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## NAEA News: Winter 2023

Winter 2023

Publication

NOVEMBER 14, 2023

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# NAEA President's Column: Winter 2023

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NOVEMBER 27, 2023

## Embracing and Embodying NAEA Core Values

The National Art Education Association (NAEA) holds core organizational values that underpin its mission and vision. As such, former President Thom Knab reached out to NAEA leaders (President Wanda B. Knight, President-Elect Cindy Todd, Past President James Rolling, and NAEA Executive Director Mario Rossero) requesting that we each (including himself) expound on the value of our choice. In what follows, NAEA leaders highlight the core values that sustain NAEA's thriving art education community.

First, James Rolling highlights the core value of *Creativity*. He emphasizes its role as the driving energy within NAEA, encouraging passionate exploration and contribution through artmaking. This value sets the stage for the collaborative and supportive environment that Cindy Todd emphasizes as *Interconnectivity*. Recognizing the significance of collaboration among art educators, Cindy stresses the importance of working together to achieve common goals. Building upon *Interconnectivity*, Wanda B. Knight discusses the core value of *Inclusivity*. NAEA is committed to cultivating an environment that fosters acceptance and inclusion. Next, Thom Knab sheds light on the core value of *Ingenuity*. This value places importance on creative adaptation, research, and growth in teaching and learning. Last, Mario Rossero emphasizes the core value of *Responsibility*. NAEA recognizes the responsibility of nourishing educators both professionally and personally. By caring for its educators, NAEA ensures a healthy and supportive community, enabling educators to excel.

Through embracing and embodying **Creativity**, **Interconnectivity**, **Inclusivity**, **Ingenuity**, and **Responsibility**, NAEA fosters an environment that encourages individual growth and creativity and supports collaboration, inclusion, adaptability, and the overall well-being of its members.

### Creativity (James Rolling)

*A driving energy for our work*

NAEA values creativity, forward thinking, and innovative problem

solving. We are committed to fostering an environment for learners and educators, alike that cultivates passionate and intentional exploration of and contribution to the world through experiencing and making art.

Creativity = Creative Activity. There is a consistent energy to the creative process, whether one is making something from nothing or engaged in making common ground for better social worlds. Our creativity as part of a collective call and response, akin to entering a great energy flow which—like “The Force” described in the popular Star Wars series—surrounds us, penetrates us, and binds us together with those who share the same sense of responsibility to persist in asking what if? and why not? Building new cultures, or maintaining old ones, has never been an individual exercise—likewise, learning to behave ourselves was never really as important as learning to behave together. As art + design educators, we understand that behaving in concert with others is a learned process. Moreover, the creative energy I am responding to and inspired by may be happening in real-time right in front of me... or it may have been produced centuries ago, carefully preserved in a book or museum. Ultimately, whether I am moved to respond in kind or by imagining something never before seen, my creative activity draws upon the widest possible spectrum of experiences, behaviors, and attributes—even those originated from points of view not initially my own. So, re-create, my friends!

---

## **Interconnectivity (Cindy Todd)**

*Together, we can*

NAEA is a community of, by, and for members. We are grounded by a shared Mission and Vision and aspire to evolve based on the needs and opportunities shared by our community. As a collaborative network, we strive to be welcoming, stand together, and show support through our actions, words, and relationships.

The phrase, “Together we can,” truly encapsulates the essence of NAEA’s core value of Interconnectivity. Art educators are often isolated, without peer collaborators in their educational settings. When joining NAEA, members find a unique community bonded by shared interests, passion, and commitment to arts in education. We find and connect with professional partners with whom we inspire, support, and collaborate as we face challenges and opportunities that we have in common. This “we” is essential for building the powerful united voice essential to effectively advocate for professional acknowledgment, support, and funding.

The following are a few ways NAEA demonstrates a commitment to interconnectivity. The priceless networking fostered by the National Convention facilitates face-to-face meetings and provides opportunities to learn together. This is fundamental to building community and evolving as art educators. To support these relationships, NAEA’s online professional community, Collaborate, fosters continued interconnectivity at a distance. Members seek



advice, provide answers, and share resources and ideas through Collaborate. NAEA also facilitates Connected Arts Network, School for Art Leaders, and other bonding enterprises that create lifelong professional relationships. NAEA provides a rich environment of interconnectivity that's essential for art educators to thrive.

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## **Inclusivity (Wanda B. Knight)**

### *Fostering a welcoming community*

NAEA is continuously working to cultivate an environment of acceptance and inclusion. This type of environment is sustained by a collective responsibility to lead through curiosity, learning, understanding, and empathy.

Inclusivity in art education is a collective responsibility that we should embrace wholeheartedly. Moreover, we must lead by example, fostering a culture of curiosity, learning, understanding, and empathy among our students and each other. To sustain a culture of inclusivity, learning is crucial. NAEA members must stay informed about current issues, enhancing our understanding and gaining the skills to address diverse students and community needs. NAEA provides valuable resources and professional learning opportunities such as annual conventions, workshops, webinars, and publications, empowering members to expand their knowledge and skills continuously. By committing to ongoing learning, we can improve our advocacy efforts and promote policies and practices prioritizing equity, diversity, and inclusion. Curiosity fuels the expansion of perspectives. When we embrace curiosity, we challenge preconceived notions and create an environment that values intellectual exploration and open-mindedness. Fostering understanding within the classroom and community is also an area of much-needed focus. We can actively cultivate safe spaces for dialogue and expression where diverse voices thrive, facilitating a deeper understanding of different backgrounds and experiences. Yet, inclusivity necessitates empathy, the ability to share and understand others' experiences and feelings.

We all have a stake in shaping the direction of NAEA as an inclusive community. Inclusivity ultimately catalyzes a transformative educational experience through our collective efforts, shaping the next generation of creative and critical thinkers while contributing to a more just and inclusive world.

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## **Ingenuity (Thom Knab)**

### *We are all growing as leaders*

NAEA, at its core, is a teaching and learning organization. Creative adaptation, research, and continuous growth are cornerstones of our work. As instructional leaders in the arts, we also recognize and celebrate the leadership skills we bring to our roles to foster robust visual arts, design, and media arts education programs, such as

advocacy, collaboration, and establishing safe spaces for expression.

In valuing **Ingenuity**, NAEA is guided to grow members' leadership skills. Instructional, organizational, and classroom leaders are essential for the Association's success. We strive for continual growth, esteem research, and adapt, when necessary, to meet new challenges and circumstances. The School for Art Leaders, the National Leadership Conference, and Regional Leadership Conferences assist in advancing leadership skills. State leaders involved with the Delegates Assembly have an opportunity to help create position statements (organizational beliefs) and recommend changes to the NAEA Constitution and Bylaws. NAEA also celebrates leaders who exemplify ingenuity. This can be seen in the numerous yearly honors NAEA awards. Both staff and membership create resources to bolster advocacy, which can be found on our website. The NAEA Research Commission elevates visual arts, design, and media arts education research and makes it approachable for members. The Association continuously evaluates practices and services to meet the current times. The National Art Education Foundation, NAEA's sister organization, fosters the exploration of and expansion of art education practices. The National Convention allows members to share successful practices and collaborate in their colleagues' learning. In valuing ingenuity, NAEA offers safe spaces for member expression.

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## **Responsibility (Mario Rossero)**

*Taking care of our communities and ourselves*

NAEA recognizes the importance of professional and personal nourishment. We support educators as they prioritize time, energy, and space to successfully advance their own performance goals and better serve their learning and professional communities. We also encourage restorative self-care and are committed to offering resources and opportunities to equip individuals in their achievement of best practices.

Although it has been more than a few years since I taught elementary and middle school visual art, I can still vividly remember the exact moment I truly connected with my first art educator peer/collaborator/mentor/friend. As a young teacher, I was feeling misunderstood and frustrated trying to communicate the value of arts education to my broader school community, but once I established a bond with my art ed colleague, I experienced a sense of being heard, understood, and validated. Having a colleague in my corner made all the difference for my practice and for my overall sense of confidence. Drawing from that experience, I'm personally committed to a sense of responsibility to support our current and future generations of art educator colleagues in the field. If you're feeling the need to be nourished and cared for, the NAEA community is here for you through gatherings, professional learning, resources, and simple connection and conversation. If

you're in a place where you can give back, whether you're working in a classroom, lecture hall, gallery, or home office, I challenge you to consider how you can act upon this responsibility to show up as a sounding board, critical friend, ego booster, thought partner, mentor, or friend to other art educators.

#### Column by:

#### Wanda B. Knight, NAEA President

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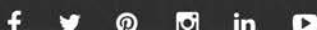
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## Executive Director's Column: Winter 2023

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### Reembracing the Joy of Art Education

Amid the myriad of cyclical challenges I've faced across my more than 26 years in arts education, I've always committed myself to countering every arts-negative comment or stereotype with arts-positive language and emphasizing that a career in arts education and the creative industries has been a wholly rewarding one for me. In college, even though I had been taking education courses across my entire 4 years of undergrad, it wasn't until the last semester of my senior year, during student teaching, that I discovered I had just as much joy and passion for teaching as I did for visual art. As I progressed from an elementary and middle school art educator to an arts administrator, I was always happy to fight on behalf of my arts educators to ensure they had the resources and support they needed, as well as to protect their ability to experience the joy inherent to arts teaching and learning in their classrooms and studios. I believe that part of this joy is rooted in discovery of the unknown. As Eisner said, "Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds" (n.d., sec. 15).

So, I arrive at this column with a pledge and perhaps a plea—to identify and hold on to the joy in visual art, design, and media arts education. Admittedly, the past few years have certainly taken a toll, and we are continuing to face both old and new challenges in championing art education for every learner. In spite of this, I'm dedicating time to recenter, to refocus, and to remember that middle schooler whose light bulb went on when he finally grasped the range of values he could achieve in his drawing with just a 2B pencil; the teacher on the South Side of Chicago who moved from a victim mindset to empowerment because they found a group of supportive peers; the colleague who begins to glow when they describe their ceramic practice and the new vessels they're creating; or the student who typically feels on the outside of things but now feels included because of a few simple actions their teacher took to connect with them. As educator Gholdy Muhammed states,

*Joy can infuse our relationship building with students, as we check in on their hearts and on their wellness. It emerges when we integrate more art, poetry, and music into our instruction and when we create learning experiences that encourage students to have fun and problem solve, with their voices (and perspectives) centered. (as cited in Ferlazzo, 2023, para. 8)*

I invite you to share your stories of joy, rigor, and discovery rooted in art education with a colleague, a student, a parent, an administrator.... Perhaps together we can make some progress toward a persistent arts-positive narrative.

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Column by:



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## Advocacy Column: Winter 2023

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### Arts Education Advocacy Resources

Arts education is recognized as an important part of every learner's education, and ongoing efforts have been made to identify and promote the benefits of the arts. NAEA has worked collaboratively with organizations and legislators at the local, state, and federal levels to advocate for arts education for all learners and will share updates on current efforts and legislation proposed at the federal and state level that impacts educators, as well as identifying organizations that provide services and information for our members.

For this first column on advocacy, we thought a listing of some organizations and resources would be a great starting point for our members to learn more about and find some tools to support them in their own advocacy efforts. We also know that there are many amazing members doing this work at the state level already, and we encourage you to connect with your state art education association leadership for more individualized resources and tools.

A brief overview of some national-level partners and organizations:

#### [Arts Education Partnership](#)

The Arts Education Partnership (AEP) is a national network of more than 200 organizations dedicated to advancing arts education. Founded in 1995, it was established as a partnership between the National Endowment for the Arts and the U.S. Department of Education, and now functions under the auspices of the Education Commission of the States.

The AEP is the nation's hub for arts and education leaders, building their leadership capacity to support students, educators, and learning environments. Through research, reports, convenings, and counsel, leaders gain knowledge and insights to ensure that all learners receive an excellent arts education.

One of the amazing tools it hosts is the [ArtScan](#), a clearinghouse of state policies supporting arts education throughout the country.

#### [Americans for the Arts](#)

Americans for the Arts (AFTA) works to build recognition and support for the value of the arts and to lead, serve, and advance the diverse networks of organizations and individuals who cultivate the arts in America. As a national leader in promoting the value of the arts in our society, AFTA connects thought leaders and advocates from the arts, business, and government to build access to the arts for all. It has created strong advocacy tools based on data and research and host a variety of resources on its [Advocate Hub](#) and at its [Arts Mobilization Center](#).

#### [Arts ARE Education Campaign](#)

Arts ARE Education is a national campaign in support of arts education for all students. The campaign believes that all preK-12 students have the right to a high-quality school-based arts education in dance, media arts, music, theatre, and visual arts taught by certified professional arts educators in partnership with community arts providers. The National Coalition for Arts Standards (NCAS) is the sponsoring organization of the Arts ARE Education initiative. Founded in 2011, NCAS is an alliance of

leading national arts and arts education organizations, dedicated to the work of creating and supporting national arts standards.

Check out [Arts ARE Education Action Center](#) for links and resources you can utilize to support the arts in schools, as well as updates on legislation. Particularly of note is the Advocacy Toolkit, with arts education talking points and sample letters to use in correspondence with school boards, families, legislators, and more!

We will also share current legislation that is in process at the national level. Of note currently is **the Arts Education for All Act**, which was reintroduced by Congresswoman Suzanne Bonamici (D) of Oregon and cosponsored by Representatives Chellie Pingree (D) of Maine and Teresa Leger Fernández (D) of New Mexico. The Arts Education for All Act will help close gaps in access to arts education by supporting and encouraging arts education and programming for young children, K–12 students, and youth and adults involved in the criminal justice system.

Finally, to provide some inspiration and hope for our work, we leave you with this [link to a conversation with Deputy Secretary Cindy Marten](#) as she discusses the importance of a well-rounded education and the vital role that the arts play in this. Leaders around the country are advocates for the value of arts education, and NAEA members can play an important role in elevating our fight to provide a comprehensive arts education to ALL learners.

#### Column by:

Ray Yang, Director of Equity, Diversity, and Inclusion (ED&I) and Special Initiatives

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## ED&I Commission Column: Winter 2023

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With the uprising of conflict in the Middle East, the NAEA ED&I Commission dedicated our last convening to creating space where we could listen, learn, and heal from the growing stress, anxiety, and frustration from the unraveling crisis. The Commission's response to events often inspires passionate dialogue, depending on where our collective stand politically and ideologically. However, our collective work on the Commission since its inception has been to process and be responsive to events by providing unbiased, inclusive, educational, and trauma-informed resources in support of a sequence of tragic events, from a pandemic to racial unrest and now crisis in the Middle East.

Our ED&I Commission community is united in our commitment to understanding, healing, and proactively preventing oppressive practices from showing up in our classrooms and workspaces. We recognize that the Middle East has experienced generations of exile, colonialism, displacement, and intergenerational trauma that permeates to this day. We believe healing is necessary for interrupting cycles of violence and laying the groundwork for systems rooted in justice, equity, inclusion, compassion, and ultimately liberation.

Many in the NAEA community are grieving the loss and suffering experienced by family, friends, colleagues, and countless others impacted by the conflict in the Middle East. The ED&I Commission has been in deep dialogue with our colleagues, holding space, listening and learning about the impact of the global crisis. For many, grappling with this ongoing crisis that seems to have no clear way forward; this can be overwhelming and destabilizing. The ED&I Commission as a collective understands that this requires our utmost compassion and holistic consideration when thinking about how we might offer support to art educators struggling in the field.

We acknowledge that the situation is extremely complex and charged by centuries of compounding hystories. We urge our extended NAEA community to find the courage to be generous and kind to one another and yourselves, to allow space for the sweep of emotions that may be present to be fully felt and expressed, to be patient and expansive in your collective abilities to hold complex truths, and to find our common humanity in it all.

