



NATIONAL  
ART EDUCATION  
ASSOCIATION

75<sup>TH</sup> ANNIVERSARY

## CELEBRATING 75 YEARS:

NATIONAL ART EDUCATION ASSOCIATION IN 2022

ABRIDGED VERSION

Edited by

**Read Diket and David Burton**

NAEA Distinguished Fellows

building on the 1997 NAEA publication

*National Art Education Association—Our History,  
Celebrating 50 Years, 1947–1997*

## About NAEA

The National Art Education Association is the world's largest professional visual arts education association and a leader in educational research, policy, and practice for art education. NAEA's mission is to advance visual arts education to fulfill human potential and promote global understanding.

Membership includes elementary and secondary art teachers, middle school and high school students in the National Art Honor Society programs, artists, administrators, museum educators, arts council staff, university professors, and students from the United States and 25 other countries. It also includes publishers, manufacturers, and suppliers of art materials; parents; students; retired art educators; and others concerned about quality art education in our schools.

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Chapter 1, "The National Art Education Association: Antecedents and Origins," is a revision of John Michael's Chapter 1 in the 1997 50-year history.

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# Celebrating 75 Years: National Art Education Association in 2022



**A certain polishing takes place as an organization creates and publishes its history.** Just as an image like Warhol's *Brillo Box*—recreated here as a puzzle—evokes both metaphoric and analogous associations for art when read within the experience of the viewer, the history of any organization defies singular textual interpretation or meaningfulness to readers even when the box of pieces becomes a picture.

Each NAEA history chapter contributes a piece to the picture as these scholarly narratives particularize the most recent quarter century of events, contributions, and workings of an association dedicated to art education. Methodologies associated with postmodernism inform this work of historical compilation, especially as the “picture” of the organization’s history emerges through narratives contributed by over 60 members.

Scholars from the field framed their chapters to include 75 years of organizational narratives—considering how NAEA came into being, why that beginning might be reexamined, who played what part as the Association grew in size and scope, and what thoughts were embraced at critical junctures. The pieces of this history, and their myriad meanings, continue an ongoing record of the ways that NAEA members’ interests and involvement in their Association continue to impact the future of NAEA and the strength of its advocacy for the field of art education.



## Thank you

to co-editors Read Diket and David Burton, and other NAEA Distinguished Fellows, for shepherding this project, in all its forms, from its beginning in 2017 to today.

Parts of the complete 75-year NAEA anniversary history update were abridged in order to produce this version. The full version of each chapter will be posted online at NAEA's website for access by both members and researchers.

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# Preface

Mario R. Rossero

Congratulations to the National Art Education Association (NAEA) community as we celebrate our 75th anniversary in 2022 and take a moment to reflect upon our collective past, present, and future! I know that you will join me in gratitude for our colleagues who contributed to this volume, which builds and expands upon the 1997 publication, *National Art Education Association—Our History, Celebrating 50 Years, 1947–1997*, spearheaded by NAEA’s Distinguished Fellow John Michael. As an organization of, by, and for members, NAEA exists because of you, to serve and support the art educator, exemplifying your commitment to visual arts, design, and media arts education for all. I invite you to explore NAEA’s fascinating history, celebrate our many shared accomplishments, identify those synergistic areas for growth, and also to acknowledge our potential for greater inclusion of every art learner and every art educator, especially those facing current and historic barriers to access.

**To say that I began my tenure as Executive Director at a unique moment in time would be an understatement.** January 21, 2020, held all of the hopes and promises for the future of the Association, resting on a strong foundation, healthy membership engagement, a sound financial position, and a respected role in the field of arts education. Within a few weeks, facing the COVID-19 pandemic with our beloved National Convention just weeks away, the NAEA Board, staff, and I worked feverishly over a matter of days to ensure the health, safety, and professional needs of our members as well as the Association’s ability to financially survive cancellation. Poring over ideas and potential options as we surmounted rapidly oncoming obstacles, we were aware that the type of collaboration, problem solving, and creativity that we were all experiencing—although challenging—was an unprecedented moment in time and that we were making history. In the many accounts within the following pages, there are more stories about NAEA’s layered history—all shaping the organization we know now and the foundation of what lies ahead.

**While the NAEA community is living and working in a complex era** that combines ingenuity and technological innovation with self-care and survival as a result of the pandemic, we must address long-standing community issues. Prior to our establishment as NAEA, there were efforts to gather as a community in a number of configurations. On a federal policy level, with critical Civil Rights-era legislation, much of the 20th century was working toward equity, access, and the desire for visual arts education to be named as core content. Curriculum-wise, we’ve seen a range of evolving approaches, including discipline-based arts education (DBAE), aesthetic education, national standards, visual culture, Studio Habits of Mind, and teaching for artistic behavior (TAB), to name a few.

