and grant recipients, museum educators, and beyond.

The format offers participants 20 minutes of guest speaker presentations followed by another 20 minutes of nonstop moderated dialogue. The recorded StudioChats are posted on the DIG website in a blog format to support continued conversations with each presenter—please do visit www.naea-dig.org! The following brief descriptions provide a taste of our StudioChats.

WICKED PROBLEMS, DESIGN THINKING, AND CIRCULAR ECONOMY STRATEGIES FOR EDUCATION

Presented by Gayle DeBruyn

Gayle DeBruyn is a professor and sustainability officer for the Kendall College of Art and Design in Grand Rapids, Michigan. DeBruyn serves as the chair of the Collaborative, Furniture, and Master of Arts in Design programs. DeBruyn is also on the planning team for the Wege Prize, serves as a designer and curriculum committee member of the Grand Rapids Public Museum School, and is a \$10,000,000 XQ Super School award recipient. She is the past president of the West Michigan Sustainable Business Forum.

Essential Question: How might we, as educators, introduce and inspire our students to consider careers in design through the lens of art and culture?

DESIGN FOR IMPACT

Presented by Diana Navarrete-Rackauckas

Diana Navarrete-Rackauckas is the director of learning and interpretation at Design Museum Everywhere. With an MA in art history from the University of California, Riverside, and a BA in art history and religion from Oberlin College, Navarrete-Rackauckas serves as a museum educator and diversity advocate. She

is passionate about creating accessible and interactive educational experiences for local audiences.

Essential Question: How might we, as educators, center the importance of design impact on our work with learners of all ages?

TWO-PART SESSION: CULTURAL CUISINE, TRANSFORM DESIGN CURRICULUM OVERNIGHT! Presented by Andrew Bencsko

Andrew Bencsko is a design educator at the High School of Art and Design in New York City. With an MA in art teacher education and a BFA in illustration, Bencsko is a certified Career and Technical Education (CTE) teacher focused on graphic design and advertising. He is responsible for writing the course curriculum for sophomore, honors junior, and AP senior graphic design classes. Bencsko was a co-facilitator of NAEA's 2018 Design Thinking SummerStudio at Laguna College of Art + Design.

Essential Questions: #1 How might the packaging of online subscriptions raise awareness of the cultural roots of recipes and ingredients?

#2 How might educators transform technology-dependent curriculum overnight, knowing that their students will not have access to the digital tools they need? ■



StudioChat Presenters: (Left) Gayle DeBruyn. Photo credit: Kendall College of Art and Design. (Center) Diana Navarrete-Rackauckas. Photo credit: Design Museum Everywhere. (Right) Andrew Bencsko. Photo credit: Andrew Bencsko, artist and educator.

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Guest Columnist: Jennifer Richardson, DSAE Chair-Elect

DISABILITY JUSTICE AND COVID-19

COVID-19 introduces many serious challenges and experiences of fear, loss, and grief into our lives as individuals, family members, friends, and educators. In a moment in which our practices of physical distance and other precautionary measures are essential, it also a time in which we can consider not only the pandemic's ability to take away and disrupt, but also to move us forward in making positive change. As educators, we can reflect on the many *essential* questions raised in our current moment.

To consider COVID-19 through disability justice¹ is to embrace a framework that does not examine disability-related oppression in isolation, but rather as it intersects with other forms of privilege and oppression. Patty Berne (2015) of Sins Invalid, a justice-based performance project, describes how nonnormative bodies and minds are intertwined not only with "able-bodied normativity, but within the violence of heteronormativity, white supremacy, gender normativity, within which our various bodies and multiple communities have been deemed 'deviant', 'unproductive', 'invalid'" (para. 1).

To consider COVID-19 through disability justice is to embrace a framework that... examine[s] disability-related oppression... as it intersects with other forms of privilege and oppression.

While COVID-19 is described as a "novel" virus, much of what it reveals is in no way new as it spreads through our sociopolitical environment, revealing the consequences of systemic oppression. COVID-19 has demonstrated not simply that it is a deadly virus, but also the ways in which systemic oppression has deadly consequences.

While from a medical standpoint we are made aware of the predisposing health conditions that make a person at higher

risk of serious complications and death due to COVID-19, those impacted by structural racism face increased risk. Kesha Moore (2020) writes, "Structural racism is a public health crisis" (para. 1) in her discussion of how COVID-19 infection rates are "five times higher in majority-minority zip codes in comparison to those of White neighborhoods" (para. 2), a statistic attributable to "ongoing structural inequalities in nearly all aspects of life, from the economy to housing to health care delivery systems" (para. 2) rather than "any biological or cultural differences" (para. 2). Similarly, Faye Ginsberg et al. (2020) describe COVID-19 as a "CT-scan of the American body politic" (para. 1) as it reveals "deep fault-lines in our medical system" (para. 1) particularly regarding race, class, age, and disability.

Discussions surrounding rationing health care and treatment and prioritizing treatment based on quality of life always concern disabled people. maya finoh (2020) describes how disability justice and fat liberation organizers bring attention to the ways in which people are "vulnerable to the dangers of disparate medical treatment and discrimination" (para. 2) and not simply vulnerable to the virus itself. #NoBodyIsDisposable is a COVID-19 campaign "dedicated to bringing awareness to the various kinds of oppression present in emergency medical treatment" (para. 7).

While many people long for things to return to "normal," the pandemic raises the need to question the constructs that surround normalcy and the boundaries that continue to position adults and children outside that which is deemed "normal." This is why as arts educators we are *essential* cultural workers, as the arts and humanities become integral in maintaining a commitment to disability justice as a practice that resists all forms of oppression, opening opportunities for important dialogue.

In this moment, we can move from notions of simple inclusion toward interdependence within existing structures and toward what Mia Mingus (2017) describes as "access intimacy" (para. 8) and "liberatory access" (para. 33). She



A blue background with a pattern of delicate line drawings of plants, overlaid with orange blocks with blue text that reads: "Social Distancing is Disability Justice." Art by Rafi Ruffino Darrow. Image courtesy of Sins Invalid.

writes, "Access for the sake of access is not necessarily liberatory, but access for the sake of connection, justice, community, love and liberation is" (para. 32). ■

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¹ See Keifer-Boyd et al., 2018. For more on disability justice, see Sins Invalid (2019).

Interest Group Early Childhood Art Educators (ECAE)



Between March and August of 2020, the *New York Times* (Blume, 2020; Popescu, 2020) published different articles about how some historical, cultural, and academic museums are documenting and building their collections around the COVID-19 pandemic: what is being collected and how we—all of us—may have a role in those collections. It is up to us, they state, to help museums document the times in which we live.