In this spirit, we encourage you to access the resources that the Commission has collected to allow for holding of space to process and make meaning of how you and our youth may be responding crisis, as opportunities arise:

<https://www.arteducators.org/news/articles/1199-resources-for-educators-to-work-toward-support-and-healing>

Anna Pilhoefer  
Chair, on behalf of the ED&I Commission

### Column by:

**Anna Pilhoefer, ED&I Commission Chair**  
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### NAEA 2024 Research Preconvention: "Untitled" Call for Proposals: Flash Presentations, Research Circles, and Workshops

Wednesday, April 3, 2024

9 am–5 pm

In-person format

Minneapolis, Minnesota

#### "Untitled"

An artwork that is untitled offers an open field of possibility while also existing within a complex environment of influences: the maker who crafted it, the wall upon which it hangs or floor where it sits, the doors that open and close its access, the people that determine its travel, and the materials that comprise it. Similar to an artist making the decision to leave their art untitled, the 2024 Research Preconvention is intentionally titled "Untitled" to encourage a wide range of proposals from researchers.

"Untitled" is a 1-day in-person event designed to ignite our research network in art, design, and media arts education across our dynamic field. From elementary classroom practitioners to community educators to higher education professors, research presents a powerful range of possibilities for the future of schools, cultural institutions, and community contexts. Join us to shape that potential.

#### ORGANIZERS

The 2024 NAEA Research Preconvention is organized by the NAEA Research Commission, generously supported by the [National Art Education Foundation](#), and open to all.

#### PROGRAM

We invite inquirers from across the NAEA membership to consider the relationship of their individual and collective questions, curiosities, connections, research initiatives, and visions of our fields' future. The theme of this year's Preconvention stems from the Research Commission's mission to cultivate a culture and community of inquiry making research meaningful and accessible to all.

Through innovative and creative approaches to discussing these themes, we invite presenters and participants to engage in dialogue on the power of research, honoring the individual and collective curiosities that are representative of our diverse membership.

The Preconvention will be held in person on Wednesday, April 3, 2024, from 9 am to 5 pm. Online presentations and attendance will not be available. Select from one of three proposal formats: flash

**Call**

## Formats

## Flash Presentations

Research Circle

## Workshop

## Proposal Requirements

**Proposals must adhere to one of the following formats:**

- [illegible]



[com/torms/q/e/1fAipQLSest4d8WxmQ8oHn1-crmNIX-VXwv72ZWVB9vJmnoJHgiaeTprg/viewform](https://naea.org/torms/q/e/1fAipQLSest4d8WxmQ8oHn1-crmNIX-VXwv72ZWVB9vJmnoJHgiaeTprg/viewform)

Deadline: December 1, 2023

The NAEA Research Preconvention call for presentations process is open to current NAEA members. Presenters and co-presenters must be current members of NAEA at the time the proposal is submitted and through the Preconvention. If accepted, all presenters and co-presenters must also register for the Research Preconvention, and flash presentation slides must be submitted to the facilitator 2 weeks in advance. The registration fee for the NAEA Research Preconvention is \$99.

#### Timeline

Proposals due: December 1, 2023

Acceptance notifications on or before: January 15, 2024

Many thanks to the amazing Precon committee for their work on planning the Preconvention!

- Christina Bain, Chair
- Aaron Knochel, Conference Co-Chair
- Jennifer Bockerman
- Phaedra Byrd
- Kathryn Hillyer
- Rita Irwin
- Robin Van Zande
- And to Laura Grundler, NAEA Staff

#### Column by:

Amy Pfeiler-Wunder, Research Commission Chair

Professor and Graduate Co-Coordinator, Art Education and Crafts Department, Kutztown University. Email: [wunder@kutztown.edu](mailto:wunder@kutztown.edu)

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## National Art Education Foundation Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the National Art Education Foundation Trustees or the National Art Education Association.*

### National Art Education Foundation Featured Events at 2024 NAEA Convention

By F. Robert Sabol, NAEF Chair

The National Art Education Foundation (NAEF) convenes its Board of Trustees and supports several sessions and events at the NAEA National Convention each year. The NAEF Board of Trustees will hold its Annual Meeting on Wednesday, April 3. NAEF sessions during the Convention include a session on applying for NAEF Grants. All NAEA members interested in learning more about the NAEF Grants Program and how to apply for a NAEF grant are encouraged to attend. A panel featuring recent NAEF grantee projects will also take place, moderated by Cris Guenter, NAEF Vice Chair. This year's session will feature two exemplary projects completed with NAEF funding during 2022–2023.

NAEF has been instrumental in supporting NAEA initiatives with direct funding of \$600,000 since 2011. Among those NAEA initiatives NAEF has supported are the NAEA School for Art Leaders (SAL) since 2015; the NAEA Research Commission Preconvention since 2016; and the NAEA Equity, Diversity, and Inclusion Commission since 2020. NAEF continued its support this year with funding for the NAEA Research Commission.

The 13th NAEF Annual Fundraising Benefit Event returns on Saturday, April 6, from 10:30 to 11:50 a.m. This year's program is titled:

#### **The Nexus of Well-Being and Art: The Transformative Power of Creativity**

Our featured speaker is **Anne Labovitz: Artist, Public Artist, Arts Advocate, Fierce Antiracist, Fellow Human Being, and Citizen of the World.** <https://labovitz.com>

Labovitz's practice is centered on community, experiential art, and the use of emotive color. Her latest research found that creating and experiencing art calms our central nervous system. Yet, how do we facilitate this? How can Labovitz's approach and findings about how visual art can support mental health be applied to our work as art educators?

We welcome all Convention attendees to enrich their Minneapolis experience by attending this ticketed special event! Light refreshments will be served. All proceeds will support the National Art Education Foundation. Tickets are \$60. \$50 is a tax-deductible contribution to the National Art Education Foundation. Tickets can be added to your convention registration in advance or purchased at registration on-site.

#### **Acknowledgements**

I would like to acknowledge all of the hard-working members of the NAEF Board of Trustees. We welcome Patricia Franklin and James Haywood Rolling, Jr., who joined the board following last

year’s Convention. NAEF Trustees review grants, promote the Annual NAEF Event, and participate on NAEF committees.

In closing, I want to thank the many NAEA members who have donated generously to NAEF over the past year. The donor list will appear in the NAEA Convention catalogue and is posted on the NAEF page of the website. The support of our NAEF donors enables us to sustain NAEF and its grant programs since its founding in 1985.



F. Robert Sabol, NAEF Chair, 2022–2024

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## Eastern Region Column: Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.*

### Eastern Region Conference Highlights and a Few Thoughts Regarding AI

#### Regional Conference Highlights:

- The **Vermont** Art Education Association's annual fall conference focused on the theme "Empowering Voices, Amplifying Belonging: The Artistic Journey." Cofounder of Anti-Racist Art Teachers and NAEA Youth and Preservice Program Manager, Paula Liz, spoke of fostering belonging, diversity, and inclusivity in the art room. Don Stevens, Chief of the Nulhegan Band of the Coosuk-Abenaki, indigenous to the region, also presented at the conference. One participant stated, "Being in a community with other art teachers is so empowering and important."



Keynote Paula Liz seen presenting to Vermont educators. Photo submitted by Kim Desjardins.

- The **Maine** Art Education Association's conference at the picturesque Haystack Mountain School of Crafts and the charming Monson Arts center focused on "Bridging Boundaries" in hands-on workshops, immersing participants in various art forms, including clay extruding, CNC fabrication, creative cartography, felting, stained glass, and enameling. The creative energy was palpable as participants worked into the wee hours, discussing best practices, enjoying the camaraderie, and being inspired by several artist presentations.
- **Pennsylvania** Art Education Association members came together for a night of artmaking during the Fiber Remix Party, where they explored the concept of being "woven" and the beauty of the in-process journey together. They also



heard from Tina Williams Brewer, an internationally acclaimed fiber artist, and Joseph Stahlman, the director of Seneca Nation's Tribal Historic Preservation Office, who delivered a message on the importance of Native representation and equity, as well as the need to empower individuals through creative and intellectual pursuits.



*Pennsylvania members at their annual conference. Photo submitted by Benjamin Hoffman.*

- The **Rhode Island** Art Education Association hosted a Gelli workshop along with hands-on AP and Art on a Cart workshops, providing opportunities for members to explore different art media, learn new skills, and connect with colleagues.
- **Connecticut** Art Education Association attendees enjoyed MISCONNECTED comic observations, project starter exercises, and resources from Samuel Ferri. Others presented on a wide variety of topics, including SEL, ED&I, arts administration, AP research, and STEAM. The New Britain Museum of American Art environment inspired all. Follow-up workshops and division-specific forums are planned throughout the year.

All conferences showcased the vibrant and diverse landscape of art education, emphasizing the importance of fostering creativity, inclusivity, and a sense of belonging in art spaces.

### **AI in Art Education**

Because a new AI position statement has been proposed, I have researched, experimented with, and discussed the pros and cons of using AI in the classroom with colleagues. I've compiled some thoughts on the pros and cons of using AI in the art classroom here.

AI is a powerful tool that can be used to enhance art education in a variety of ways. However, it is important to note that AI should not be used to replace human creativity or to create a uniform approach to art education. Rather, AI should be used to supplement traditional art education practices and to provide students with new opportunities to learn and create.

Here are a few specific ways that AI can be used to enhance art education:

- **Enhancing creativity:** AI can help students visualize their ideas and experiment with various artistic styles using AI art generators, AI-powered drawing tools, or AI-based color palettes.
- **Personalized learning:** AI can create individualized art lessons based on a student's interests, skill level, and learning style, tailoring instruction to the individual.
- **Accessibility:** AI tools can make art education more accessible and inclusive, aiding students in learning about art from different cultures and assisting those with disabilities.

On the flip side, these cons should be considered:

- **Lack of human touch:** AI-generated art can lack the personal touch and emotional depth of human-created art, often feeling impersonal and sterile.

- Misinformation: AI can be used to create deepfakes and spread misinformation, potentially misrepresenting the work of artists and creating fake art.
- Inequities: The use of AI in education may exacerbate existing inequities, as students from low-income backgrounds may not have the same access to AI tools and resources.

AI is continuously evolving and holds great potential to revolutionize education. However, it must be used thoughtfully and responsibly to enhance human creativity and promote inclusivity in the art room. The encouragement is to learn, experiment, and engage in dialogue with colleagues. Be on the lookout for the draft AI position statement.

#### Column by:

**Heidi O'Donnell, Regional Vice President**  
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## Western Region Column: Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.*

### State Art Education Conferences: Harmonizing Tradition and Exploring the Potential of AI in Art Education

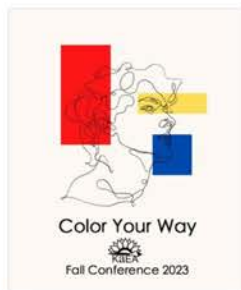
State art education conferences have long been a platform for educators to learn from each other, share best practices, and network. This year, many state conferences in the Western Region have focused on the increasing role of artificial intelligence (AI) in art education.

In response to the growing importance of AI in art education, NAEA is developing an AI position statement to guide art educators on how to use AI responsibly and ethically in their classrooms. Stay tuned in early winter for your chance to provide feedback on this new statement!

Here are some highlights from our Western Region state art education associations:

#### Kansas

The KAEA Fall Conference, "Color Your Way," was held in Emporia, Kansas, October 5-7. Mary Sue Foster and Marge Banks were honored as KAEA Distinguished Fellows; in addition, three fellows were recognized in memoriam. Conference participants paused their active schedule of workshops to lay roses at the National Teachers Hall of Fame Memorial to Fallen Teachers. Natalie Brown, KAEA President-Elect, invited all Kansas art teachers to respond to a "State of the Arts" Survey.



KAEA conference theme, "Color Your Way."

#### Michigan

Michigan is on the advocacy train! Our fall conference was a success in Ann Arbor. We've launched badges for email signatures and social media profile frames, and have been awarding K-12 students and teachers around the state. Michigan's ED&I chairs are working to bring learning experiences to members. Michigan hosted the Western Region Leadership Retreat this summer in Grand Rapids. We had an insightful and wonderful experience with other state leaders.

#### Minnesota

Greetings from the Northern Woods of Minnesota! We have been actively preparing for our upcoming fall "Art-venture" miniconference, October 27-28, as well as making arrangements

for the NAEA Convention, scheduled to take place in Minneapolis this coming April. AEM is delighted to extend our connections to both our local regions and our neighboring state of Iowa, aiming to provide our valued members with exceptional opportunities to connect, collaborate, and create together in 2024.

### Missouri

The State Historical Society of Missouri stores MAEA's history. MAEA, established in 1937, has records of meetings from 1913. We are celebrating our 10th anniversary of the Senate Student Fine Arts Exhibition. Art teachers submit students' images, and each senator chooses one image to be on display for 1 year in the Senate Gallery. Senators meet the artists and their families on Missouri Fine Art Day.

### Nebraska

Nebraska Art Teachers Association (NATA) hosted our fall conference in Lincoln October 13–14 on the campus of the University of Nebraska–Lincoln. Over 100 attendees experienced keynote addresses from Anne Thulson of Colorado and Jorge Lucero of Illinois. In addition to many member presentations and workshops, NATA hosted an awards banquet and art educator show. 2023 marks the 100th anniversary of NATA as an organization! Happy Birthday NATA!

### New Mexico

Milestones continue in New Mexico as the Fine Arts Education Act funding celebrates 20 years, a past presidents' survey gathers 50 years of institutional knowledge, the New Mexico Scholastic Art Awards program prepares to adjudicate its 10th year of artwork, and the national Scholastic Dick Robinson Award for Excellence in the Field recognizes our participating students' diversity ranking above state expectations—a notable accomplishment as New Mexico already ranks sixth nationally as most diverse!

### Ohio

The Ohio Art Education Association just completed our annual conference in Toledo, where we celebrated our Art Educator of the Year, Bev Finkel, as well as all of our Division Award winners, our Outstanding Art Teachers of the Year, and many other well-deserving award recipients. Our inductees to Distinguished Fellows this year were Jen Thompson, Cathy Sweny, and Mary Haas.

We made some shifts to the structure of our schedule in hopes of maximizing our time spent learning, bonding, and growing without the rush and exhaustion that often coincides with conferences. It was a thrilling and invigorating 2 days!

As an organization, we also reevaluated our mission statement and added core principles. Our organization continues to evolve, and we want to make sure our mission will continue to reflect that.



Hannah Blomstedt presents a workshop called "Spicy Painting." Look at all those happy faces!  
Photo credit: Hannah Blomstedt.



Column by:

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## Pacific Region Column: Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Region they lead or the National Art Education Association.*

### Cultivating Flourishing Through the Arts: A Journey of Wonder and Creativity

In the world of education, we often find ourselves focused on nurturing the minds of our students, instilling knowledge, and imparting essential skills. But what about nurturing our own well-being and sense of fulfillment? Flourishing is about living an authentic and full life, and it's not just a lofty concept: It's something we can cultivate and incorporate into our daily lives.

Flourishing is feeling alive, being present, and appreciating the world around us. It's about being in touch with ourselves, practicing mindfulness, caring for others, and contributing to the greater good. It's about thinking of the collective impact with a universal heart and understanding our roles in our ecosystems. And one of the most effective ways to explore what it means to flourish is through the arts.

Recent research in the field of neuroscience has shed light on the concept of flourishing. Just as we strengthen our muscles through exercise, flourishing is a muscle within us that can be built up. By actively engaging in activities that promote flourishing, we can make it a habit, ingraining it in our very DNA.

There are six foundational attributes of flourishing that can be incorporated into your unique path:

- Curiosity and wonder
- Awe
- Enriched environments
- Creativity
- Rituals
- Novelty and surprise

As educators, nurturing curiosity in our students is second nature. But have you ever thought about how curiosity can enhance your own well-being? It's like a superpower that keeps us engaged and alive.

Awe, another intriguing concept, goes beyond wonder and curiosity. It's that moment when something simple yet profound washes over you, making you feel part of something greater than yourself. Awe is hardwired into our DNA, and it has the remarkable ability to make us more prosocial, empathetic, and creative. It reminds us that we belong to a vast universe, diminishing our self-centeredness.

Most of our experiences reside below our conscious awareness, influencing our perspective, mood, and outlook. We are, in essence, feeling beings who think. The arts have the power to tap into this hidden reservoir of experiences, shaping our emotions and enriching our lives.

As art educators, we've likely walked a path that fostered our creativity, leading us to this rewarding career. However, many individuals have their creative potential stifled at an early age. Unleashing creativity is crucial for personal well-being and

societal progress.

Engaging in artmaking is one way to stimulate creativity. It involves composing, recomposing, taking risks, and embracing the perceived failures that fuel continued growth. We encourage our students to explore and experiment. Do we apply the same principle to our own creative endeavors?

As we delve into the creative process, we become more adept at thought partnering with others on their creative journeys. We can lift them up in their pursuit of artmaking as personal fulfillment.

Art and aesthetic experiences are not just for self-expression; they also serve as a means of communication, collaboration, reflection, healing, and flourishing. These experiences are gateways to transformation, allowing us to shed old ways of thinking and embrace new ones. Reflective practices can aid us in this journey, fostering growth and well-being.

The National Core Arts Standards, with their philosophical foundation, remind us that participation in the arts enhances mental, physical, and emotional well-being. It's about finding joy, inspiration, peace, and meaning through the arts. This concept aligns closely with the essence of flourishing and reinforces the value of arts education for all.

As educators, we are also researchers of wonder. We engage in interdisciplinary research in service of our ideas. We have the privilege of introducing students to the wonders of the world through the arts, and in doing so, we become wonder researchers ourselves.

Flourishing is not an abstract concept but a tangible path we can follow. The arts are our companions on this journey, enriching our lives, enhancing our creativity, and nurturing our well-being. As we inspire our students to explore their creative potential, let's remember to cultivate our own flourishing and, in turn, make our classrooms and communities flourish.

---

#### Column by:

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##### Abi Paytoe Gbayee, Regional Vice President-Elect

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## Southeastern Region Column: Winter 2023

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NOVEMBER 13, 2023

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### Wonder

Wonder. Noun: 1. a feeling of surprise mingled with admiration, caused by something beautiful, unexpected, unfamiliar, or inexplicable.<sup>1</sup> 2. something extraordinary or surprising.<sup>2</sup> Verb: 3. to feel doubt.<sup>3</sup> 4. be curious about something.<sup>4</sup>

We all have seasons in our lives. Some come once; some come regularly. Nature has its four seasons of summer, fall, winter, and spring. During autumn in the southern Appalachian Mountains, the leaves change. Nature paints the landscape with reds, oranges, yellows, and greens against a turquoise sky. People flock to the Blue Ridge Parkway to view this natural wonder that occurs every year, their sense of wonder delighted by the beautiful display.

Without that sense of wonder, we often take such a regular occurrence for granted. When it doesn't happen, one of two things tends to ensue. One, we immediately notice and become disgruntled and disappointed that something we depend on is not there, upsetting our balance of life. Or two, we don't realize it until later—if at all. We wonder, "What happened to prevent the occurrence?"

For art teachers, this is the season of state conferences. Until COVID, many of us took for granted that these events would happen. As we are coming out of the years of COVID, conferences are occurring in person again. I'm urging you to develop a "sense of wonder" that these conferences occur. Don't take them for granted. Recognize that there is a lot of hard work, planning, time, effort, organizing, and collaboration from volunteers that makes these wonderful events happen each year. I'm still amazed at the results at each and every conference, a fabulous gathering of art educators that fills the places and spaces with that positive, creative energy.

When we are at conferences, or just going about our lives as members of our national and state associations, I urge you to take a moment and think about the people behind the work. A wonder themselves, they are always there, performing wonders for their associations. If they weren't, we would probably be disgruntled and disappointed. I asked state leaders who on their board are "wonders," those who give tirelessly with a seemingly endless supply of energy.

---

From Kentucky, Kimberly Hamilton, treasurer: Kimberly has all of the answers. She is dedicated to her role on our executive board and is the person I seek out for help the most. If I send questions to Kim, she is quick to respond and act. She is constantly trying to make our board and organization better.

From Mississippi, Ashley Sullivan, Middle Level Division Director: She has served on our board for 7 years in a variety of positions. She has been a regional representative, a division leader, and soon will be treasurer. Ashley helps with our NAHS All Stars event, mentored several student teachers, and is very focused on inclusion in her classroom. She is one of our unsung heroes,



always willing to help with anything we need!

From Georgia, Linn Zamora, GAEA webmaster: Linn is a servant leader in every aspect, working for the benefit of students and the art education community. She has served as the GAEA webmaster for many years, a role that often goes unnoticed, but is so vital to our arts advocacy needs. Additionally, Linn volunteers for countless events: NAHS, art exhibitions, Capitol Art Exhibit, GAEA conferences, and more.

From North Carolina, Jamielle Orrell: Jamielle will step up whenever needed. If she sees something that requires finishing or starting, she doesn't hesitate. She leads groups, helps others understand procedures and finds new ways for our organization to grow while keeping a positive attitude. She is an amazing asset to our organization.

From South Carolina, Staci Purvis, secretary: We couldn't have made all the progress that we have with updating our handbook, creating committees, strategic planning, and overall communication without Staci.

From Virginia, Barbara Laws, policy chair: She has served on the board of the Virginia Art Education Association in multiple capacities, and for the National Art Education Association representing her Region as well as her Division. She has demonstrated her leadership skills and ability to pull colleagues together by focusing on common art advocacy goals.

I know you can think of other dedicated and passionate people who volunteer. I encourage you to send them a note: "You Are a Wonder!," demonstrating your appreciation and recognition of them and all they do. I also encourage you to take time to enjoy your own "sense of wonder" at the world in which we live.

#### Endnotes

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## Elementary Division Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Elementary](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.*

### Educational Influencers

I was having supper with my wife, Julia, a fellow art educator, and an interesting topic of conversation came up. She and I both coincidentally had the same cooperating teacher, art-teaching superstar Jen Dahl, who happened to introduce the two of us at a conference, which eventually led to us getting married. But that's a story for another time!

### The Ripple Effect

Julia mentioned how she and I both teach in a similar manner to how Jen did. Jen has had the opportunity to work with 20 student teachers who would, in theory, teach in a similar manner to what they saw Jen do. Each student teacher would then go on to teach their own students in the future, likely teaching in a style similar to Jen's. Some of Jen's student teachers have now gone on to have their own student teachers, myself included, and I bet you can guess where I'm going with this. I'm now teaching my student teacher in a pedagogical style I learned from Jen. It's a web of art educators with similar ways of teaching that can all be traced back to one outstanding cooperating teacher. A bunch of Jen Dahl clones. The educator I am today is directly linked back to Jen and the time she took to work with me as a student teacher.

### Pass the Torch

When I was approached at the beginning of the summer to take on a student teacher, I was nervous but knew it was something I wanted to do! Some of you might be thinking, "Devon, I already have so much going on. Don't try to guilt me into working with a student teacher and adding more to my workload." I won't sugarcoat it—it's been different having someone else in the room with me. Working with Janis, my student teacher, not only gave her guidance but also made me look closer at who I am as an educator and reflect on not only what I teach, but how I teach. Think back to YOUR cooperating teacher and how they have shaped who you are as an educator today. Consider it a way to give back to the profession at a time when we are desperate to find students looking to go into art education, as well as great educators to mentor them. So please, take a second and reconsider it.

### The Process

Let's talk about what this experience has looked like. Several years ago, I was approached by a local university and they asked me to take a short course on hosting student teachers. The course was quick and covered basic things like setting up a space for your student teacher to work, a timeline to release control to your mentee as well as taking it back, and writing a letter of recommendation. Next, if and when a college or university reaches out with the opportunity to host someone, jump at the chance! Reach out to the student and fill them in on who you are, what your school is like, and the basics of your program. Get them involved right away with what is happening in the school. Bring them to all your meetings. Explain your thought process behind

things and let them explore, too. Set them up to succeed now and into their future.

The impact of cooperating teachers extends beyond the classroom. It shapes the future of education and ensures the sustainability of effective teaching methods. Every mentor has the potential to spark a new era of educators who will shape the minds of future generations. Let's seize this opportunity, continue the legacy of our outstanding cooperating teachers, and pass the torch to the next generation of educators. In doing so, we create a better future for the field of education and, most importantly, for the students we inspire.

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## Middle Level Division Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Conferences/Events](#)[Middle Level](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.*

### Gearing Up for the NAEA National Convention

Your NAEA Middle Level Division team is actively planning your Middle Level sessions for the 2024 NAEA National Convention in Minneapolis! April will be here before you know it! Registration is going on right now on the NAEA website. Visit <https://my.arteducators.org/NAEA24> to register and see information about hotels. The NAEA Middle Level Division will be sponsoring four sessions. There will also be other Middle Level Division sessions available during the convention. Choosing a session geared for your Division is a good way to start when deciding what presentations to attend, but feel free to choose any session that interests you! If you have not been to the Convention before, there will be a session early Thursday morning to help you guide your experience! Enjoy the amazing keynotes at the General Sessions! Visit the vendors! Don't forget to visit local museums and sites!

Our NAEA Middle Level Division-sponsored sessions include:

**Conversations With Colleagues:** Two Commissioners from the NAEA Equity, Diversity, and Inclusion (ED&I) Commission, both middle-level teachers, will present on how to expand your knowledge and emphasize ED&I in your classroom. There is a new [ED&I Hub](#) on the NAEA website that is a great resource! We will also hear from National Junior Art Honor Society (NJAHS) sponsors who will give us insight on creating a successful chapter. Learn more about NAHS/NJAHS. We will then discuss social-emotional learning (SEL) and how students and teachers can benefit from SEL practices in our middle-level classrooms. There will be time for questions and discussion on all of these presentations, with time for other topics the participants would like to explore together. We will be giving door prizes and giveaways in each session.

**Middle Level Medley I—Advocacy and Leadership:** This Middle Level session is designed to give middle-level art teachers tools to advocate for their art program and their students. The advocacy presentations, led by fellow Middle Level art educators, will include how to use data and research from NAEA and your state organizations, how to make your art program visible in school and community, and how including NJAHS in your program and entering contests are advocacy tools. Participants will be encouraged to add to the discussion their own best practices in advocating for their programs. This session will also have a panel discussion from Middle Level leaders on the steps to become part of the leadership in your district, state, and national organizations. There will be more giveaways!!

**Middle Level Medley II—Artmaking Round-Robin:** Middle Level art teachers will share their successful art projects from their art programs in a fast-paced, round-robin-style session. Participants will rotate between presenters; the rotations will be timed so all can create the maximum projects possible. A variety of art media to explore! Participants will take home ideas, lesson plans, contacts, and examples they have created home to their

classrooms! Discussions at the tables will include how to use this project in your programs, and variations on the projects from the participants. This will be a wild, artmaking, fun session where participants can create and learn at the same time!

**Middle Level Awardee Showcase: Distinction From the Middle:** This session will celebrate and highlight the NAEA Middle Level's National and Regional Middle Level Award recipients with presentations by the awardees. Each awardee will highlight the best practices in their art programs that helped them achieve their award. The number of presenters will be determined during the NAEA award process. This will be a great opportunity for Middle Level art teachers to take home ideas for their program. Giveaways in every session!

Can't wait to see everyone in Minneapolis! Contact me for more information or suggestions!



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## Secondary Division Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Conferences/Events](#)[Self-Care](#)[Secondary](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.*

*“Taking care of yourself doesn’t mean me first; it means me too.”*

*—L. R. Knost, “Self-Care Quotes”*

I have been reflecting on “what fills my pitcher,” what really renews me versus something I just like to do. During the fall, many state associations hold their annual conferences. Often it is hard for us to commit and attend professional development on our own time. There are so many reasons that we can think of not to go.... I don’t want to give up a Saturday/weekend, I am so tired, I have work to do, it’s family time. All of those things are true and definitely important. My wish for you is that if you made the decision to attend your state association conference that it was rejuvenating for you with connections, artmaking, laughter, and sharing.

During Oregon’s “OAEA Goes Back to School,” we enjoyed presentations by Oregon State University instructors in the sessions “Old School Zines,” “Digital Animation,” “Contemporary Art History,” and “Painting What You Hear.” Some of the other sessions included a class on monoprinting, “Drawing and How the Brain Works,” “Practical Applications of AI for Art Educators,” and “Metal Prints With Your Laser Printer.” We held an Art Xchange event between educators and their personal artwork and held an Arty-After-Party reception in the gallery. I walked away thinking, *I can’t believe I doubted doing this for myself*. It was exactly what I needed when I needed it, even though I didn’t know I needed it. What a gift to be with other art educators learning, making, laughing, and sharing. Look for the current *Secondary Spotlight* newsletter that includes some takeaways from a variety of state conferences. It comes out via NAEA’s Collaborate.

I find the same holds true for your national professional development. It’s a hard decision to make the commitment to travel, given accommodations and the registration fee. My hope is that you know that you are worth it, the Convention will be worth it, the connections will be worth it, and the learning will be worth it. The NAEA Board met in Minneapolis to work on, among other things, the Convention. We hope to see you there as the Secondary Team has so much planned to offer you, including:

- Secondary Sensations: Award-Winning Secondary Art Educators Share Their Secrets
- Stretching Secondary Students: Exploring Opportunities
- Conversations With Colleagues: Connect and Conquer
- Secondary Smash Hits: Shared Successes of Effective Practices and Student Engagement
- Division Awards: Celebrating Excellence

So, winding up the topic of making choices to renew and refresh ourselves, I am reminded that our winter breaks are nearing. I know that is an essential respite for all of us. It can also be a stressful time. Your Secondary team has gathered some strategies and resources for you to try. We hope they will alleviate some of



the stress and help you take care of yourself. Look for these in the current *Secondary Spotlight* newsletter.

Take care of yourselves. Respectfully, Linda



Gelli print fun at the OAEA conference.

#### Column by:

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## Higher Education Division Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.*

### Navigating the Post-Affirmative Action Era

Column by: Hayon Park

Earlier this year, the U.S. Supreme Court ruled to end affirmative action, overturning decades of practices designed to provide more opportunities in higher education to qualified students from minority groups. Though aimed at elite colleges' admission policies that used race as a factor in college admissions, the decision has brought about significant challenges in K-12 schools and university teacher preparation programs.

Considering the objectives of the Equity, Diversity, and Inclusion (ED&I) super pillar in NAEA's 2021-2025 Strategic Vision and our diverse membership, it is important for the art education community to understand what the elimination of affirmative action might entail, and how we could navigate the new era so that institutions do not perpetuate historical inequities and limit opportunities for underrepresented minorities.

One of the immediate challenges of the post-affirmative action era is how universities maintain diversity on their campuses. Cases have shown that adopting race-neutral policies could result in a decrease in the number of students of color. At the University of Michigan, the number of Black students decreased by 44% between 2006 and 2021—even as the state's population of college-age African Americans increased—after implementing race-neutral policies.

Additionally, some fear that prohibiting race-based considerations could worsen the already disproportionate representation of teachers of color in K-12 schools (Merod, 2023). According to the U.S. Department of Education (2022), teacher preparation program enrollees were underrepresented across multiple ethnic and racial backgrounds compared to the K-12 student population in the 2018-2019 academic year (the most recent data available). As the ultimate goal of teacher preparation programs is to train a diverse pool of educators who can serve as role models and effectively engage with students from various backgrounds, universities must continue to seek innovative ways to create inclusive and equitable learning environments while respecting the changing legal landscape.

What can we do? Navigating the post-affirmative action era in higher education requires a delicate balance between promoting diversity and adhering to evolving legal constraints. Here are some practical actions teacher preparation programs and educators could take to avoid the issues mentioned above. These are by no means one-size-fits-all solutions, but rather potential discussion points.

1. *Expand outreach and support programs for underrepresented minority students:* One strategy could be creating partnership between universities and community colleges to admit more transfers (Wyner, 2023), as highly qualified students often

choose to attend community colleges due to the high cost of university tuition. Because race and ethnicity are highly correlated with wealth, these practices disproportionately exclude socioeconomically disadvantaged students—many of them Black and Hispanic students. Additionally, emphasizing pipeline programs that prepare students from disadvantaged backgrounds for college, as well as sharing your university's financial aid or scholarship programs for low-income and first-generation students, could diversify student demographics in teacher education programs.