As educators, we regularly document much of what we do in our jobs. When we look at our lesson plans, curricula, and other institutional documents, we can have a good idea of what our teaching has revolved around.

If we look at the walls of our classrooms (and maybe our Zoom backgrounds?) we can infer more or less directly some of what has been important to us and our students; if we look at our bookshelves, we can see many of the values that we bring to our students and their experiences. And, of course, we have our students' and our own artwork.

But this has been a season of awareness, reflection, and change on more levels than online learning and teaching. We have been living through not only a pandemic, but also a global fight for racial and social justice—and this fight needs to inform the ways in which we document what we left behind and engage in what we want to build ahead.

This is a time for reinventing and redefining; a time to rediscover what art education is and how it can be learned and taught; to rethink our role in an anti-racist education; to shape how this time will be remembered.

So as we look at our own documented school year and embark on the new one, I urge us to see it through the lens of

anti-racism and to consider how we may have unintentionally excluded diverse voices that represent the lives and cultures of our BIPOC (Black, Indigenous and People of Color) students in our teaching. I, for one, know that I certainly did not do enough.

Looking at my own “teaching bookshelf,” for example, I do find several children’s books by authors of color and books that feature children of color in a variety of settings and situations. But I also see that these were not the majority of the books I used. And I see that I did not make enough effort to help my college students—future teachers of young children—understand how conscious those choices need to be in the promotion of equity, diversity, and inclusion (ED&I).

In this year’s call for proposals for the Annual Convention, NAEA required prospective presenters to state how they planned to, to apply NAEA’s words, “guard against cultural appropriation.” This was an important addition to the proposal reviewing protocols and, at least for me, an important exercise—one that I want to keep doing for every lesson I plan and every artwork I use in my teaching. As an Interest Group, how can we support each other in asking ourselves these questions and answer NAEA’s call to actively advocate for ED&I?

In my previous message, I asked you how you wanted to make your voice heard in our group. Now I am asking you to actively contribute to document how our learning and teaching can help us build a more robust set of ED&I resources for early childhood art education.

What can you share about ways in which you actively “guard against cultural appropriation” in your teaching? How have you been planning lessons that are geared toward giving students, particularly BIPOC students, opportunities to develop and share their voices? How have you helped your students learn about art in ways that do not rely on White, Western canons? How have you planned curricula that help students grow as artists and people who actively fight for social justice?

This is a time for reinventing and redefining; a time to rediscover what art education is and how it can be learned and taught; to rethink our role in an anti-racist education; to shape how this time will be remembered.

You can reach me at marta@martacabral.com, and I will point you to a platform where you can share ideas and resources with colleagues in our Interest Group, and where we can plan to present those ideas in different ways. I look forward to hearing from you! ■

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Columnist: John Mancone, history teacher and GSA co-advisor, Hopedale Jr.-Sr. High School, Hopedale, MA.
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DOING WHAT HAS TO BE DONE: RUNNING A GSA IN A PANDEMIC

The Hopedale Gender Sexuality Alliance is a student-led group at Hopedale Jr.-Sr. High School in Hopedale, Massachusetts, that acts as a safe space for LGBTQ+ students and their allies in grades 7 through 12. For the 7 years that my co-advisor Marie Urmston and I have helped guide this group, our LGBTQ+ youth and their allies have fought to fly a Pride flag in front of the school; organized annual Days of Silence and National Coming Out Days; educated faculty on how to work with, support, and teach LGBTQ+ students and themes; taken part in collegiate surveys on how GSAs impact schools; and, most joyously, marched in the Boston Pride Parade for 5 years.

Though at its core a support group and safe space, the Hopedale GSA has fought to ensure that all LGBTQ+ students in the community feel respected and equal to their peers. There have been triumphs and disappointments—but the students, daring to live as their most authentic selves, have had each other and have met weekly until March 13, 2020.

The pandemic caused by COVID-19 and the shuttering of schools and in-person learning presented teachers with innumerable challenges. That transition was difficult for myself and many colleagues, and as we adjusted to these new routines and expectations of digital learning, the Hopedale GSA did not meet. My co-advisor and I shared similar fears, though: How would a global pandemic, social isolation, and stay-at-home orders impact our LGBTQ+ youth? How were they coping without their dedicated queer space and the ability to associate with other queer people? Had they come out to their families? Did they feel stifled or safe at home?

In April, we contacted our student officers and planned our first virtual GSA meeting. By then, we had already begun to use our Hopedale GSA Google Classroom page to connect with club members, sending them various updates and messages, asking the club questions, proposing meeting ideas, and so on. This Classroom page had always been critical for communicating with the club in the past—but in

the midst of the pandemic, it became our lifeline. As we began holding weekly virtual meetings, we attempted to keep things light. We had a meeting on drag culture and history, had the officers and members compile a list of LGBTQ+

themed movies and TV shows to watch at home, elected new officers for the upcoming school year, discussed the importance of advocating for the lives of Black trans folx, and held a virtual Pride party.

Most importantly, we checked in on the students' mental and emotional health and provided them chances to vent, express concerns, and find solidarity with one another. Our virtual GSA was imperfect, at times awkward, but completely and totally necessary. Queer people need queer spaces—and unlike adults, many young queer students do not consistently have access to those spaces outside of school. While we were unable to get all of our members to attend—especially those whose home situations presented difficulties—we took comfort in knowing that our mere availability and online presence acted as a reminder that we were always there for our students if and when they needed us.

As the school year came to an end, my co-advisor and I were left with many unanswered questions about how a pandemic would impact our LGBTQ+ youth; however, we did learn a great deal. We learned that even virtual meetings can bring joy and community. We learned that many of our students are resilient and took it upon themselves to keep tabs on one another. We learned to not take our queer spaces for granted, and we learned that our GSA will need to exercise even greater ingenuity in the upcoming school year.

Most importantly, we learned that anything you can do to remain a presence in the lives of your LGBTQ+ youth in the midst of this pandemic will make a tremendous difference in their social-emotional well-being. ■



2019 GSA Pride Parade. Photo courtesy of the author.

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IN MEMORY OF THE INSPIRING LIFE OF PEARL GREENBERG

Reflecting on the history of the Committee on Lifelong Learning (LLL), one name immediately enters my mind:

Pearl Greenberg, a founder of our NAEA affiliate in 1990. This column is dedicated to her meaningful life (1927–2020), as she continues to inspire many of us to carry on the enthusiasm and urgency for lifelong (“womb to tomb”) learning in art education. As we acknowledge the need for social justice through art education practice as a pathway to eradicating racism, ableism, and the many other injustices in the world, ageism must also be interconnectedly considered. Greenberg’s goal for quality access to the visual arts for all aging adults has often been overlooked as a privilege in our society. This is certainly a time to critically examine lifelong learning in art education research and practice as we honor her work.

Born in Brooklyn, New York, Pearl lived in New York City for most of her life. She graduated from Cooper Union (where she met her husband, Murray, of 61 years) in 1948. From 1951 to 1965, she taught art at the Downtown Community School and published her first article in 1959. Greenberg earned her MA at New York University in 1960 and her EdD from Teachers College, Columbia University, in 1971. At around the same time, she founded the University Council for Art Education (UCAE) in 1968; published the book *Art and Ideas for Young People* in 1970; and soon afterward completed another book, *Art Education: Elementary*, in 1972. She taught art education for over 28 years at Kean University in Union, New Jersey.

During the later years of her career, she earned a certification in gerontology and published another book, *Visual Arts and Older People*, in 1987. During that period, she organized and volunteered to teach an experimental art course for older adults in the community, of which a few of her students moved on to enroll in credit courses at the university. Later, Greenberg became an NAEA Fellow in 1993, was President of NAEA Fellows in 2003,

and published many journal articles and contributions to anthologies throughout her career.

It is quite fitting that I end with a quote from her research, *Aging Monologues*, performed at the 2004 and 2006 NAEA Conventions in Denver and Chicago, in which I participated. It was based on a two-part questionnaire that Greenberg developed. She gathered responses from 150 people aged 21 through 96, since the content of the questions were more appropriate for older participants. The information gathered included “earliest memories as a child” and “thoughts on aging” from many people at social gatherings and meetings, as well as teachers who had access to adults where they lived, taught, or studied. Some comments also came from nursing home residents. Greenberg spent many hours organizing the data that became *Aging Monologues*. Since she lived to experience the oldest participants’ age category, I would like to end with a quote that she selected to include in one of those NAEA Convention performances.

86–95: Hardest part of aging is the slow process when it starts... the real slowing down AND accepting the fact of this even though your brain is still clear. You try to do as much as usual of art, music, painting, sculpture, writing. Life seems so long, but aging comes on fast and it's very hard to accept. BE ACTIVE AS LONG AS YOU CAN! LIFE AS WE AGE IS A BIG TEST FOR ALL OF US.... FIGHT FOR IT AS LONG AS YOU CAN.... AMEN! (Greenberg et al., 2006)

This year, in honor of Pearl Greenberg, the Committee on Lifelong Learning has established the Pearl Greenberg Award for Teaching and Research in Lifelong Learning. Candidates for this award should be NAEA members who have brought distinction to the field of art education through an exceptional and



Top: Pearl Greenberg and colleagues performing *Aging Monologues* at the 2006 and 2007 NAEA Conventions. **Bottom:** Greenberg, founder of NAEA Committee on Lifelong Learning and advocate for lifelong learning through art.

continuous record of teaching and/or research in intergenerational school/museum/community-based art education, or arts programming/research with older adults, significantly impacting knowledge dissemination on lifelong learning in art education. Nominations should include a cover letter from the nominee, two recommendation letters, a curriculum vitae (5-page limit), and current membership in the Committee on Lifelong Learning. Submit nomination materials to Elizabeth Langdon at lizlangdon@ku.edu by **November 15, 2020.** ■

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Interest Group

National Association of State Directors of Art Education (NASDAE)

<http://nasdae.ning.com>

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 arts education advocacy, professional development, and arts initiatives.

The main focus of our work is arts education policy, standards, funding, and teacher support and professional development. In these roles, we represent the art teachers in our states and are your voice for advocacy in state and national matters. This report is an update from NASDAE members of what they are doing to support art education.

Alabama: Andy Meadows. The Alabama State Department of Education (ALSDE) worked with an Alabama Art Education Association (AAEA) and NAEA representative to give “Return to Schools” advice and best practices to curriculum directors and principals across the state as part of the Leadership Track of Sustaining Artful Instruction and Learning (SAIL). There was a summer professional development conference offered in partnership by the Alabama Arts Alliance and the ALSDE. Additionally, AAEA created an Alabama Return to Schools guidance document with the ALSDE that will be part of the ALSDE return-to-school recommendations.

Georgia: Jessica Booth. The Georgia Department of Education has transitioned all professional development to a virtual format for this school year. The courses are open to all Georgia art teachers. New elementary-level instructional resources were developed and are now available for download. These new lessons join the over 1,000 existing downloadable resources for K–8 art and the following high

school art courses: Art History, Ceramics, Drawing and Painting, Graphics, Jewelry, Photography, Printmaking, Sculpture, and Visual Art Comprehensive. The lessons were made by Georgia master art teachers across the state. The resources are open educational resources and can be downloaded by teachers from any state here: www.gadoe.org/fine-arts

Kansas: Joyce Huser. Kansas continues to work side by side with visual arts educators. This summer we provided three virtual workshops: “Opening Boundaries: Supporting Classroom Culture by Fostering Personalized Learning and a Healthy Mindset Through Arts and Math Infusion,” “Personalized Learning for the Fine Arts,” and “Training in Grade Band Competences to Enhance Learning” to introduce a recently designed resource to assist in reopening schools for students of all learning needs. These summer offerings were a collaborative effort with Kansas teachers trained in the National Visual Arts Standards.

Minnesota: Alina Campana. The Minnesota Department of Education (MDE) continues to work to get the state arts standards, revised in school year 2017–2018, into state rule. Additionally, the department is collaborating with the Perpich Center for Arts Education to develop resources to support the implementation of the new arts standards, including sample curriculum units aligned to the new arts standards in each arts area developed by teams of arts educators. Both the MDE and the Perpich Center have been working to respond to the needs of the field during distance learning and looking ahead to the fall, including collaborating to develop recommendations for various scenarios for returning to school.

Mississippi: Limeul Eubanks. The Mississippi Department of Education presented “Capturing the Journey: Creative Practices & Technology” at the Missis-

sippi Arts Commission’s Whole Schools summer conference in June 2020. The session focused on visual arts and using technology to capture the artistic process and review of standards. This was the first online conference, and over 600 classroom teachers, artists, arts educators, and administrators attended.

New Hampshire: Marcia McCaffrey.

New Hampshire held the K–12 Youth Art Month exhibit at the New Hampshire State Library. Commissioner of Education Frank Edelblut participated as a judge and speaker at the recognition ceremony. During the transition to virtual learning, teachers participated in statewide sharing sessions and videos, lesson plans, and teaching tips were added to a shared Google folder. The New Hampshire Art Educators’ Association will deliver its fall conference as a virtual event, focusing on remote learning with the intent of identifying effective delivery of art education via remote learning.