2. *Fostering a culturally inclusive classroom:* Teachers of preservice teachers must address the historical implications of what the arts “do” for underserved communities (Kraehe & Acuff, 2013). Teacher preparation programs should adapt their curricula and training methods to address issues of diversity, equity, and inclusion more explicitly, confronting the complexity of race in our society and implementing antiracist and decolonial pedagogies.
3. *Seeking ways for equal distribution of resources:* K–12 students' academic performance will likely depend on what resources their districts and schools provide. Every educator and school holds the responsibility to undo the work of allowing for long-standing racial inequities in student achievement by providing quality resources.

While the legal framework may change, the fundamental goal of higher education—to provide equal opportunities for all learners—remains unchanged. As we move forward, it is essential to keep this goal at the forefront of the conversation and continue to explore strategies that ensure higher education and art education are accessible and enriching for all students, regardless of their background. Confront the complexity of race in our society and push against the unfortunate tendency of tokenistic readings of race in the art classroom.

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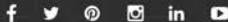
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## Preservice Division Column: Winter 2023

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NOVEMBER 13, 2023

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### Convention 2024

Preservice members,

We are gearing up for the National Convention! Your Preservice team is very excited to host you for our sessions. Here are the sessions we will be hosting! We hope to see you there.

#### 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. We will explore best practices for developing success in the classroom through discussion of teaching experiences at various levels (e.g. student teachers, 1st-year teachers), networking, and identifying mentors. We will address how to become and remain art advocates in the school setting and how to translate student chapter advocacy initiatives into teaching roles, as well as operating with limited resources, budget, and how to identify quality materials. A panel of current professional art educators from various divisions and backgrounds will answer questions on prompted topics from an audience of Preservice members. A majority of the questions asked will come directly from members on topics that relate to Preservice.

#### Conversation With Colleagues

One purpose of this meeting is to introduce and establish connections among established student chapters, advisors, and Preservice members who are interested in starting a student chapter at their own university.

There will be a brief segment devoted to sharing the goals of the Preservice Division and its new role in the NAEA's structure.

A special emphasis will also be placed on discussing previously collected survey data, as well as opening the floor for responses, feedback, suggestions, and other concerns from within the Preservice Division.

Finally, a rundown of all scheduled Preservice-related workshops, presentations, and events will be reviewed and dispersed for all attendees.

#### Preservice: Mock Interviews

Preservice members will have practice answering interview questions in one-on-one mock interviews with Supervision and Administration Division members and receive feedback on their interview. The purpose of the mock interview is to better prepare the Preservice member for interviews with supervisors and principals in their home districts. 30 Preservice members will sign up for this free ticketed event before the Convention to ensure that each Preservice participant is able to receive ample time in the interview process with Supervision and Administration members. Each Preservice member will be expected to come prepared as if this was a real interview: dressed to impress, resumes printed, and portfolio (digital or printed) ready to be



shown. The session will be presented in 110 minutes with a brief introduction period, one round of 8- to 10-minute interviews with 2-3 minutes of feedback per round, and a closing thank-you to participants. It will consist of an expert panel providing you with an interview scenario. This workshop provides a great professional development opportunity for the Preservice participants.

#### Preservice: Present Here!

This session will offer several mini-presentations in a PechaKucha style, allowing students from around the country 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 Convention, to allow students time to develop their presentations and 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 and learn of others' experiences that they can implement in their own careers.

#### Join Our Team

Have you been looking for a way to be a part of more than just the NAEA Conventions? Are you new to NAEA and looking for ways to get involved? Do you need something to boost your resume? Then we are here for you!

Our team is looking for Regional Representatives for the Eastern, Southeastern, and Pacific Regions! Regional Reps are involved in the Convention planning, creating and proposing our sessions, presenting sessions, outreach to preservice members in their region, social media, and so much more! This is another excellent way to network in and out of our Division. We would love to see you join us! If you have any questions or are interested in a leadership position, send an email to [jesse.todero@gmail.com](mailto:jesse.todero@gmail.com)

#### Column by:

##### Jesse Todero, Division Director

Student, Kutztown University, Kutztown, PA. Email: [jesse.todero@gmail.com](mailto:jesse.todero@gmail.com)

*Elect:* Brittany Bradley, Art Education Major, Mississippi College

##### Regional Director:

Western: Reilly Powers, [powersrp@miamioh.edu](mailto:powersrp@miamioh.edu)

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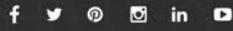
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## Supervision and Administration Division Column: Winter 2023

NAEA News Winter 2023

Publication

Supervision/Administration

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.*

### Pack Your Bags for an Exciting Adventure!

*Column by:* Sarah Ackermann, Supervision & Administration  
Division Director-Elect

In my role at Ball State, I talk with faculty about the curriculum development process on a daily basis. I often compare the process to mapping out my next adventure. I start with a destination in mind and then backwards design the whole trip. I think about excursions, transportation, and lodging. But arguably, the most important part of any trip planning is identifying who you will share the journey with. Who will be your trusty map-reading partners? Who will toast to wonderful memories at the end of each day? Who will be there to help you when you inevitably get a little bit lost?

Trinity Villanueva, Division Director, and I are pleased to share this NAEA journey with our fellow adventurers/Regional Directors. We recently met with several directors to learn what they plan to bring along for the ride. Here's what they had to share!

#### Antonia "Nia" Germanos, Eastern Region Director

**Luggage:** I've accumulated a wealth of experience that has contributed to the skills I carry in my luggage. This includes 20+ years in the family food business; 17 years in public education as a middle and high school art teacher; several years as Art Educators of NJ (AENJ) Communications Chair, President, and conference chair; involvement in the NYC art gallery scene; and my current position as an adjunct studio art professor and VPA supervisor in New Jersey's largest public school district. "Travel trinkets" include clear communication, adaptability, organization, teamwork, budget management, and creativity.

**Destination:** I'm here to listen to the needs of my peers and build a supportive community. My goal is to advocate for professional development opportunities to enhance skills and contribute better educational leadership and outcomes in our Region.

**Goals:** I will network in-person and online at regional conferences, workshops, and other gatherings. I will curate relevant NAEA content to peers in the Eastern Region to build and grow network outcomes.

#### Laura Mitchell, Southeastern Region Director

**Luggage:** I bring an adventure backpack full of gear to help you on your journey. My backpack holds a globe representing experience in global art education, a cutout heart for culturally responsive teaching, and a paintbrush made from a tree branch for arts integration. There is a blanket big enough for all to sit on, as my leadership experience is fueled by empathy, connecting community, stakeholders, students, and teachers.

**Destination:** I will encourage new membership in our Division and Region, and provide a map with opportunities to connect the places we come from so we can have open communication and

learn from one another.

**Goals:** I will get to know the leaders on this journey and encourage everyone to inspire each other in this good and important work.

**Tim Lowke, Western Region Director**

**Luggage:** I bring a wealth of experience in all levels of art education, along with some museum education, which led me to administration. My bag is filled tightly with curated skills to share in leadership, curriculum, arts integration, equity work, and practical experience in arts administration. I endeavor to engage, create, share, and connect.

**Destination:** I plan to connect us around common, relevant needs. Many of us, as singletons in our districts and organizations, experience similar travel woes. I look forward to creating a map of where we are currently as a region, and where we might travel together.

**Goals:** I will host virtual meetups based around critical needs so we can build a strong professional learning network within the Western Region. I will share what I've packed in my bag and am interested in what others will bring on their professional journey.

**Andrew Frey-Gould, At-Large Director**

**Luggage:** I bring a wealth of experience within the arts education world from the perspective of a "newbie" within visual arts supervision. I've learned on the job about how to best support and guide teachers to accomplish their goals and encourage polished instructional practices.

**Destination:** I will assist folks who have a performing arts background in discovering the wonderful world of supervising the visual arts, as well as support administrators to realize their artistic vision and perspectives.

**Goals:** I will foster conversations among art supervisors, be it social media, email, snail mail, or carrier pigeon. Let's work together to learn what works best for our students in their artistic journey!



*Tim Lowke, Trinity Villanueva, Sarah Ackermann, Antonia "Nia" Germanos, Laura Mitchell, and Andrew Frey-Gould meeting over Zoom to strategize the upcoming year together. Not pictured: <a href=*

#### **Trinity Villanueva, Supervision and Administration Division Director**

Founding Department Head, Arts Integration & Culture, Carlos Rosario International Public Charter School, Washington, DC.  
Email: [trinity.villanueva@board.arteducators.org](mailto:trinity.villanueva@board.arteducators.org)

*Elect:* Sarah Ackermann, Executive Director for Teaching Innovation, Ball State University. Email: [sackermann@bsu.edu](mailto:sackermann@bsu.edu)

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Eastern: Antonia Germanos, [antoniagermanos@gmail.com](mailto:antoniagermanos@gmail.com)

Southeastern: Laura Mitchell, [laura.mitchell@bcsemail.org](mailto:laura.mitchell@bcsemail.org)



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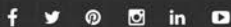
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## Museum Education Division Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Advocacy](#)[Conferences/Events](#)[Museum Education](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Division they lead or the National Art Education Association.*

### How Are You Standing in the Gap?

While the details may be complex, what remains clear is that advocating for the arts and education has become a daily mission, advocating on both micro and macro levels to ensure that the value of arts education is not lost in the shuffle.

The past few months in Houston have presented a unique set of challenges, as the Houston Independent School District (HISD) underwent significant changes under the oversight of the Texas Education Agency. From actively engaging in community meetings for the district, writing letters to the administration and the state-appointed superintendent and the board of managers, to providing teachers with a respite in our galleries, this moment has demonstrated that while there are times when we feel like we're shouting into the void, there are also moments when we are, in fact, standing in the gap, driving the change we need to see happen.

A recent example perfectly encapsulates our challenge. A teacher reached out in a moment of need, seeking assistance in advocating for a field trip to the museum. Despite facing obstacles, we sprang into action, helping craft a compelling email to the principal and HISD executive leadership; I'm happy to share that it worked. If required, I'll happily do the same thing for the other 290 schools in the HISD.

Standing in the gap requires advocating on the micro and macro levels with partners. It is not just a phrase; it's a mission. It signifies our commitment to making a difference, whether it's through individual actions or by working in tandem with others. This approach can be particularly effective in addressing complex and multifaceted issues that require a multipronged strategy. As we move forward, we're excited to share the opportunities for collaboration and connection that await. In 2024, we invite you to join us at the NAEA Museum Division Preconvention, where we can come together, share experiences, and explore new avenues for effecting change.

Let's gather with colleagues on Wednesday, April 3, at the Minneapolis Institute of Art for an immersive, day-long exploration of how art museum educators are "creating what we need." Advocating for both museum visitors and ourselves is challenging work. We're expanding institutional partners, honing community-facing advocacy work, and centering responsive engagement strategies for our audiences, all while balancing stress, fatigue, and burnout. Together, let's connect through a diversity of perspectives: with a keynote speaker, in conversations with colleagues, through gallery activities, over refreshments, and with materials in hand.

And finally, I also want to introduce you to our new editors for *Viewfinder*. These dedicated NAEA members are committed to shepherding our important *Viewfinder* resource.

Callie Smith (she/her/hers) is a museum educator and writer

based in Louisiana. She earned her doctorate in English from the University of Louisiana at Lafayette in May 2023. She holds an MFA in Creative Writing from the University of Central Arkansas, and a BA in English Secondary Education from the University of Arkansas at Little Rock. Her poems have been published by *Notre Dame Review*, *Grist*, *RHINO*, *Sugar House Review*, *Blue Earth Review*, *Quarterly West*, and *Santa Clara Review*, among others. She is a podcast host for the Animal Studies Channel of the New Books Network.

Kelly McKay (she/they) is an arts educator, administrator, and researcher with a focus on visual arts, performance, and movement. Kelly currently serves as the museum learning manager at The Museum of Russian Art. Kelly previously held roles as an academic programs manager at the Boca Raton Museum of Art and lead educator at the Walker Art Center. Kelly holds a MA in Performance Studies and a PhD in Theatre Historiography. Kelly is also a musician, performer, and very amateur bird-watcher.

As we walk in line with our partners and with one another, I am happy to look ahead, where we can connect at the 2024 NAEA Museum Division Preconvention and share our strategies and experiences.



#### Column by:

##### Jennifer Beradino, Division Director

Senior Manager, Object-Based Learning, Department of Learning and Interpretation, Museum of Fine Arts, Houston, TX. Email: [jberadino@mfah.org](mailto:jberadino@mfah.org)

*Elect:* Kathy Dumlao, Director of Education & Interpretation, Memphis Brooks Museum of Art, Memphis, TN.

##### Regional Directors:

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Southeastern: Kate McLeod, [kate.mcleod@high.org](mailto:kate.mcleod@high.org)

Western: Alli Rogers Andreen, [allira@cartermuseum.org](mailto:allira@cartermuseum.org)

Pacific: Anna Allegro, [anna@seattleartmuseum.org](mailto:anna@seattleartmuseum.org)

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## Asian Art & Culture Interest Group (AACIG) Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

*Investigating Japan's Edo Avant Garde* K-12  
Arts Curriculum Website <https://investigatingedo.asia.si.edu>

Guest columnist: Linda Hoaglund, *Edo Avant Garde* Film Director

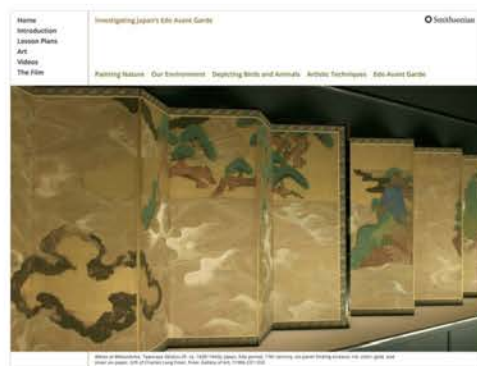


Figure 1. Visit NMAA's *Investigating Japan's Edo Avant Garde* K-12 Arts Curriculum website at <https://investigatingedo.asia.si.edu> to access its many resources.

The National Museum of Asian Art (NMAA) is pleased to announce its latest website for K-12 educators: *Investigating Japan's Edo Avant Garde* (Figure 1), inspired by the film *Edo Avant Garde*. This image-driven curriculum invites AACIG and NAEA members to experience its fresh perspective for teaching the basic principles of art and its resources designed to develop students' empathy, critical thinking, and observation skills. Its rich curriculum includes interdisciplinary lesson plans, compelling videos, and stunning artworks.

### What Is Edo Avant-Garde?

Edo is the period of Japanese history from 1603 to 1868. It was also the name of the era's capital city, present-day Tokyo. Although the samurai were the ruling class during this time, the merchant class prospered and generated an endless demand for innovative art. Edo artists experimented with asymmetry, abstraction, stylization, and empty space to depict the natural world on innumerable works of art.

Since the mid-19th century, the term *avant-garde* has typically referred to artists who explored ideas ahead of their time. This NMAA curriculum makes the case that Edo artists were a much earlier avant-garde; they challenged traditions and cultivated an enduring legacy of artistic innovations. They originated many artistic techniques that set the stage for 19th-century modern art of the West.

### *Investigating Japan's Edo Avant Garde* Curriculum

NMAA's curriculum teaches about Edo art through five major themes: (1) painting nature, (2) our environment, (3) depicting birds and animals, (4) artistic techniques, and (5) Edo avant-



garde. It makes use of NMAA's extensive collection of Edo art and other U.S. museum collections for teachers and students to explore how Edo masterpieces depict the natural world. Its image-driven digital site features 30 lesson plans leveled for elementary, middle, and high school students to discover Edo art through multiple perspectives. Each of its five themes contains two subthemes that examine a featured artwork with brief introductions. Its lesson plans provide learning objectives and assignments in a pdf format linked to additional artworks, film clips, readings, and worksheets. Its Google Slides contain student-friendly instructions and also provide the same links to follow in the classroom or remotely.