Oregon: Position Open. Oregon is exploring the possibilities of collaborating with the SEADAE Arts Education Data Project. To help support teacher staff development, Oregon now has four professional organizations representing teachers of theatre, visual/media arts, music, and now dance.

Virginia: Kelly Bisogno. The Virginia Department of Education (VDOE) will provide instructional support for the newly adopted 2020 Fine Arts Standards of Learning, as well as for educators facing altered learning environments. The VDOE is providing professional development remotely and developing instructional resources for the website and Virginia’s open-education platform, #GoOpenVA. Virginia’s fine arts programs remain committed to promoting creativity, innovation, diversity, equity, and inclusion. ■

Jessica Booth

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

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Guest Columnist: Beth Dobberstein, PPAA President-Elect

FIVE THINGS YOU NEED TO KNOW ABOUT PUBLIC POLICY IN ART EDUCATION

“Art Education: A Civil Right Denied?” was written by F. Robert Sabol for a 2017 edition of *Art Education*. Although he wrote the article 3 years ago, the message is timely. Under normal circumstances, art programs can be perceived as expendable, a luxury item, or nonessential. What our society has experienced in 2020 is far from normal, and the consequences are felt deep and wide in the art community. COVID-19 has wreaked havoc on our art education programs.

As teachers bravely navigate the uncharted territories of online teaching, some districts are questioning whether art really is essential. As part of the leadership team for a Facebook group called Online Art Teachers (K-12, or OATK12), founded by PPAA’s President, Trina Harlow, we have read countless posts about schools eliminating art programs in response to COVID-19. In his article, Sabol argues that visual art is a form of communication. Therefore, our students’ civil rights are being denied if a school district fails to offer an art education. He writes:

Removing students from art education programs, reducing the numbers of certified art instructors from art programs, and eroding the emphasis on art education content in art programs have severely impacted students’ access to learning in the visual arts as well as their ability to understand the language of the visual arts.... This has created an educational landscape in which students’ guaranteed civil right of freedom of speech is denied. (Sabol, 2017, p. 10)

In December 2015, Congress reauthorized the Every Student Succeeds Act (ESSA), which declared art an essential component of a well-rounded education. If art is part of a well-rounded education, why

is it always the first on a school district’s chopping block, and how can understanding public policy help?

In keeping with PPAA’s 2020–2021 goal of educating and informing our members and the PPAA purpose statement, “to promote study, research, and teaching of issues in public policy and arts administration as they affect and are affected by arts education in schools, arts organizations, and community settings” (NAEA, 2020, para. 1), here are five things you need to know about public policy.

1. Public policy affects every public school.

Public policy is created by your state lawmakers. Budgets for schools are determined at the state level. Less money means less support and supplies, as well as larger class sizes due to fewer teachers. A budget cut to your school directly impacts your art room and maybe even your job.

2. Public policy can provide “ammunition” for you to advocate for your art program.

For example, if you share provisions of ESSA—a federal mandate—with your district, they may be more inclined to increase your budget or view the art program as essential.

3. Your actions can help change public policy.

Contact your state lawmakers and share letters or images of student artwork. Help lawmakers to put faces and experiences to the programs they are evaluating. Check out the PPAA resource list on NAEA’s Collaborate page for PPAA. You will find the name of your state department of education’s art administrator or director. They may have other suggestions for you to advocate for the arts.

Consider attending the National Arts

Visual art is a form of communication. Therefore, our students’ civil rights are being denied if a school district fails to offer an art education.

Action Summit at the U.S. Capitol in Washington, DC, or a Day of the Arts at your state capitol.

4. Research impacts public policy.

Quoting the latest research facts and figures on the arts will strengthen your case when speaking with your principal or district administrators, or in a letter to your state lawmakers.

5. Understanding public policy is part of your professional growth.

Knowing how to advocate for your program using research provides you with the confidence to speak on your students’ behalf.

Sabol (2017) sums it up best: “This education will serve students and all citizens in using their guaranteed right of freedom of speech in the pursuit of social justice, while improving the quality of life each of us enjoy as Americans” (p. 11). ■

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Interest Group Retired Art Educators Affiliate (RAEA)

Do you want to know more about RAEA?

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

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

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

BRIDGING

As I write this on a 90-degree day in July, I wonder what schools will be doing when this issue of *NAEA News* is published. Will students be in school? Will I be driving to supervise my several student teachers in their various placements? We don't have a way to predict the future or to see it, but it started me thinking about bridges.

Bridges can be both physical: a structure carrying a pathway or roadway over a depression or obstacle (such as a river); or conceptual: a time, place, or means of connection or transition. Of course, there are many other meanings (bridge of a nose, bridge in music, part of a ship, the game of cards, and so on), but those don't apply to my article.

There are many interesting, historic, beautiful, utilitarian bridges around us. Each connects two or more things that may not be easily connected otherwise. When I was in France a few years ago with a friend, we took a tour of van Gogh sites in Provence. One stop was the Langlois Bridge at Arles, immortalized in several paintings. The bridge has been partly rebuilt and is always left in the open position (for tourists, I imagine!) This bridge is not usable but is an interesting symbol for many things today. This is a bridge that we cannot cross, but we can still admire and appreciate it.

Another bridge I've visited crosses the Colorado River over the Hoover Dam, the Mike O'Callaghan-Pat Tillman Memorial Bridge. It connects Arizona and Nevada. It is sleek and modern, and it shortens the trip along U.S. Highway 93 by at least 30 minutes. I've crossed there on the route across the dam (which is no longer accessible into Arizona), and the twists and turns on the two-lane road were scenic but also rather hair-raising. The new bridge removes that. Can we do the same? Can we build new bridges or connections that avoid many pitfalls and challenges but still maintain the past?

What can we do and what are we doing as retired art educators to bridge gaps? One gap is that between retired and practicing art educators. Another is the gap between retired and future art educators. Many of us remain active in various ways, both personal and professional. Once I retired, I left my school district and have rarely returned. It's not because I had a bad experience (it was a wonderful career!),

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but I wanted new experiences. I looked for bridges to new places. Some of those bridges turned out to be uncrossable. Others led me slowly to new experiences. Some bridges provided a quick journey to new things. What about you?

IDEAS FOR RETIREMENT

One of the enjoyable things about researching these articles is finding interesting things that other people are doing or have done post-retirement. This particular idea is well suited to my theme of bridging as it deals with connections. A 2014 article in a Minnesota paper focused on the work of Bob Teslow, who retired from teaching high school art in Minneapolis in 2014. Shortly before retiring, he started a nonprofit (Drawing-Connections, Inc.) promoting relationships between his students in Minnesota and those at Robins Bay schools in Jamaica.

<http://current.mnsun.com/2014/11/23/from-jamaica-to-minnesota-retired-art-teacher-is-drawing-connections>

There is a 28-minute interview with Bob from 2019 on YouTube, where he talks about how he got involved with the students in Jamaica: <https://youtu.be/1vx4K2NOHCA> ■



Top: Langlois Bridge at Arles, Provence, France. Photo by Kathryn Hillyer. Bottom: Mike O'Callaghan-Pat Tillman Memorial Bridge, Colorado River, United States. Photo by 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



Guest Columnist: Nara Kim, doctoral graduate, University of Georgia

This column, written by a recent doctoral graduate, is a follow-up to the April/May 2020 column about the role of failure in research.

THE SUCCESS OF FAILURE

After a long journey of graduate studies, I finally finished my dissertation defense this summer. Though I faced several difficulties with research throughout my dissertation, the hardest challenge was when the research did not go as planned. When I designed my research plan, I was confident; I thought conducting research would not be much different from teaching art lessons, which I had done for years. As a result, I was engrossed in designing art activities, and nonchalantly assumed that the resultant curriculum would run smoothly. I was terribly mistaken.

My research focused on exploring culturally and linguistically diverse children's sense of self and their cultural and social identity through art. I recruited Korean American children from the ages of 7 to 9 who were enrolled in public elementary schools, lived in the southeastern United States, and had an amalgam of at least two different cultural experiences for my research participants. My original data collection plan consisted of 9 to 10 sessions of visual arts activities. The first few sessions seemed to run without issues. The children drew and painted portraits as outlined in my plan, and they were very engaged in these activities. I thought my plan was foolproof to conduct research with and believed data collection would be easy.

After a few more sessions, I realized my plan was no longer working. The art activities involved the themes of community, cultural assets, and the atmosphere of school spaces. As an initial step, I asked the children to think about and draw comfortable or uncomfortable places in their communities. I thought it was important to understand the children's involvement in and relationship with the community they belonged to in order to help them find their social identity and positions. Yet the children were completely uninterested. Perhaps it was

because my instruction was unclear, or perhaps they simply had limited experiences within their community due to their young ages. I tried to instead catch their interest with the remaining topics I had planned, but nothing seemed to work. The only activity the children wanted to engage in was free drawing.

Usually after each session, I would focus on transcribing the audio recording from the session—a method I learned from several qualitative research courses. After this particular session, however, I sat down to look through the children's free drawings. In their drawings I found a common interest they shared—a trending toy doll.

Once I discovered the children's interest, I proposed to them the idea of incorporating this toy doll into their art activities. They were absolutely thrilled. From this moment on, the children began to lead the research. They assertively planned what they wanted to do and asked me to bring new art materials that they wanted to create with. This approach allowed them to stimulate autonomous learning. Furthermore, the children began to define these art activities as play when their favorite toy became involved.

Consequently, the children were empowered to share their voices, values, and inner stories in a way that had not manifested before. For example, the children began to reflect and speak out on the lack of diversity among the dolls and their objects such as food, outfits, accessories, and sports. Upon this realization, the children started to create their own objects for their dolls. Specifically, Eli (pseudonym) made a Korean national flag (Figure 1) for her doll, which I interpreted as an unconscious projection of her identity onto the doll. In other

Once I let go of my plans, the children gained the freedom to make their own decisions and as a result began to express their inner stories, which enriched my research far more.

words, it was an act of expressing her intrinsic voice through doll play.

When my research plan initially began to fail, I felt extremely frustrated; the feeling of failure prevented me from flexibly dealing with unexpected situations during the process of research implementation. However, once I let go of my plans, the children gained the freedom to make their own decisions and as a result began to express their inner stories, which enriched my research far more. Therefore, I want to encourage anyone who conducts research to not be afraid of failure, but rather to embrace it—failure could even lead to greater success. ■



Eli's doll belongings.

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Columnists: Lauren Stichter, SNAE President, and Eric Friedman, Director of Digital Learning, Kennedy Center

As we transition to virtual learning with our students, we are also looking for online professional development opportunities for ourselves. NAEA offers us a wide range of webinar and online learning experiences; and as the SNAE President, I try to include resources from partner organizations as well.

Recently the Kennedy Center launched two fully online courses for educators: Introduction to Arts and Special Education and Differentiated Instruction in and Through the Arts. I decided to reach out to Eric Friedman, Director of Digital Learning, and ask him a little bit more about these two new courses. Here's what he had to say:

OFFER US A SHORT DESCRIPTION OF THE PROGRAM.

This summer the Kennedy Center has been thrilled to be able to offer two new fully online courses for educators: Introduction to Arts and Special Education, and Differentiated Instruction in and Through the Arts. These low-cost, self-paced, university-level courses have been designed to make powerful teacher learning accessible to educators across the country.

At a time when our whole field has been challenged to pivot to remote learning, these courses meet teachers quite literally *where* they are and bring the professional development people have come to expect from the Kennedy Center into the digital realm. The courses are primarily asynchronous and consist of a combination of readings, facilitated discussion boards, videos, short assignments, and periodic live Q&A sessions.

WHY DID YOU CREATE THE PROGRAM?

The development of online courses at the Kennedy Center has been in the works for some time—though the impact of

COVID-19 on our in-person professional development offerings certainly reinforced the urgency of this type of professional learning. At its heart, this program is about access. The Kennedy Center's Education Division offers world-class professional development workshops and conferences, but we recognize that the financial realities of conference attendance and travel make these opportunities inaccessible to many teachers.

Online courses such as these foster cross-country digital learning communities and disseminate critical content to educators. These first two courses in particular underscore the Center's decades-long commitment to arts learning for students with disabilities. With inequity at the forefront of a national conversation, educators prepare for a school year with many unknowns. Yet their charge to meet the needs of all their students remains unchanged. We hope these courses will center disability in conversations of education equity and empower teachers with the tools to create more just and inclusive arts learning spaces.

WHAT TOPICS ARE YOU HITTING ON AND WHO ARE YOU PULLING FROM THE FIELD TO OFFER WISDOM?