The *Investigating Japan's Edo Avant Garde* website's user-friendly navigation includes indexes of all the art, artists, film clips, and resources introduced in the lesson plans, which also feature cross-curricular assignments for studying biology, climate studies, language arts, and social-emotional learning. For example, the curriculum offers insights and learning tools for students to contemplate their relationship with our natural habitat. It teaches how many Edo artists used *shasei*, painting from nature, to imbue their natural creatures with their inner lives. This technique, inspired by Buddhism and Shinto animism, embodied their open-hearted engagement with the spirits they believed inhabited the natural world. Participating in the curriculum, students will identify how Edo artists often depicted nature with a playful sense of humor and how their delightful animal creations are also sophisticated artworks (Figure 2).



Figure 2. This 8th-grade student artwork was inspired by one of *Investigating Japan's Edo Avant Garde*'s lesson plans. Photo courtesy Angela Stokes.

## About NMAA's *Investigating Japan's Edo Avant Garde*

*Investigating Japan's Edo Avant Garde* was created by *Edo Avant Garde* film director Linda Hoaglund, collaborating with the NMAA's Japanese art curator Kit Brooks, education specialist Jennifer Reifsteck, and art educators Angela Stokes and Kachina Leigh. It was awarded the 2023 Franklin R. Buchanan Prize Honorable Mention from the Association of Asian Studies. In April 2023, Hoaglund and Stokes were invited to present the curriculum at the NAEA's National Convention, drawing 50 art educators and demonstrating a real hunger for its culturally diverse curriculum. *Investigating Japan's Edo Avant Garde* was generously funded by the Freeman Foundation.

For questions or feedback about the site, please contact [AsiaTeachers@si.edu](mailto:AsiaTeachers@si.edu).



To order the film and inquire about educator workshops, e-mail [linda@lhoaglund.com](mailto:linda@lhoaglund.com).

Ryan Shin, AACIG Chair  
Email: [ryanshin3002@gmail.com](mailto:ryanshin3002@gmail.com)

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## Art & Media Technology (AMT) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Technology](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

Guest columnist: Heather McCutcheon

The narrative of our journey in transforming students from consumers to creators begins with:

“The Cinderella project has boosted her self-esteem!!!!”

“Whether you know it or not, Jillian’s growth has been completely in partnership with you. We are so grateful for the arts and her creative outlet.”

These messages are just a few examples of the ones I’ve received from Jillian’s mom.

Defining our identity and understanding who we truly are has always been a challenging task. It is difficult for adults of all ages to do this, but the formative years when we have students with us really allow us to lay the foundation for creative and innovative students soon to be adults. The impact of the COVID-19 pandemic has only added to this complexity. Today, more than ever, our teenagers and students find themselves grappling with these issues.

I am challenging you to think about who you are and how you are going to get your students to create and innovate to express their own identities. I have observed a noticeable shift in students, including my own children, and it concerns me greatly as both a teacher and a parent. The constant immersion in technology, both at home and at school, seems to be a significant factor contributing to this change. Via texts, emails, social media, and even within the school environment, students are constantly bombarded with a multitude of digital content, including videos, documents, tests, and presentations. The sheer volume of information and media they encounter can sometimes feel overwhelming and distracting.

The overwhelming majority of teenagers in the United States currently engage with various forms of social media; approximately one-third are estimated to use it on an almost constant basis. In a concerning trend, the number of individuals categorized as teenagers and young adults diagnosed with clinical depression exhibited a significant increase, more than doubling between 2011 and 2021.

Since technology is here to stay, it is essential for us to cultivate a positive perspective and fully embrace its presence and potential. Creating a personal brand is one way my students have moved from consumer to creator. By crafting their own unique, personal brand, they take ownership of their identity, showcase their talents and skills, and actively contribute to their chosen fields or areas of interest. This shift empowers them to establish their presence, make meaningful connections, and express their creativity and innovative ideas.

Starting with that key question: *Who are you?* Students then begin to dig deeper into this question of who they truly are as people and what should represent them.

Witnessing students transform a blank piece of paper into a logo design, swag, and clothing they proudly wear has been an incredibly impactful experience. While students engage in the process of creation, I have witnessed remarkable growth in their hard work.

One particular student, Jillian, often appeared quiet and struggled with a sense of belonging among her peers. It was evident that she lacked a sense of identity where she truly felt she belonged. When creating her mind map, she bravely put all her ideas out there. Jillian displayed remarkable ability in exploring and reflecting upon her identity, as well as showcasing her creativity and innovation. She had a unique talent for expressing herself and communicating who she was without relying solely on words. When creating the mind map, she wanted it to look like a literal map with an Indiana Jones feel. Throughout the process of this creative endeavor, I witnessed a remarkable transformation in Jillian. She grew increasingly confident, discovering her rightful place within the classroom and discovering her true passion.

The transformation I observed in Jillian was not an isolated incident; it was a common experience among many students. For instance, Paylee, who continues to proudly showcase stickers on her computer she obtained 3 years ago, is a testament to this remarkable occurrence. It is worth noting that Paylee created her design during the challenging year of COVID-19 when connecting with others felt nearly impossible. With unwavering confidence, she embraced an overwhelming sense of pride in her ability to create a remarkable brand that accompanied her every step of the way, leading to graduation.

Jillian, driven by her passion for creating on the iPad, continued to pursue her artistic endeavors. Due to her passion, she was able to win a Silver Key in the Scholastic Art competition for her digital landscape. Whenever I meet Jillian in the hallway, she is never seen without her trusty iPad and Apple Pencil.

The enthusiasm for learning and creating Jillian and other students demonstrated served as a powerful inspiration for me. Their passion ignited a desire within me to develop an entire course dedicated to the art of creating on the iPad. Jillian and I had the opportunity to present the digital art class to the local school districts. This once shy kid spoke to strangers about the course and her passion. Witnessing Jillian's remarkable growth filled me with immense pride.

By fostering a growth mindset and cultivating a supportive classroom environment, I aim to ignite student passion for creating and innovating.

Having read Jillian's story and understanding the importance of empowering students to transition from being consumers to becoming creators, I would like to pose a few questions to all of you.... How do you support your students and their SEL? Who are you, and how are you going to get your students to express their identities?

This story was told at the Apple Distinguished Educators (ADE) Institute this summer in Dallas, Texas. I was selected out of more than 500 applicants in the United States to be a part of the ADE class of 2023. I wholeheartedly urge all individuals utilizing Apple products in innovative ways to consider applying in 2025. Without a doubt, the ADE Institute stands out as the most incredible professional development, conference, or program I have ever attended!





Tim Needles, AMT Chair  
Email: [tneedles@smithtown.k12.ny.us](mailto:tneedles@smithtown.k12.ny.us)

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## Art in Special Education (ASE) Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

Column by: Lauren Stichter



### Brand-New ASE Newsletter

This fall, ASE members Jennifer Appelfeller, Mikaela Bachman, Shelby Klassel, and Jeni Maly launched a new ASE Newsletter. The first edition of this newsletter is being offered free to the public and has been shared on our ASE website and in our social media feeds. All following newsletters will be sent exclusively to ASE members. Make sure you renew your ASE membership today to receive this new benefit!

### The 2024 Larry Marone Grants Applications Are Open!

This grant is a \$500 cash award provided by the membership of ASE and can be used toward any initiative, project, materials, or tools that help educators make art more accessible to their students. Grant applicants/recipients must be current members of both NAEA and ASE. This academic year (2023-2024), ASE is able to award three grants. Strong grant applicants should be prepared to provide clear explanations of the following:

- **Clarity of Proposal/Summary.** Proposal is clearly written and easily understood. It provides a number of details related to making art more accessible in the classroom.
- **Need for Grant.** Grant need is clearly stated and easily understood. The proposal should outline specific requirements related to the target audience of the grant, describe the project to be undertaken, and emphasize how it will make a substantial and positive impact on the students it aims to serve.
- **Material, Equipment, Other Needs, and Application**



- ✓ **Materials, Equipment, Other Needs, and Application.** Materials, equipment, and other needs for which grant will be used are fully and specifically listed and the unique application to help make art more accessible in the classroom.
- **Goals for Improving or Extending Learning in Art Education.** Outstanding goals for anticipated learning in art education through the use of the grant are clearly and precisely stated. Specific objectives for making art more accessible in the classroom are explained.
- **Design of Budget.** A budget for the use of the \$500 grant is included. Specifics of the cost of intended purchases of materials or equipment, media, technology, and other expenditures are detailed.

Grants have a timeline of 1 year from receipt to completion. The application deadline is **NOVEMBER 15, 2023**. Please go to our ASE website for more details. <http://www.artinspecial.com>

#### Follow Our Art in Special Education Interest Group on Social Media

- **IG:** @artinspecial
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Mikaela Bachmann, ASE President-Elect  
Email: [mikaela.bachmann@gmail.com](mailto:mikaela.bachmann@gmail.com)

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## Design Interest Group (DIG) Column: Winter 2023

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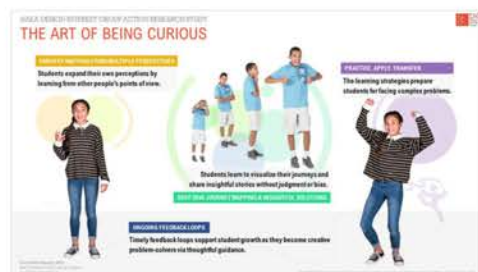
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### The Art of Being Curious

Guest columnist: Doris Wells-Papanek, Former NAEA DIG Chair

Funded by the National Art Education Foundation, NAEA's DIG Art of Being Curious Study departed from typical K-12 classroom instruction. In contrast, art and design educators and their students experienced an often-untapped path to deeper learning. Each project began by creating a plan for the learners' journey to foster curiosity, problem-solving skills, and knowledge acquisition to face purposeful, worthy challenges. The research study was conducted by DIG Leaders Doris Wells-Papanek, June Krinsky-Rudder, and Cindy Todd. The DIG Member Educators included AnneMarie Robinson, Michael Weininger, Kerry Parrish, and Karen Romeo-Léger.

*Please click on this link or the image caption below to play an overview slideshow of the study's pioneering framework and design principles via a visual storytelling approach. The shift in communication style invites you to experience what it means to become a creative problem solver. Similar to the students' learning experiences, you will engage in purposeful narratives and bimodal depictions (words and images) as opportunities to connect with deeper learning.*



Source: The overview slideshow was produced by Doris Wells-Papanek, 2023.

The Practice Exercise, Empathy Mapping from Multiple Perspectives, Deep Dive Journey Mapping, and Insightful Solutions learning strategies were the cornerstones of the study. Open perspectives to minimize bias, withhold judgment, and maintain respectful and empathic interactions served as eye-openers for students and educators.

Throughout the study, students engaged in active processing anchored in contexts they could relate to while sharing a sense of importance and finding relevance. They developed new thought patterns while making sense of the world by contrasting, processing, and applying what was familiar and not yet known. Continuous formative assessments and feedback loops gave students a voice in their learning progress as active collaborators (Greenleaf & Millen, in press).

Learners tackled future unknowns via a powerful cognitive construct—comparative thinking. Requisite mental tools were developed to recognize and communicate similarities and differences between ideas, feelings, and insights. Students learned

ifferences between ideas, feelings, and insights. Students learned to empathize by becoming more reflectively aware of the meaning of their own and others' sensory, environmental, cognitive, and emotional inputs. They embraced failure as a positive opportunity to learn within a safe environment without fear (Garner, 2007).

**Students were responsible for navigating the uncertainties of their own learning progress.** Timely formative assessments and reflective two-way feedback loops clarified the effects comparative thinking and high-impact strategies had on student learning and best practices. We gathered data to assess levels of effect on the students' personal and academic growth using mixed-mode methods (Hattie, 2009).



Source: The Educator Reflections were generated by the Study Educators, 2023.

For a copy of a synopsis of DIG's NAEF Research Study Report, please reach out to Doris at [doris@designlearning.us](mailto:doris@designlearning.us).

## References

Greenleaf, R. K., & Millen, E. M. (in press). *When teaching mirrors learning: Unpacking the DNA of the Learning Blueprint*.

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**Robin Vande Zande**, Dig Co-Chair. Professor and Coordinator of Art and Design Education, Kent State University. Email: [rvandeza@kent.edu](mailto:rvandeza@kent.edu)

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## Disability Studies in Art Education (DSAE) Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### iDSAE 2023 Virtual Forum

Guest columnists: Alice Wexler and Karen Keifer-Boyd

The international Disability Studies, Art and Education network (iDSAE) organized a critical disability studies virtual forum on timely issues with artists, activists, and educators, which took place on September 30, 2023. The half-day virtual forum will become a new practice for the years between the biennial iDSAE conference. In spring 2023, a call went out to gather topical questions and concerns to focus breakout-room dialogues. What follows is how the themes focus five breakout rooms. Volunteer facilitators developed prompts and resources, and summarizers took notes during the dialogues. Summations of the dialogues with resources based on the following prompts will be archived at [idsae.net](https://idsae.net).

1. **Disabled Artist-Teacher Identity** (Facilitators: [Alexandra Allen](#) + [Tim Smith](#) + [Jeremy Johnson](#); Summarizer: [Brandi Lewis](#))
2. **Disability Studies and Arts Education in a "Post-COVID" Era** (Facilitator: [Claire Penketh](#); Summarizer: Simin Zargaran)
3. **Deregulated, Derailed, Disenfranchised** (Facilitators: [Karen Keifer-Boyd](#) + [Mira Kallio-Tavin](#); Summarizer: [Carrie Heron](#))
4. **Mapping Relationships to Disability** (Facilitator: [Kelly Gross](#); Summarizer: [Pin-Hsuan Tseng](#))
5. **Debility/Disability: Global Effects of Oppression and Precarity** (Facilitators: [Alice Wexler](#) + [Min Gu](#); Summarizer: [Adebola Adalumo](#))

#### Breakout Room 1

**Topics:** Academic ableism, disclosure and passing, formal and informal accommodations in the classroom, accessibility and accommodations processes (the dynamic between disability services, teacher, and student), critical disability studies, and disability arts in curriculum design.

**Prompts:** In what ways (if any) have you experienced ableism in school, either as a teacher or a student? What was the relationship of this interaction (peer-to-peer, teacher-to-student, teacher-to-teacher, administrator-to-teacher, or administrator-to-student)? What are your experiences with disclosure and passing (as both a teacher and student)? How have those experiences with disclosure and passing shaped your current experiences as a teacher? What kind of experiences have you had as a teacher with students seeking formal and informal accommodations? What are some ways to foster a safer space for students to approach you about accommodations? What are some of the ways you have created a disability-positive setting for working with students who are going through the accommodations process with disability services? What are some strategies that can be implemented to

qualitatively change curriculum development toward a critical disability studies and disability arts framework?

## Breakout Room 2

**Topics:** ableism, ocularnormativity, the significance of material forms of knowing, the meaning of community

**Prompts:** How was art education informed by disability during the pandemic? Have lessons learnt been retained or lost? In what ways did the pandemic enable us to reframe ableist assumptions and practices in art education? How can experience continue to inform anti-ableist practice?

## Breakout Room 3

**Topics:** ableism, ocularnormativity, the significance of material forms of knowing, the meaning of community

**Prompts:** Understanding that disabled people are more vulnerable to climate impacts than the rest of the population, how has art education, in your experience, prepared to respond to climate impacts for everyone? What should be done differently and how can we engage better with eco-ableist awareness?

## Breakout Room 4

**Topics:** The focus of the breakout room is to examine the connections that exist between different approaches to perceiving and investigating disability experience and resulting bodies of literature from a critical disability studies and special education perspective.

**Prompts:** What is our relationship with disability? What does the relationship between disability, art, and education look like? How has your understanding of disability or disability identity been influenced by special education and/or critical disability studies? What other factors have played a role in your approach to/experiences with disabilities? How do we envision congruent, but sometimes contradictory, bodies of literature and research relationship to each other? What is the relationship between research in disability studies, special education, art therapy, and art education? How do different theoretical perspectives influence perceptions of disability?

## Breakout Room 5

**Topics:** The theme of this breakout room is the overlapping concepts of debility/disability and precarity. Based on Jasbir Puar's research and that of other scholars, we do not narrow the discussion to disabilities as we understand them in disability studies, which has been historically Euro-American focused. We conceive debility/disability and precarity as a result of the intersection of those identifications as they operate under neocapitalism and colonialism.

**Prompts:** How might posthumanism—the interrelationship between humans and all species—address precarity? Can we think of precarity beyond the human? What would an interspecies politics or vision of precarity entail? How do we frame precarity in ecological, environmental, and interspecies terms? How does the interplay of capacity, debility, and disability affect our understanding of non-disabled and disabled identities? How does recognizing the biopolitics of debilitation shape global approaches to social justice and disability rights activism?



Kelly Gross, DSAE Chair

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## Early Childhood Art Educators (ECAE) Column: Winter 2023

NAEA News Winter 2023

Publication

Early Childhood Education

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

*I wish children didn't die.*

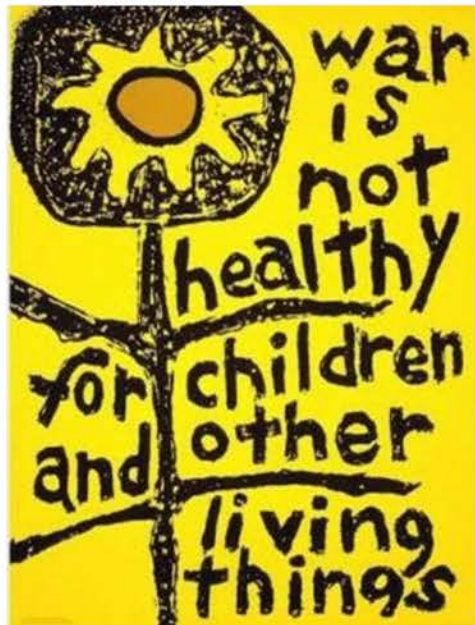
*I wish they would be temporarily elevated to the  
skies until the war ends.*

*Then they would return home safe, and when their  
parents ask them: where were you?*

*They'd say: "we were playing with the clouds."*

*—Ghassan Fayiz Kanafani*

As the conflict between Israel and Hamas enters its 2nd month, the Early Childhood Art Education Interest Group would like to express its concern for all the children and families embroiled in the conflict in Gaza. Despite where we each fall on the political spectrum, many in the ECAE Interest Group resonate deeply with the following maxim:



With that in mind, I will share an excerpt from my work in a local, private Jewish elementary school, where my research partner and I visited 1st- and 2nd-grade students to explore the intersections of clay and video. I share this in the hope that it reminds us of the potential of children to reaffirm what is possible and to help us to think of productive encounters and to build kinships with unlike others (be it between clay and video or others unlike us).

Our project occurred once a week on Fridays for 8 weeks, and we were able to utilize 45 minutes of instructional time in the art classroom. We did not work with the existing art teacher on this project. Instead, we began the project with the regular classroom teachers attending the class. This eventually tapered off as the



teachers were pulled out for meetings and professional development opportunities, and we were alone together with the children. So, this research practice might best be described as teacher research because we acted both in the capacity of educators and as researchers.

We began the class by asking the students about storytelling and instructed them to draw characters who might debut in a story. In the second class, we asked them to consider setting and where their story might take place. The 1st graders drew settings, and the 2nd graders recorded video footage of the elementary school using iPads. We abandoned these direct discussions of storytelling elements in the 4th week when the children began to work with clay. Initially, I had not planned on firing the children's clay creations; instead I had hoped the children would utilize the clay in its wet state as a malleable, fluid vehicle for exploration and lines of inquiry. After suggestion from others, I made the decision to support fledgling understandings of clay in its many varied states between raw earthen material and fixed, vitrified ceramic. I believed this was an important experience, maybe as important as the kinds of lines of flight, contingencies, and sustained moments of ideation and exploration engendered through the immediacy and indeterminant structure wet clay offers.

The children's work created rich pathways to understanding the intersection of clay and video, and the open-ended nature of our provocations made the space look a lot like the kind of productive play that artists engage in—something choice-based art programs strive for, and that is held in high esteem in early childhood art education. Children created narratives with stuffed animals and clay, gave clay tutorials like the YouTubers they watch, and obliterated the firmly delineated adult line between fired and unfired clay by playing and exploring with the two states simultaneously. I believe that utilizing the clay in both its states (as wet or unfired state and as vitrified ceramic) created a space or opportunity of play and exploration that the children readily embraced. This space opened up the possibilities for children's making to move, dance, and delight in funny narratives; informative tutorials; parallel peer play; and rich, diverse artistic experiences.

As I ruminated on what I learned from my encounters with children and materials at this private elementary school, I consider the senselessness of children lost to war and the senselessness of divisions so deep that we cannot see the productive possibility in encounter or the possibilities of being with and among one another. I consider all of this against the space children themselves so easily enter into—one where they can play and create with like and unlike others. One where our adult divisions, even those as simple as the rules of the states of clay, become enlivened by the ability of children to create new combinations and foster kinship among things adults often deem unlike or incommensurable. Ultimately, I believe we have lost not only children to war but also our childlikeness.

---

Column by:

**Heather Kaplan, ECAE President**

Email: [kgkaplan@utep.edu](mailto:kgkaplan@utep.edu)

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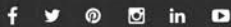
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## Ecology and Environment Interest Group (EEIG) Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Inefficient Mappings of Minneapolis

The Ecology and Environment Interest Group (EEIG) has two exciting announcements regarding the upcoming 2024 NAEA National Convention in Minneapolis, MN. First, all of the EEIG sessions are listed online on the EEIG website here: <https://naeae-ecologyandenvironment.weebly.com/2024/>. This list includes the Business Meeting, which is open to all NAEA members. Second, EEIG welcomes member submissions of inefficient maps, an artistic approach developed by Linda Knight for exploring new relations to people, land, and nature.

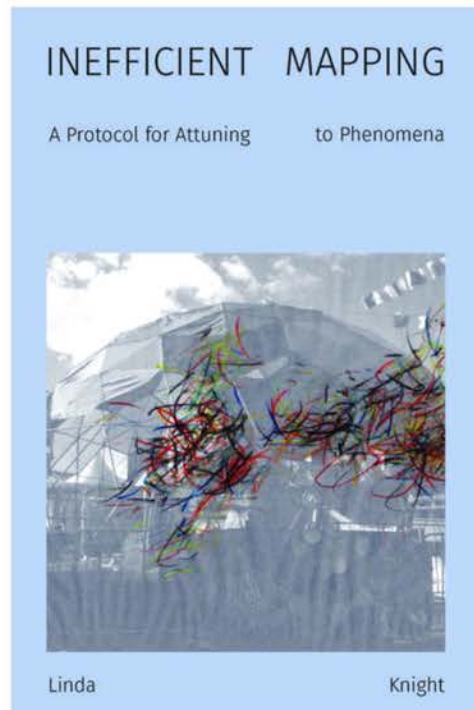
*Inefficient mapping is a hybrid arts practice, partially visually marking snippets of phenomena, partly theorizing the world, partly speculating on futures and pasts, partly and curiously touching the tenses and registers of space. (Knight, 2021, pp. 122–123)*

Linda Knight's motivation for creating a sensory and affective form of mapping was to disrupt the Western settler colonial tradition of organizing land into "readable as property," ownership, and an "economic commodity" (2021, p. 19). With critical mapping, she brought speculative and immanent theories into view by visually tracing affects and sensations in phenomena. Knight proposes that critical mapping is a form of methodological experimentation that opens possibilities of thinking through partiality and inefficiency. These innovations in mapping have challenged dominant ideas and systems, especially the damage settler colonialism has inflicted on people, land, and nature.

The cartographer of critical mapping notices complex aspects of the world not considered in Western cartography, such as movement, light, and time. Rethinking mapping in this way shifts our human exceptionality toward a posthuman worldview about space, nature, and the more-than-human world. Critical mapping shifts the purpose from a faithful rendering and recording of space to the *act* of mapping with gestural movements and markings that describe matter in space: movements such as sounds, smells, and histories of a place that cannot be visualized in a traditional representational way.

EEIG invites you to create and submit your own inefficient maps before or during the 2024 Convention. Being in new spaces, cities, and places inspires us to imagine how we might bring new experiences and impressions to mapping. While Minneapolis is renowned for its urban planning, so that no resident is farther than six blocks from one of the 180 city parks (Meet Minneapolis, n.d.), how can experiences with nature emerge in various spaces and places outside and between designated parks? Further, how can these experiences with nature be expressed through inefficient mapping, and what new insights might emerge?

You are welcome to use paper-based materials as well as digital media technologies to create your inefficient map. For example, Knight describes the process of creating the inefficient map used on the cover of her book, stating: "In this example the layering [pencil marks on a photo] accentuates how different imagery records phenomena, and how they are both partial, even though photography is commonly regarded as capturing a comprehensive record of the world" (2021, p. 157).



A combination of gestural pencil marks on tracing film placed over a black-and-white photograph, by Linda Knight.

Since inefficient mappings are personal and not easy to understand by another, you might want to accompany your map with a brief written statement to share your experience and insights. Completed maps and accompanied written statements can be submitted to [naeacologyandenvironment@gmail.com](mailto:naeacologyandenvironment@gmail.com). The eventual collection of inefficient maps will be published online through the EEIG website and social media accounts.

## References

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## Column by:

Nicholas Leonard and Alice Wexler, EEIG Co-Chairs

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## Independent School Art Educators (ISAE) Column: Winter 2023

NAEA News Winter 2023

Publication

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

Guest Columnist: Cole Godvin

"Yes, and." When I first started teaching at the Nueva School in San Mateo, CA, all the new teachers were included in a design thinking workshop in which we learned the power of this phrase. It has stayed with me through several subsequent employers.

It's an improvisational acting technique, adopted by the d.school at Stanford University and used within design thinking to generate as many ideas and potential creative pathways as possible in the shortest amount of time.

Too often in the independent school environment we hear, "Sorry, but no." This phrase is the very inverse of "Yes, and." In these rapidly evolving times, certainly we need more "yes, and" to find and make the most of fresh ideas.



The world is changing, and the economic system for which independent schools were built is quickly rearranging itself around a model based on the possibilities of remote work and AI-assisted labor. [Many parents will find themselves, moving forward, working 4-day weeks](#). One way independent schools could practice "yes, and" would be by considering a move to a 4-day school week for students and teachers as well.

Already, [more than 800 public school districts across the United States](#) have moved to a 4-day workweek. This has both [raised the quality of the candidate pool and increased teacher retention for these districts](#). Further, some studies [suggest that there is no loss in learning as long as students spend the same amount of time in school each week](#). Longer days and shorter weeks could then be the best path forward for independent schools as society moves towards a reimagined workweek.

[Juliet Schor, a professor of sociology at Boston College](#), has studied the 4-day workweek extensively in trials organized with companies around the world, and the benefits both for employers and employees are resounding. [TED Talk, The Case for a 4-Day Work Week](#), she argues that a 4-day week could benefit companies, workers, and society as a whole.

While the move to a 4-day workweek might seem radical, economists have been predicting for over a century that progressive advances in technology would lead to increased leisure time for workers. In fact, in 1930, the great John Maynard Keynes published an essay titled ["Economic Possibilities for Our Grandchildren"](#) Acrobat Reader, in which he predicted that by 2030 we would be working a 15-hour workweek.

Certainly a 4-day academic week with an optional extracurricular

...that any teacher took that as special credit for a 5th day could work at many of the schools at which we teach. Boarding schools might present unique challenges, but teachers at such institutions might welcome a non-instructional Friday.

Visual arts departments at independent schools could play a special role in a redesigned school week. Students could open or conclude a longer day with art. And art teachers could offer in-depth workshops on Fridays to offer students an opportunity to explore topics and techniques that do not fit into the whirlwind pace of a regular school day.

For the immediate future we may, as independent school art educators, be relegated to scanning our respective schools' calendars looking toward a 3-day weekend here and there as guiding beacons throughout the year.

But for a select few, the 4-day week is already a reality. "I am so much more present for my students and am incredibly productive," said an independent schoolteacher in New York City who is already working a 4-day week.

As educators in a world shaped by technologies mutating at incredible speed, we can find ourselves spun around mentally and dispirited by dire predictions. But, if we collectively reflect for a moment on the possibility of a future composed of infinite 3-day weekends, the picture brightens considerably—for students, for teachers and for families—in the view of this art teacher, at least.

What do you think? Please offer your thoughts through the [Independent School Art Education Interest Group](#) page on Facebook. Given the increasing coverage the 4-day workweek has gotten in the press, it is high time this conversation was started on independent school campuses. Who better to start it than art teachers—the instructors on campus most especially tasked with cultivating creativity and innovation?

Evan Thomas & Cynthia Hersch, ISAE Co-Chairs

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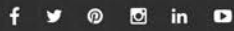
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## LGBTQ+ Column: Winter 2023

NAEA News Winter 2023

Publication

LGBTQ+

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### How to Connect With the NAEA LGBTQ+ Interest Group?

Dear LGBTQ+ art educators and allies,

We recognize the significance of connecting with like-minded individuals, and garnering support is crucial in the collective effort to combat misrepresentation and bias. By fostering these connections, we create safer spaces for all individuals within our schools and broader society. This newsletter will provide you with valuable resources and essential information to further strengthen and empower our community.

#### Where to Find Us?

The LGBTQ+ Interest Group has a rich history, originating in 1991, formally organized in 1994, and achieving affiliate status in 1996 as the Lesbian/Gay/Bisexual Issues Caucus (LGBIC). In 2001, it underwent a name transformation, becoming the LGBT Issues Caucus (LGBTIC). The primary mission of the current LGBTQ+ Interest Group is to amplify the visibility of LGBTQ+ issues in art education. Connect with us on the following platforms:

Instagram: [naea\\_lgbtq](#)

Linktree: <https://linktr.ee/naealgbtq>

Website: <https://naealgbtq.wixsite.com/home>



Figure 1. A screenshot of the Instagram page of LGBTQ+ Interest Group. Photo courtesy of the author.

### How to Find Your People: Join the NAEA LGBTQ+ Interest Group

NAEA student memberships are complimentary! Join us today to access exclusive, engaging curricular and instructional resources available only to members. Follow these steps to get started:

1. Log into your NAEA account and go to your profile.
2. Under Member Benefits, click on Join Interest Groups and look for the LGBTQ+ Interest Group.
3. Click + Add to Cart and Review.
4. Click Checkout and add your Payment Info.
5. Submit your order!

Unlock the benefits of NAEA membership and join the LGBTQ+ Interest Group now!



## What Are the Benefits of Becoming a Member?

NAEA LGBTQ+ members will enjoy access to our curated curricular guides, educational resources, member meetings, and opportunities to advocate for individuals and institutions grappling with transphobia, homophobia, heterosexism, and other forms of discrimination. Our curriculum leads, Katy Rickards and Dani Gonzalez, thoughtfully crafted the thematic curriculum content below.



Figure 2. Images of the monthly thematic curricular resources for September (left) and October (right).

If you haven't checked out our monthly thematic calendar, it's now partially available on our Instagram @naea\_lgbtq. We'll share lesson ideas, showcase inspiring artists, and feature other exceptional content aligned with the monthly theme. Further, we encourage you to share any innovative curriculum ideas that contribute to creating an affirmative, positive, equitable, and safe educational environment in art classrooms for LGBTQ+ adults and youth. Feel free to contact the curriculum lead and submit your lessons.

We look forward to hearing from you!

## See You at the 2024 NAEA National Convention!

Please meet us at the gathering event and member meeting hosted by the NAEA LGBTQ+ Interest Group at the 2024 NAEA National Convention in Minneapolis, Minnesota. Several of our members will present on LGBTQ+-relevant topics at the conference—stay tuned for more details. Keep abreast of updates by following us on social media!