Introduction to Arts and Special Education and Differentiated Instruction in and Through the Arts were both written and are being facilitated by Jenna Gabriel, an education consultant based in Richmond, Virginia. Jenna has spent her career supporting arts organizations and schools in their efforts to meaningfully include marginalized student populations in arts learning with a particular focus on students with disabilities, and she brings more than 15 years of experience at the intersection of arts and special education into this work. Both courses also feature conversations with leading experts from across the field.

Introduction to Arts and Special Education covers special education policy and practice for arts educators, and it also provides a framework for understanding and responding to students with disabilities in arts classrooms.

Expert conversations include Antoine Hunter and Zahna Simon, who share their thoughts on Deaf dance and disability identity in the arts; Carmen Jenkins Frazier, who speaks on working with paraprofessionals to support student agency in visual art education; Kim Parker, who discusses culturally responsive practices for supporting and responding to student behavior; Rebecca Pham, who shares strategies to support students with sensorimotor disabilities in dance education; and Lauren Stichter, who provides whole-classroom strategies for adapting and differentiating visual art education.

Differentiating Instruction in and Through the Arts offers more experienced educators an in-depth and highly participatory learning experience that dives into the framework of differentiated instruction and its applications in arts-based and arts-integrated inclusive classroom settings. Among others, Flavia Zuniga-West joins to speak on the culturally responsive and anti-racist practices that form a foundation of differentiated classrooms; Jeanette McCune discusses teaching artistry and arts integration in our schools; and Alida Anderson discusses the research behind arts integration as a strategy to promote engagement and deeper learning for students with disabilities.

To find out more about these specialized programs, you can go to <https://kennedycentercourses.brightspace.com>. ■

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USSEA co-organizes an international virtual conference, **Art Education in the Time of Coronavirus: Reflection on Today, Anticipating Tomorrow**, with the aim of collecting and sharing voices and perspectives of art educators in dealing with the COVID-19 pandemic in schools, museums, and other educational settings. The conference will be held virtually October 12–15, 2020, and delivered by the Czech section of InSEA and USSEA, along with other co-organizers.

Seeing the challenges of art educators around the world, this conference will help reflect on this unexpected circumstance and educational needs. International voices, policies, and responses will be shared through the conference, as many of us still struggle with the challenges to seek creative solutions and collaborations amid the pandemic.

Educators from other fields, artists, designers, or representatives of cultural institutions are also invited to participate. This conference is free to attend. For more information, please visit the conference website at www.inseaconference.com.

USSEA AWARDS

Each year, USSEA honors national and international art educators who have demonstrated exemplary teaching, service, or research in the field of art education. Please consider nominating a member of USSEA or InSEA who has not yet been recognized.

Deadline: January 15, 2021

2021 USSEA EDWIN ZIEGFELD AWARDS

USSEA's annual Edwin Ziegfeld Awards honor distinguished leaders who have made significant contributions to the national and international fields of art education. We plan to present two Ziegfeld Awards during the NAEA Convention, scheduled for Chicago, March 4–6, 2021.

One **national award** to honor an art educator from within the United States.

One **international award** to honor a colleague from outside the United States, who has made contributions of INTERNATIONAL significance to art education.

ELIGIBILITY: Nominees must be members of USSEA or InSEA and persons who have brought distinction to international aspects of art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts.

OTHER USSEA AWARDS:

The USSEA Award for Excellence in PK-12 Art Education

This USSEA award is presented to a preK-12 art educator who has demonstrated leadership in and commitment to multicultural, cross-cultural educational strategies in their school(s) and communities. The teacher must be a member of NAEA and USSEA to be recognized for their contributions.

USSEA Award for Outstanding Student Project, Master's Thesis, or Dissertation

The USSEA Outstanding Student Award is presented to a student whose creative project, thesis, or dissertation reflects the mission of USSEA.

NOMINATIONS: Nominations may be submitted by any member of USSEA, InSEA, or NAEA. **Forms and more information are available at the USSEA website:** <http://ussea.net/awards>.

Email Nomination Materials to: Angela M. LaPorte, alaporte@uark.edu.

DEADLINE: Nomination materials (nomination form, curriculum vitae, letter of nomination, and two additional letters of support) are **due by January 15, 2021**. Letters of nomination, acceptance,

and support must be written in English. We plan to recognize recipients at the annual NAEA Convention.

****Past awardees are listed on the USSEA website at <http://ussea.net/awards>.**

FUNDAMENTALS OF ART FOR ELEMENTARY EDUCATORS

Mara Pierce has published the second edition of her book, *Fundamentals of Art for Elementary Educators: Art Teaching for the Early Elementary Grades*, which covers the essential information that elementary educators need to develop a holistic, engaging art curriculum for their young students.

The textbook provides practical steps for incorporating art into the classroom from a single lesson to an entire year. The text is written with the understanding that by including nontraditional creative visual arts exercises with children at an early age, students gain a greater capacity for problem solving, appreciating cultural diversity in the world around them, and building confidence to be strong in their own identities. The text also provides classroom management guidance during art time and ideas for creative implementation recognizing art as a core content area, as well as art integration for support of other content areas.

Pierce wrote the text to help fill a gap in early art education pedagogy, as well as to help support the gap she was noticing most of her preservice generalist educators were exhibiting: a lack of art experience beyond the elementary level. There is also limited information putting into practice culturally sensitive art teaching in the early elementary education field.

To respond to this deficit, she purposefully included a section on multiple facets of the topic that can strengthen any teacher's K-3 curriculum. Her book will equip readers with the information and resources to effectively inspire learners by furthering their academic, developmental, professional, and personal growth. ■

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INTERSECTIONAL COALITIONS IN THE WOMEN'S CAUCUS COMMUNITIES

Protesting en masse by people of all genders, ages, races, social classes, and ethnicities against police brutality and killing of Black Americans brings to light the *choke* of structural racism—and intersecting structural oppressions often felt in the flesh by other groups of marginalized people, such as immigrants and LGBTQ+ communities.

The refusal to be silent/silenced, and the call for intersectional action and insurrection for a better future, gives us hope. Akin to social movements, using intersectional approaches to feminist practices, past and present Women's Caucus Presidents and the people who inspire them continue to play a significant role in questioning disparities and advancing opportunities for all people in a variety of personal and professional matters.

Lawyer, civil rights advocate, and professor of law Kimberlé Crenshaw (1991) coined the term *intersectionality* to make evident the connection (i.e., intersection) between varied forms of oppression that cut across gender, race, ethnicity, sexuality, and economic status. However, it is not always apparent how multiple axes of oppression inform the realities and lived experiences of people. A professional trans woman of color and a working-class White woman, for instance, experience intersecting and interconnected levels of oppressions (sexism and classism) in divergent ways while only one may experience additional oppressions (racism and transphobia). Different and overlapping types of oppression make it difficult to pinpoint the systematic mistreatment of people within a social identity group.