### Column by:

Yiwen Wei, LGBTQ+ Columnist

Assistant Professor of Art Education, Virginia Commonwealth University. Email: [naelgbtqnewsletter@gmail.com](mailto:naelgbtqnewsletter@gmail.com)

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## Lifelong Learning Interest Group (LL) Column: Winter 2023

NAEA News Winter 2023

Publication

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Connecting Generations Through Material Objects

As we move through phases of our lives, the objects we hold onto can differ and change depending on our experiences and circumstances. In the past few pandemic years, our homes and the objects we live with have become necessary tools for comfort and havens for our mental well-being.

Recently I introduced material culture to my university students and began to wonder what objects they chose to keep and cherish, and if they were similar to those of older adults. I thought it would be interesting for them to learn how objects can hold meaning by having them complete an intergenerational studio project.

We began with the essential question: How do we as humans make the decisions about what personal objects to hold onto and what to give away or leave behind? They were asked to choose and connect with someone from an older generation to compare keepsake material objects that were personally meaningful. Students brought their special object to class and after drawing it from varying viewpoints in their sketchbooks, answered a series of questions about the artifact. The following are a few of the interview questions.

- What materials were used to create the object and what do you think is its origin?
- How did the object come into your possession?
- Why is your object meaningful, and what cultural connections does your object make?
- How does your object represent your personal identity and culture? \*Using personification, if your object could speak to you, what would it say?

Students were then asked to interview their chosen participant using the same method and to obtain digital images of their memento. Afterwards, students compared and contrasted the responses with their own and created a painting combining the two objects.

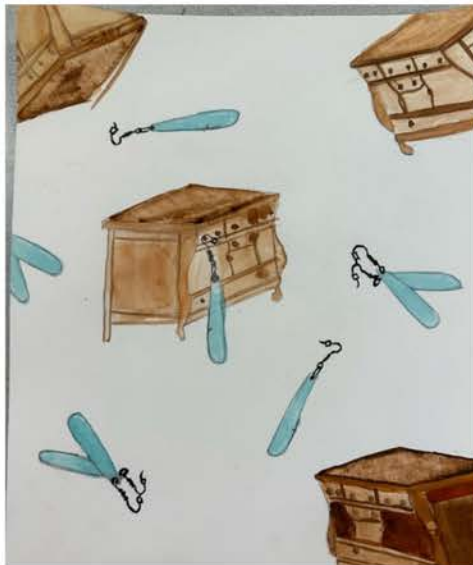
The project was very well received. Olivia brought in a beloved charm bracelet, which she received as a high school graduation gift from her aunt. She was surprised to find that her mother, whom she interviewed, chose an object given to her by the same family member. Her mother's object was a knit baby hat pin from her shower when she was expecting Olivia. Her mother shared, "It connects me to family, the feelings of adding my daughter to my family and the surrounding support from others I was receiving." Asked how it spoke to her identity she answered, "It represents my identity as a mom, symbolizing the time when I was diving into motherhood." If the pin could speak to her it would say, "Hold on to your babies, time goes by so fast."

Summarizing the generational connections, Olivia stated, "We both connected our objects to the meaning of family and

described them as ways to look back at happy memories.” She combined both of their mementos in a delightful composition that evokes happiness and a strong generational bond (Figure 1).



Another student, Grace, brought in a pair of glass earrings from her grandmother's travels, while her mother chose an antique oak hutch which had been passed down since the 1800s. Her mother shared that she received the heirloom from her great-great grandfather when she was the first to move out of their family home. Grace wrote, “This object connects my mom with her relatives and is meaningful to her because of the connection to her family.” When personifying the hutch, her mother stated it would tell her that her family lineage is strong. “A similarity between our objects is that they were both given to us by an older generation,” Grace reflected. “Our cultural connections are the same; they tie us to our families. They make us feel closer to the people who gave them to us.” Grace’s artwork depicts the delicate glass earrings in balance with the heavy oak hutch (Figure 2). All students enjoyed connecting with an older generation and finding that material objects can leave indelible marks on the human heart.



Column by:

Deborah Wall, LL Chair

Art Teacher Educator, University of North Carolina at Charlotte.

Email: [dwall@uncc.edu](mailto:dwall@uncc.edu)

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## Retired Art Educators Affiliate (RAEA) Column: Winter 2023

NAEA News Winter 2023

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NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### RAEA National Emeritus Art Educator Award Revisions

*“The disposition to continue to learn throughout life is perhaps one of the most important contributions that schools can make to an individual’s development.” —Elliot W. Eisner*

Under the able direction of Boo Ruch, Selection Committee Chair of the RAEA National Emeritus Art Educator Award, and after 2 years of hard work by many, new changes to the eligibility rules and rubric for the award have been approved and put in place. The name of the award is officially the **RAEA National Emeritus Art Educator Award**.

There is now a single-track award that focuses on contributions made only after retirement. Previously, contributions made before retirement were noted. Experiences should demonstrate distinction to the field of art education by exceptional records of achievement through teaching, professional leadership, and other contributions after retirement. The nominee must be a current member of the RAEA Interest Group, which has no membership fee, and must be a member of NAEA and have been retired for at least 3 years.

Nominations for this award can go through the state organization and then to the national level. Members, please encourage eligible candidates at the state, regional, and national levels so they may be recognized for their outstanding service to NAEA and RAEA after retirement in support of art education. Criteria and submission requirements and rubric directions, rationale, and blank and sample rubrics for this award are found in the downloadable 2024 NAEA Awards Program booklet on page 6 at <https://shorturl.at/juEUZ>. A nomination form is also available at the same URL. Though the deadline for this year has passed, it is helpful to be aware of these changes.

### Congratulations to Linda Willis Fisher, the Recipient of the 2023 RAEA Distinguished Service Award

Linda Willis Fisher received the 2023 RAEA Distinguished Service Award from the National Art Education Association at the NAEA Convention in San Antonio, Texas. Becky Blaine nominated Linda for this award because of her dedicated work and service to RAEA over the years. This service includes her tenure as President of RAEA, RAEA Liaison to the Preservice Student Division, coordinator of the RAEA Outstanding Student Chapter Award, and RAEA delegate to Delegates Assembly, the representative body of NAEA.

Linda’s professional career in art education included 20 years teaching art in the public schools, mostly at the secondary level in various states. She was employed at Illinois State University for 23 years, where she taught art education undergraduate and graduate

years, where she taught art education undergraduate and graduate courses, supervised student teachers, and was the Student NAEA Chapter Advisor for a number of years.

There is a scholarship in Linda's name, the Linda Willis Fisher Restricted Scholarship, at Illinois State University. The scholarship was established upon her retirement in 2010 to celebrate her career as the coordinator of the art education program at the school. Linda mentored and inspired hundreds of students to become art educators and is still doing this today through her position on the RAEA Board.

Linda is also a practicing ceramic artist creating organic forms using hand-building methods and various surface-decorating techniques. She occasionally teaches hand-built ceramics classes at the McLean County Arts Center in Bloomington, Illinois.



Linda Fisher, 2023 RAEA Distinguished Service Award.

#### **Congratulations to Emily "Boo" Ruch, Recipient of the 2024 Tennessee Emeritus Art Educator**

Boo Ruch recently received the 2024 Tennessee Emeritus Art Educator Award (an award not all states recognize). Boo was the first visual arts teacher in the state of Tennessee to become a National Board Certified Teacher (2003) and mentored teachers from Tennessee and surrounding states for their National Board Certification. After Boo retired in 2009, having taught 31 years in Memphis City Schools, she continued to influence young lives and mentor art educators. Since retirement, Boo has served on several curriculum writing teams, supervised preservice teachers, juried numerous scholastic art exhibitions, and presented on the state and national levels. Boo is an active member of RAEA. In her own words, "I consider myself a life coach, a teacher, an encourager, a cheerleader of sorts, who is blessed by and invested in each student throughout their lives."



Boo Ruch, 2024 TAEA (Tennessee) Emeritus Art Educator.

Column by:

Nancy Walkup, RAEA Chair

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## Seminar for Research in Art Education (SRAE) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Spiritual](#)[Multicultural/Multiethnic Concerns](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Artmaking as Spirit Work: On the Journey to the PhD Degree

Guest columnist: Glynnis Reed-Conway

As I prepare my dissertation proposal for my upcoming committee meeting in the spring 2024 semester, I realize just how far I have come in my journey to the PhD. I have completed coursework in art education and women's, gender, and sexuality studies (WGSS); I passed my comprehensive exams last spring; and I am now at the stage of preparing my dissertation proposal. I have found in recent months, that I have begun to tie together many of the far-reaching threads of my research, which lies at the intersections of the disciplines of art education, WGSS, and Africana religious studies. I was fortunate to find the direction I wanted to take for my doctoral research by the end of my 1st semester at Penn State in a gender and sexuality course in the WGSS program taught by trans studies scholar Hil Malatino. I planted the seeds for my dissertation research by writing a seminar paper on my series of photo drawings called *The Beheld Beings* (<http://www.glynnisreed.com/the-beheld-beings-1>).

The paper was an exploration of the connection between my artmaking processes and spirituality. I centered the experiences of Black women in the writing and integrated African diasporic connections through exploration of my orientation to Africana religions. The impact of multiple forms of marginalization on my life as a Black queer dis/abled woman is of great importance to my study as well. I call on the subjugated aspects of my identity to share situated knowledges, privileged from below (Haraway, 1988), critical of the larger culture that perpetuates dehumanization of people based on race, gender, sexual orientation, dis/ability, class, and religion.

I had an exhibition of artworks related to my dissertation research at Triangle Cultural Art Gallery in Raleigh, North Carolina, in fall 2023. The title of my exhibit, *Conjuring Moments* (<http://www.glynnisreed.com/conjuring-moments-1>), comes from Black feminist scholar Kameelah L. Martin's writing on "conjure feminism," a theory that centers Black women and our relationships with African spirituality and ancestral legacies. Martin defines a "conjuring moment" as the creative application of Black women's epistemologies and "an 'identifiable point in the text where conjuring or African-derived ceremonial practices occur and advance the narrative action'" (Martin, 2022, p. 140). Two of the images I created for the *Conjuring Moments* exhibit, *Ibeji Consciousness* (2023; Figure 1) and *Dance of the Sacred Waters* (2023; Figure 2) are displayed with this article.





Figure 1. Glynnis Reed-Conway, *Ibeji Consciousness*, 2023. Mixed media on archival inkjet print on canvas.



Figure 2. Glynnis Reed-Conway, *Dance of the Sacred Waters*, 2023. Archival inkjet print on canvas.

The current title of my dissertation study is *Artmaking as Spirit Work: A Critical Autoethnography of Healing and Self-Recovery Through Conjure Feminist Worlding and Wayfinding*. I will analyze selected artworks and writings I created between 1994 and 2023 to understand the worlding and wayfinding I found through artmaking and writing. Without knowing it at the time, as a young woman I used art as a healing agent to tell my story and build a more livable world for myself. Eventually, I discovered my capacity to be a vessel for spiritual energies through artmaking. I learned to interpret my artworks for the rich meaning they conveyed to me as a kind of mirror of my consciousness. As I got older, I continued to recognize that I could be in communication with supernatural energies by making art.

In my conception of artmaking as spirit work, I examine the crucial role of figures and practices of Africana religions in the processes of healing and self-recovery that come together through my artmaking and writing. I posit artmaking as spirit work—an otherworldly process of healing and self-recovery in resistance to white supremacist ableist heteropatriarchy. I use “conjure feminism” as a key theoretical lens that grounds my autoethnographic writing to Black women’s histories of survival through such practices as conjure and Africana religions. I aim to illuminate possibilities of world building within and beyond the limits of hegemonic social realities, contributing to deeper understandings of the role of interiority and spirituality in the artistic practices of African diaspora artists.

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Christen Sperry García, SRAE Chair

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## United States Society for Education Through Art (USSEA) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Multicultural/Multiethnic Concerns](#)[Conferences/Events](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### We Are Getting Closer: The 2024 USSEA/InSEA Regional Conference Will Be Here Before You Know It! Are You Ready??

Have you ever been to Santa Fe, New Mexico? Have you ever wanted to? Now is your opportunity and what is even better than that... the learning opportunities available during the next USSEA/InSEA Endorsed Regional Conference, which is scheduled for June 13–15, 2024. Where? You guessed it: mystical Santa Fe, New Mexico. We are thrilled and pleased to continue our planning under the theme of “Responding to Cultural Crises: Action, Creativity, and Empowerment!”

The USSEA Conference Planning Committee has already scheduled the following keynote panels:

#### Artist Panel:

- [Sally Blakemore](#)
- [Melanie Yazzie](#)
- [Cristina Gonzalez](#)

#### Museum Panel:

- [Jenna Wixson, director of learning and engagement, Georgia O'Keeffe Museum](#)
- [Elysia Poon, director of the Indian Arts Research Center at the School for Advanced Research](#)
- [Wayne Gaussoin, museum educator for the Institute for American Indian Arts](#)

...and, finally, the Pedagogue Panel, including educator [Patricia Leavy](#) , with more panelists to come!

Additionally: Each keynote panel will be followed by special engagement workshops and/or lectures presented by the individual panelists!

The USSEA/InSEA regional conference is being held at the Hilton Historic Santa Fe, where specially discounted rooms are now on hold. The opening ceremony promises to be filled with excitement and local cultural honor! New Mexico Indigenous American-inspired meal prepared by Chef Joshua Ortiz, and a lunch catered by Santa Fe YouthWorks Social Justice Kitchen! Finally, a juried digital exhibition is beginning to be populated with members' art pieces to be projected on a dedicated conference space monitor for all to enjoy.





Figure 1. Hilton Historic Santa Fe—site of the USSEA 2024 Conference. Photo courtesy of Hilton Historic Santa Fe website.

A call for session and workshop proposals, as well as artworks for the digital exhibition, from USSEA and InSEA members was opened in September and ran through October 29. The responses, which originated from all over the world, were phenomenal! We anticipate notification of acceptance status to be sent by the end of November. Lastly, we are constructing the registration web page now, and it will open very soon. So, please keep an eye open for that announcement via email, Facebook, and NAEA Collaborate. Registration costs will be graduated beginning at \$25 for student participants, and will be open to all USSEA/InSEA/NAEA members, active and retired. Discounted accommodations through the Hilton Historic Santa Fe are already available at <https://www.ussea2024.com/event-information>. Room space is limited, as will be participant registration.

### Benefits of Being a Member of an Internationally Affiliated Scholarly Community

Our world is not small. Right this very minute, people on the other side of the globe are managing complex relationships that include disagreements, social issues, and academic disparities, as well as growth, success, and achievement. Each of these life circumstances impacts the what, how, and why of art teaching and learning in all countries. The USSEA organization is and represents all these parts of our field in many diverse ways to bring its members cultural perspectives from all these spaces.



Figure 2. Canakkale Onsekiz Mart University—site of the 2023 InSEA conference. Photo credit: Mara Pierce.

In September, several members of USSEA attended the InSEA World Congress in Cannakale, Turkiye. After 4 years of being on pandemic hiatus, we were finally able to meet again face to face. If you have never attended an InSEA World Congress, you are undeniably missing an immense learning opportunity! One of the greatest benefits of being a USSEA member is being closely networked to the InSEA organization and its participants—a *global* art and visual culture education network. Although the two organizations do not connect their members on paper, you cannot deny the relationships we cultivate among the various countries we represent!

In October, USSEA released its Volume 40, Issue 1 of the *Journal of Cultural Research in Art Education*. Available online through the University of Arizona, the most recent once-a-year scholarly publication is open for all to access. While this most recent volume was not driven by a common theme, the USSEA publication editors Amanda Alexander (Miami University) and Cala Coats (Arizona State University) strategically identified intercultural, interwoven voices that assist in supporting our art and cultural work nationally and internationally.

---

#### Column by:

**Mara Pierce**, USSEA President. Associate Professor of Art Education, Montana State University Billings. Email: [ussea2023@gmail.com](mailto:ussea2023@gmail.com)

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## Women's Caucus (WC) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Gender & Diversity](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

Thank you to all members who participated in our recent elections. These decisions impact the future of our Interest Group.

Regarding the proposal to change the name of our Interest Group to **Coalition for Feminisms in Art Education (CPAE)**, 79.2% voted in favor of the change.

The name change was submitted to the NAEA Board, which is the next step in this process. We will keep you informed as the process moves forward.

We called for *50 Actions for 50 Years of the NAEA Women's Caucus* in celebration of the 50th anniversary of our interest group.

Beginning November 11, we will be hosting webinars on the 2nd Saturday every other month, 12pm–2pm EST via Zoom. A WC Board Member will facilitate introductions to several feminist actions by art education feminists and open dialogue among all attendees and participants involved in the actions. More information will be shared as it becomes available.

50\_Actions\_Full (PDF 2.68 MB)



### Column by:

Rebecca Turk, WC President

Email: [costumebecca@gmail.com](mailto:costumebecca@gmail.com)

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## Community Arts Caucus (CAC) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Community Collaboration](#)[Conferences/Events](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Minnesota Magic: Arts Communities That Caught Our Attention

*Column by:* William Estrada, Jennifer Bergmark, Carina Maye, Tim Abel, and Angela Baldus

As we look forward to the NAEA National Convention in Minneapolis, Minnesota, we want to share some of the places we have been learning more about. In preparation for our visit, we did some research into what has been happening locally. We were impressed with the presence of community arts in the Twin Cities and compiled a list of some places that called our attention. In this column we describe what East Side Arts Council (East St. Paul), Public Functionary (Minneapolis), and Springboard for the Arts (Minnesota, Upper Midwest, and nationally) work to create.

The East Side Arts Council is an organization that provides support to artists, K–12 students, and community members in the St. Paul area. Their free programming is created through a diverse roster of artists reflecting the cultural diversity of Hmong, Italian, African, and Latino populations, who present work in visual art, poetry, dance, puppetry, and music in school and community settings. Of particular interest is the ArtsYES program, which connects teaching artists to students through partnerships with public schools and community organizations. The Artmobile project provides further accessibility by bringing art into the community parks and public spaces. The East Side Arts Council provides support to artists through opportunities to teach children and adults, as well as opportunities to show and sell their work within the storefront gallery. The value of this organization is in creating free, accessible opportunities to connect the community to the arts and local cultural assets through creative educational experiences.

Public Functionary has been part of the Twin Cities since 2012 and was founded by Tricia Heuring and Mike Bishop. They moved to the Northrup King Building in 2019 and have been able to cement their mission of providing a responsive art space that welcomes and is built on collaboration since then. What drew us to Public Functionary is that as they have grown, they have become a multidisciplinary arts platform: going beyond just an art space with exhibitions and related programming to a hub of local arts support. Their mission, exhibitions, programming, and studio-based offerings have continued to center community needs through affordable artist studios and intentionally making spaces for BIPOC and underrepresented artists in the Northeast Minneapolis arts scene and the Twin Cities in general.

Springboard for the Arts has been around for the past 30 years. They have physical offices in St. Paul and Fergus Falls, Minnesota, but their work is really focused on the Upper Midwest and nation. Springboard's mission is to support artists with the tools to make a living and a life, and to build just and equitable communities full of meaning, joy, and connection. The scope of the work they are doing is to provide infrastructure, ecosystems, and support to artists and communities across the area they serve. They do this

artists and communities across the areas they serve. They do this by increasing accessibility and prioritizing communities that are underresourced by centering the following guiding principles: by artists, for artists; abundance over scarcity; start with collaboration; and think big, start small. Springboard for the Arts offers a wide range of services and resources that support artists at various stages of their careers, prioritizing modeling holistic and equitable ecosystems to make a greater difference.

While we have only highlighted a few, the Minneapolis/St. Paul area is home to so many outstanding arts organizations, including [Northrup King Building](#), [CarryOn Homes](#), [Labor Camp \(Piotr Szyhalski\)](#), [Soo Visual Arts Center \(SooVac\)](#), [Minnesota Center for Book Arts](#), [Fallout Arts Initiative \(FAI\)](#), and [Forecast Public Art](#). We hope you will take the time to find out more about what they do. We have just begun our explorations, but we are planning to schedule a site visit to an organization during the Convention. At this time, [East Side Arts Council](#), [Public Functionary](#), and [Springboard for the Arts](#) are our first picks. But we would also like to know who you are excited about and invite you to send us an email or share a post on our Facebook page.

William Estrada, Jennifer Bergmark, Carina Maye, Tim Abel,  
and Angela Baldus, CAC Co-Directors

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## Choice-Art Educators (CAE) Column: Winter 2023

NAEA News Winter 2023

Publication

Choice-Based Art Education

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Bringing Creativity Out of the Coffee

Guest columnist: Mandy DeWitt

Not to start a fight, but I don't like coffee. I really don't understand the obsession with these expensive coffees that students walk into my classroom with every day. First off, I walk in there and I don't know where to start. There are too many decisions for me to make in a short amount of time. But amazingly, my students can walk in and design a fun, new coffee every day.

So, where am I going with this? I recently had a discussion with some students about the "creativity" of their coffee. I asked why they couldn't bring some of that creativity into their art. They didn't understand what I meant. I started by asking them to describe their feelings when they walked into that coffee shop. They talked about the excitement, the smells, and the eagerness to get their hands on the caffeinated sugar rush. I asked if any of them had apprehension at the thought of making so many decisions about what type of coffee, what size, what kind of milk, or what flavorings to add, or if any of the other decisions stressed them out. The majority of them said no. They look forward to trying new things, and they know for the most part what tastes good and what works well together. From there, they know small changes are not going to make huge adjustments to their favorite drink or ruin their day.

This got me thinking about how our students can make split-second decisions over a coffee—but when I ask them what they would like to create in the art room, they freeze like a deer in the headlights. They can tell me that small changes to what they already know won't affect them, but if I try to get them to use an image as inspiration instead of trying to copy it exactly, you would think I am asking them to create a whole new menu. So how do I get my students to see that they have the skills to make the necessary choices to make original work?

I don't know how you do it, but here is my daily mantra to my students: "Do you want to paint, draw, sculpt, or collage?" From this answer we start branching off into the next set of decisions. If they say they want to draw, I ask, "Black and white or color?" And that branch takes us to another set of decisions, which might lead us to another, but eventually we come up with a place where they can start a project. And before we know it, a student that walked in with a very "creative" coffee and no idea what they wanted to do in here has now come up with a plan and a project. It might take longer than it did to order their coffee, but I hope they see that it all starts by making one decision at a time.

---

Julie Jacobusse and Mandy DeWitt, CAE Co-Chair Presidents

Jamien "Coach" Phillips, CAE Co-Chair President-Elect

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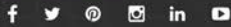
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## Caucus of Social Theory in Art Education (CSTAE) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Visual Literacy](#)[Social Justice/Theory](#)

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Making Sense of Truth in Art Education Through Social Theory

Guest columnist: Oscar Keyes, Multimedia Teaching and Learning Librarian, Virginia Commonwealth University. Email: [keyesok@vcu.edu](mailto:keyesok@vcu.edu)

This past spring semester, I developed a new unit on “truth” for my photography for art education course. Part of this decision was in response to the growing posttruth discourse in education and a genuine curiosity about how to approach these topics in the context of art education. From the explosion of misinformation during COVID-19 to the recent increase in fake images due to the prevalence of generative artificial intelligence tools, the question of “what’s really real?” seemed like an important topic to discuss with our preservice art teachers. In pulling together materials for the unit, I stumbled across an interview in *The New York Times* with the French philosopher Bruno Latour. The article recounts the career of Latour, one of the founders of science and technology studies, whose social theories about the development of scientific facts have been a hotly debated topic over the decades. Many scientists criticized Latour for “opening Pandora’s box” by drawing attention to the social construction of the scientific process.

However, Latour did not shy away from these concerns about his work, and if anything devoted the latter half of his career to ensuring his social theories strengthened the work of scientists. In a 2004 essay titled “Why Has Critique Run Out of Steam?,” Latour shared some of these concerns about how his tools of critique were being co-opted to obscure the truth by casting doubt on scientific facts. As a response, he advocated for an approach to critique that goes beyond deconstruction and could be *additive* rather than *subtractive*. In my own teaching, this meant shifting the way I taught the camera—instead of focusing only on the technical limitations due to racial biases in the technology, we also focused on lighting solutions developed by Black photographers and cinematographers. In this way, critiquing the camera became a springboard for building up rather than only tearing down.

But what does all this discussion about social theory related to scientific facts have to do with art education? Well, Latour saw great power and potential in the arts to help close these gaps between science and the public. He even experimented with the arts, including the development of exhibitions at the intersections of art and science, such as *Making Things Public: Atmospheres of Democracy* (2005) and *ICONOCLASH: Beyond the Image Wars in Science, Religion and Art* (2002). However, this was not a STEAM approach, in which the arts become a “fun” vessel for delivering scientific knowledge. Instead, Latour positions the arts as a discipline that can help humanity develop a “sensitivity” to the world around us, which he argues is a prerequisite for truly understanding scientific information. He notes that scientists alone are not always able to sway public opinion; instead many

people need something to move them emotionally, which has not historically been science's strong suit. Latour (as cited in The University of Melbourne, 2016) argues that some of the reasons for scientific skepticism about climate change are that many people lack an emotional connection to the topic and can sometimes find educational approaches overly didactic or overwhelmingly catastrophic. In a lecture titled "On Sensitivity Arts, Science and Politics in the New Climatic Regime" (The University of Melbourne, 2016), he argues passionately that the arts are a necessary part of the movement to understanding the impact, scale, and urgency of climate change. Science presents the world as it is, whereas the arts can present the possibility of what the world might be.

While my course focused more broadly on the topic of truth rather than specifically on the topic of climate change, I have found Latour's social theories incredibly useful in making sense of all the various ways that art, science, politics, and the public collide with one another my own curriculum. And I hope that Latour's social theories might provide some comfort and direction while sorting through the post-truth discourse in education.

---

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## History and Historiography in Art Education (HHAE) Column: Winter 2023

NAEA News Winter 2023

[Publication](#)[Art History](#)[Community Collaboration](#)

NOVEMBER 13, 2023

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The History and Historiography in Art Education Interest Group's collective purpose is to explore the history and historiography of art education broadly from national, international, and comparative perspectives, and provide historical context for the formation of educational policy. Members teach and research in a variety of contexts, from K-12 schools, community colleges, and research universities to independent scholars and others working outside of the academy.

HHAE will act as a network hub to connect and communicate with various individuals and other networks. It will also build and maintain an archive, offer resources, and opportunities, and will cultivate community.

### New news

#### Current Membership

Our membership as of October 2023 is 70.

As the HHAE website comes online and new initiatives begin, we expect membership to grow exponentially.

#### Website Launch

The HHAE website was launched on November 1, 2023.

<http://www.hhae-naea.com>

### We need your help and participation!

A variety of resources on the site are still under construction and are planned to roll out at the beginning of the new year.

We need members to send in reference lists, links to videos, webinars, and any other history of art education resources. Please check out the website and consider contributing to any area you can.

The resource and reference lists will be updated every few months and new contributors will be listed on the website.

### 2024 Convention

HHAE will have a business meeting and special deep-dive events. In total, there will be over a dozen presentations connected to the HHAE Interest Group at the next NAEA Convention in Minneapolis. Thank you to everyone who submitted a proposal!

### Please join our growing HHAE community!

5 steps to become a member of HHAE: [https://www.hhae-naea.com/uploads/1/4/1/7/141766872/5\\_steps\\_to\\_be\\_a\\_member\\_of\\_hhae.pdf](https://www.hhae-naea.com/uploads/1/4/1/7/141766872/5_steps_to_be_a_member_of_hhae.pdf) [Acrobat Reader](#)

Add yourself to the HHAE Collaborate Page: <https://collaborate.arteducators.org/communities/community-home?CommunityKey=b9b8d4d4-ac22-4710-a134-64a451761058>

Check out the new HHAE website: <http://www.hhae-naea.com>

Email us: [Hhae.naea@gmail.com](mailto:Hhae.naea@gmail.com)

#### Column by:

**Dustin Garnet, HHAE Co-Chair**

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## National Association of State Directors of Art Education (NASDAE) Column: Winter 2023

NAEA News Winter 2023

Publication

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### Creative Ways in an Ever-Changing World: Teacher Recruitment and Retention

NASDAE members across the country have been putting their energy in a variety of directions, one being teacher recruitment and retention. This focus is occurring simultaneously with the ever-changing landscape of education as it continues to evolve toward addressing the needs of all students, preparing them for success beyond high school and meeting the high demands of the workforce. As NASDAE members, we believe the arts—as do instruction in all subjects—must help lead in meeting these challenges. Here is one example of how these challenges are being addressed in Kansas.

In Kansas, as in various other states, a program called Educators Rising is helping encourage high school students to consider a career in art education, as well as other areas of teaching. As a career and technical organization, student chapters are formed in the high school, providing opportunities for students to experience teaching and learn the skills they need to be successful art educators.

Since Kansas began including this program as an option for high school students, it has drawn many students. The Kansas Art Education Association sees this as a promising way to draw more students into the field of art education. The Kansas National Education Association, working with the Kansas Departments of Education and local colleges and universities, has assisted in supporting student chapters at schools throughout the state to provide career pathways to address art teacher shortages, as well as increase teacher populations and diversity in teaching. While this program is open to students interested in any area of teaching, it becomes an excellent way to draw more students into the field of art education.

Another creative program to increase interest in teaching art as a career is the Kansas Registered Teacher Apprenticeship Program. While in its infancy, this pilot program is for individuals who want to become teachers. During the 4-year program, the aspiring teacher works alongside an experienced educator while earning a bachelor's degree in a teacher training program at an accredited university or college. They participate in lesson planning, curriculum development, instruction delivery, and student assessments. In addition, the apprentice is guided by a paid mentor. Funders include the Kansas Department of Commerce, the Department of Education, and other outside sources.

As our world of education continues in an ever-changing landscape, creative ways for drawing more to the teaching professions must also evolve. As art educators, it is our responsibility to ensure we encourage our youth to consider a career in art education. This may not look the same as years past, but as our world continues to change, bringing with it new challenges, we must help ensure art education is included when progressive ways emerge to address a shortage of teaching.

Column by:

Joyce Huser, NASDAE President-Elect. Email: [jhuser@ksde.org](mailto:jhuser@ksde.org)

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## Public Policy and Arts Administration (PPAA) Column: Winter 2023

NAEA News Winter 2023

Publication

NOVEMBER 13, 2023

*The following column represents the viewpoints of the author, and not necessarily those of the members of the Interest Group they lead or the National Art Education Association.*

### A Renewed Sense of Hope: Sharing My Thinking

Column by: Nina Giordano Unitas, PPAA President-Elect

As art educators, we have a number of organizations that offer us literature, research, and evidence to share with those who make policies and decisions that impact local art programs offered to our young people. It is rare that I find documentation of experiences and beliefs of those in government positions around art education, so I look at this post as a gem. I am feeling a renewed sense of hope while I continue to engage in the daily grind, serving in an arts leadership role in a small urban district after reading [this interview](#) of Deputy Secretary of Education Cindy Marten.

Reading this not only warmed my heart, because I wish all superintendents who serve our communities were invested in the arts as Marten describes, but it made me incredibly excited. If we have a Deputy Secretary of Education sharing how much they value a well-rounded education that includes art, then we should be able to make a collective impact on a district or state.

Because I use questions to help me understand my own thinking and text that I read, I have chosen to share some of those that came to mind as I read this interview. It is my hope that maybe these questions can help stimulate your thinking and create ideas that could catalyze change efforts to inform policy and practices that support arts learning opportunities for our youth. I also hope that your interest is piqued, and you find yourself reading the interview if you have not had an opportunity to do so yet.

- How can I leverage this interview to advocate for Title I and Title IV funding to be used for the arts locally?
- How can I learn if Title I or IV funding have been used for arts education in my district/school?
- What if all superintendents spoke about arts education in our schools like Deputy Secretary Marten?
- Who, in my local community or context, might be the “right people” with whom to share this interview?

**Beth Dobberstein**, PPAA President. University of Wisconsin-Milwaukee. Email: [bethel@UWM.edu](mailto:bethel@UWM.edu)

Nina Unitas, President-Elect

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