Elizabeth Delacruz, past WC Co-President (2012–2014) reminds us that

if feminists have learned anything over the past 60+ years, and with considerable respect to Crenshaw's writings over the past 30 years, it's that feminism is broad, unwieldy, constantly in motion, and constantly being redefined, as any polymorphous self-identified political action movement is. Contemporary feminists believe in and engage in political action in all sorts of ways, including in their teaching practices. (personal communication, May 2, 2020)

Along the same lines, Sheri Klein, past WC Co-President (2014–2016), notes that the WC “leadership has been responsive throughout the decades and tackled tough and timely issues facing women.” Further, she states, “We, as women (inclusively and broadly speaking), need each other now more than ever [and must] find ways to bring women of the WC together, in solidarity, with inclusivity, and in inspiration” (personal communication, April 23, 2020).

A good place to begin coalitional work and establish solidarity is to interrogate how hegemonic structural, political, and representational intersections operate (Crenshaw, 1991). Doing so allows one to contest how people use social systems through legal, educational, health, economic, and familial institutions to sanction ending life itself through psychological and physical brutality in order to maintain gender, heterosexual, racial, and social class privilege and power.

Recognizing how some people are affected while others are “unaffected” by “invisible” or hidden privilege and power and doing something about it to change how social and institutional systems and structures create unjust barriers and precarity for certain individuals in society

requires ongoing advocacy efforts—the types of actions seen in the Black Lives Matter movement and the Women's Caucus. We are fully aware that consensus can potentially be inimical to solidarity and inclusivity (Pérez Miles, 2012). Accordingly, if the goal is to increase equity in society for all people, which is not only our goal but also the mission of the WC, we must work across and through strategic differences and coalitions with humility and respect.

Over the years, WC activism has been in constant motion to build community and forge friendships across difference to take action against injustice and oppression. Conference presentations, pedagogical initiatives, research publications, as well as annual events such as the Lobby Activism sessions—an issues-based participatory open event held each year at the NAEA Convention—are important platforms for WC members and friends to stay connected and develop networking and mentorship opportunities that can lead to social justice.

These efforts of feminist activism and community building are reflected throughout the membership. This excellence in professional endeavors should be recognized. Thus, the Women's Caucus invites nominations for the annual awards for 2021. The deadline is November 15, 2020. The Women's Caucus also invites nominations for the positions that are elected in odd-numbered years: Membership Chair and Treasurer. For details about these awards and positions, visit <https://naeawc.net>. ■

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IN MEMORIAM



Melanie Buffington, longtime NAEA member, passed away September 16, 2020, after her battle with brain cancer. She had taught at Virginia Commonwealth University (VCU) since 2006, became an associate professor of art education in 2012, and served as interim chair for VCU's art department for fall 2020. Buffington served as a member of the editorial board for *Studies in Art Education* up until her death, and she coedited the NAEA book *Practice Theory: Seeing the Power of Art Teacher Researchers*. Buffington is fondly remembered for her work for equity and social justice, grounded in her community of Richmond, Virginia. In her memory, efforts are underway to develop a fund supporting underrepresented students in education and the arts at VCU.

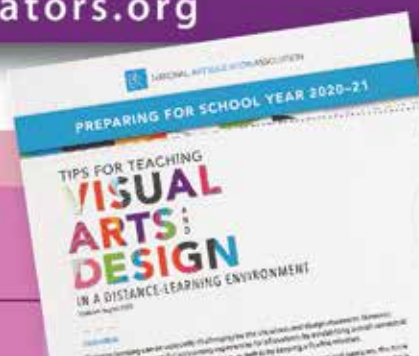


Beverly Jeanne Davis, former managing editor of NAEA's journal, passed away June 29, 2020, at the age of 93. Davis was born in Indiana in 1926 and paid her own way through college at the University of Kentucky, and became a professor there. She also taught at the University of Texas at Austin, Mary Washington College in Fredericksburg, Virginia, and the Beth El Hebrew Congregation School in Alexandria, Virginia. Her book on art history and the impact of music was widely used in college, and she worked for NAEA for almost 20 years. Davis continued to draw right up until the last couple years of her life.



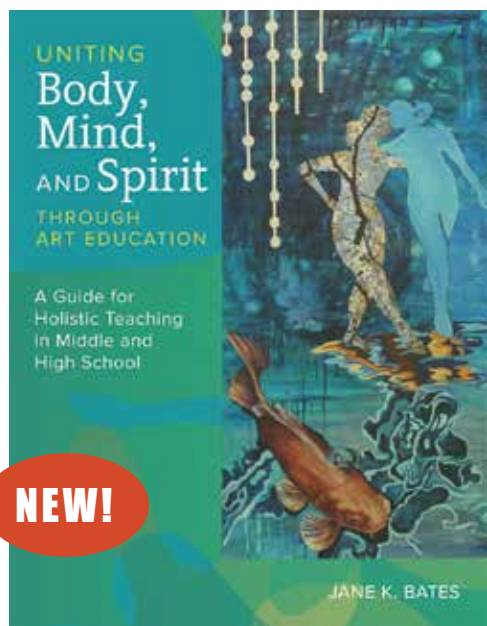
Representatives from every NAEA division and our membership at large are collecting, curating, and sharing strategies, approaches, lessons, units, and tools to support you in the challenges of and opportunities for distance and hybrid learning this school year.

www.arteducators.org





Use Your NAEA Member Discount on These Resources!



Uniting Body, Mind, and Spirit Through Art Education: A Guide for Holistic Teaching in Middle and High School

JANE K. BATES

Written to support both the veteran educator and the preservice teacher, this timely resource addresses holistic teaching, as well as the purpose, place, and power of art. Experienced practitioner Bates shares her own journey as an art educator, providing examples for anyone wishing to explore a body/mind/spirit approach to teaching art.

Art educators are invited to consider why they are teaching, whom they are teaching, and toward what end; to develop practices that address the characteristics of the learner as well as the content of the subject; and to seek ways to guide learners into deep, meaningful, artful engagement in life—through art.

“Grounded historically and situated within contemporary theory, [this book] begins with a model for holistic art education, eventually taking you into secondary classrooms to meet students, problems they have been given, work they produced, and their own reflections on process and personal meaning.”

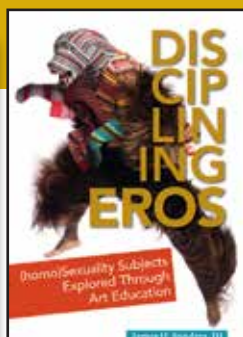
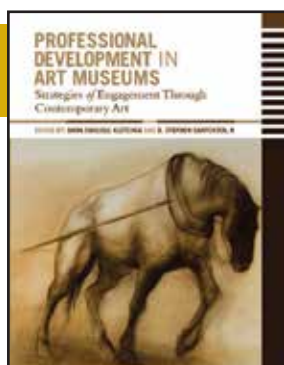
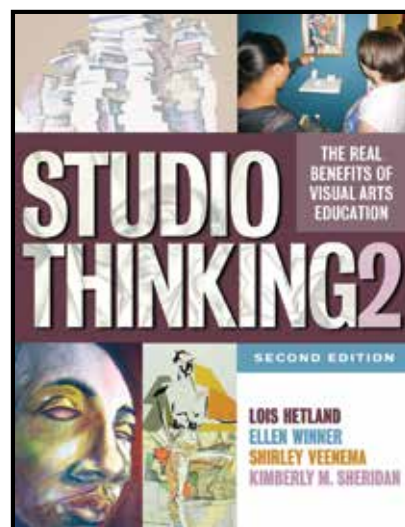
—Karen Lee Carroll, Dean Emeritus, Center for Art Education, Florence Gaskins Harper Endowed Chair in Art Education, Maryland Institute College of Art

Studio Thinking 2: The Real Benefits of Visual Arts Education

LOIS HETLAND, ELLEN WINNER, SHIRLEY VEENEMA,
and KIMBERLY M. SHERIDAN

Policy makers, art teachers, and educators in other disciplines can discover the positive effects of arts education. This best-selling resource expands on the groundbreaking research of its first edition, and includes insight from educators who have successfully used the Studio Structure for Learning to improve student learning across the curriculum.

Studio Thinking 2 will help advocates explain arts education to policy makers, help art teachers develop and refine their teaching and assessment practices, and assist educators in other disciplines to learn from existing practices in arts education.



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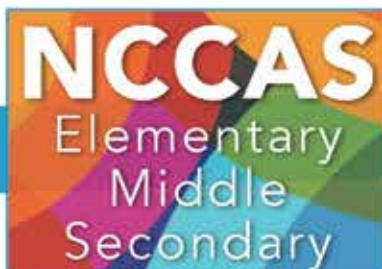
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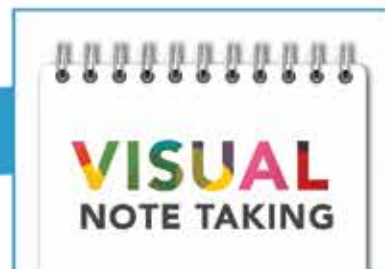
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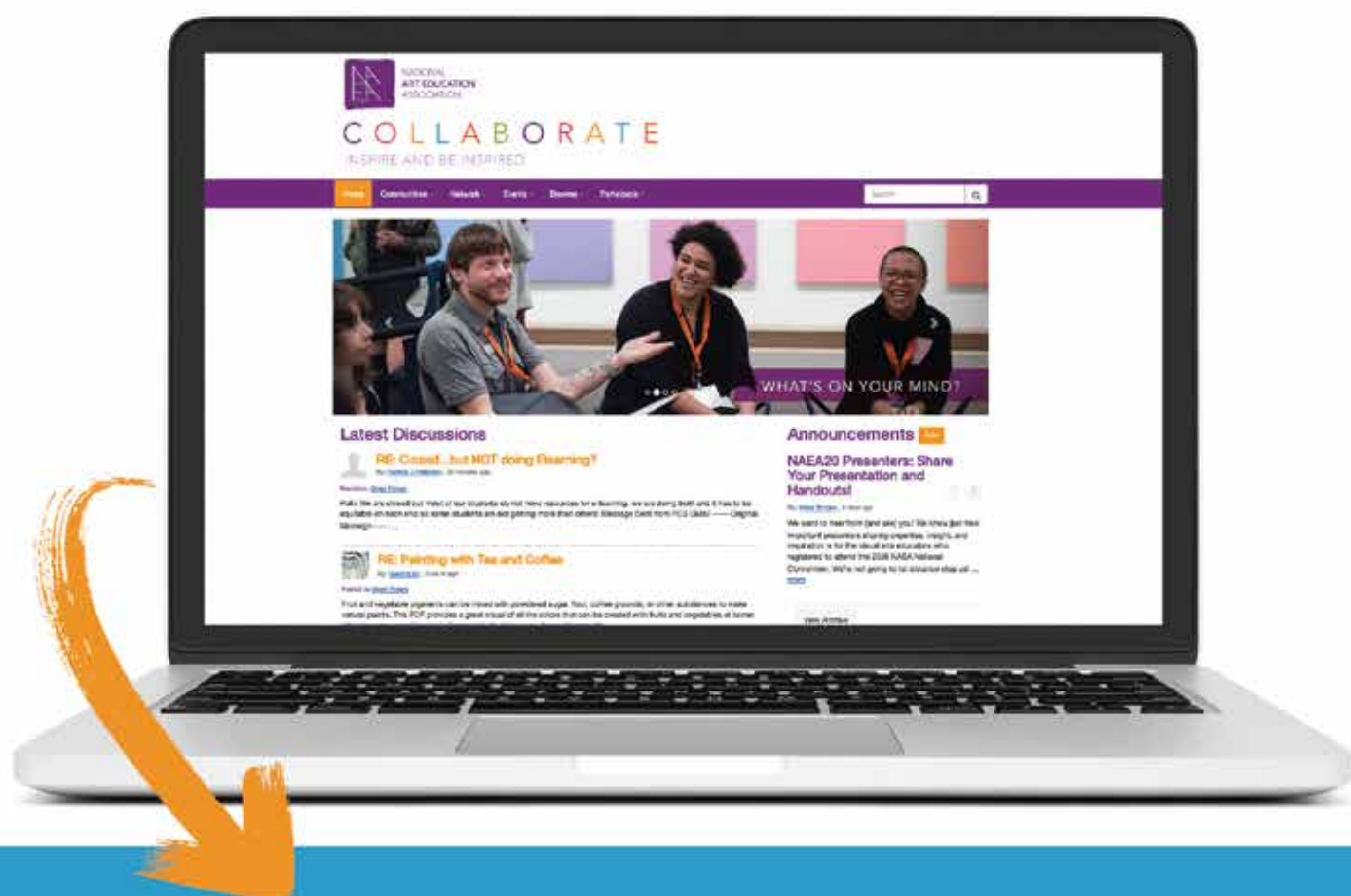
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