**As we learn from our history and persevere through the present moment,** we are hopeful for a powerful future as described in our most recent Strategic Vision 2021–2025 (<https://www.arteducators.org/search?q=strategic+vision>). With equity, diversity, and inclusion as our super-pillar working across learning, research and knowledge, advocacy and policy, and community vibrancy, NAEA extends a broader invitation to all art educators and all art learners for greater sharing, exchange, and impact. ■

# Introduction

Read Diket and David Burton

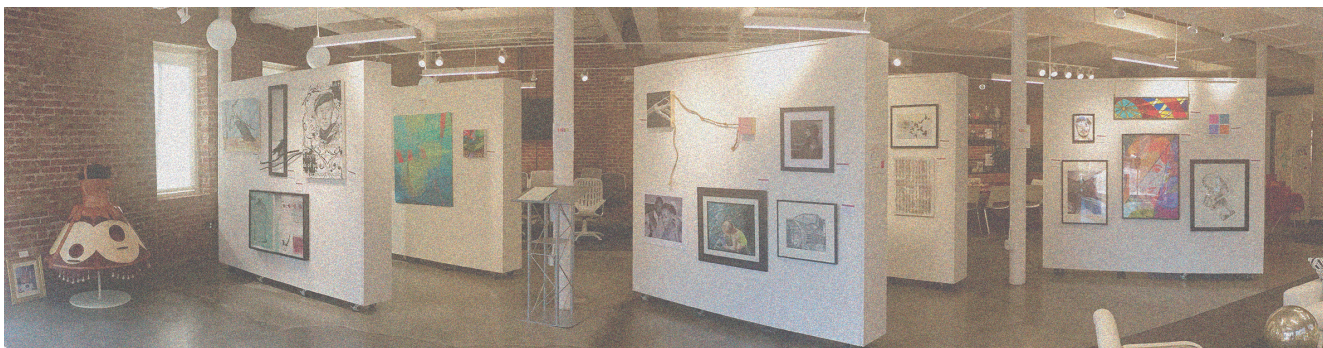
In 2016, Barry Shauck, Distinguished Fellow President, and Deborah B. Reeve, National Art Education Association (NAEA) Executive Director, discussed the Association's upcoming 75th anniversary. This discussion initiated a project to publish a historical account that would consider deeply the most recent 25 years of NAEA. A group of the Distinguished Fellows was formed to consider what this project might entail at publication and beyond. The study group included Barry Shauck, Read Diket, David Burton, Rick Lasher, D. Jack Davis, and Sarah Chapman.

**In building the texts for the 75th anniversary NAEA history, chapter authors employed different approaches to their histories.** As a general principle, authors sought to identify the sources of ideas and incentives that most informed the development of NAEA as an organization. These ideas in most instances were followed to their proponents within the organization, through including a landscape of ideas from broader education and societal realms and theoretical approaches. With discussion pointed by the chapter perspectives, a larger view became visible through actions and concerns expressed by leaders of the organization as they are achieving stated goals. The reliability of sources, the scholarly authority of leaders, the historical problems of language use, and the intelligibility of the sources upon which NAEA relies demanded rigor from essayists. Endnotes and links to original documents help to distinguish moments in NAEA's history and discourse that may appear problematic to readers today who are much more aware of language nuances than was the case in the mid-20th-century articulations.

**Editors and authors avoided attaching moral lessons to the commentaries.** The differences in audience familiarity with NAEA history were met by including information that explains terms, identifies archival sources, and provides context information. Several methods were used by authors to accomplish their historical purposes.

■ **The reliability of sources, the scholarly authority of leaders, the historical problems of language use, and the intelligibility of the sources upon which NAEA relies demanded rigor from essayists.**

**Mary Ann Stankiewicz** (Chapter 1) employed source criticism in the treatment of the organizational beginnings of what became NAEA. Her diligence extended to making notes for other NAEA history authors, using the organization's archives catalogued and stored at Penn State and other archival sites. **Susan J. Gabbard** (Chapter 2), in discussing the constitutional developments within NAEA, used comparative methodology in looking directly at iterations of NAEA's constitutions. **Enid Zimmerman** used autobiographical contexts to build a history of events occurring during her leadership efforts with NAEA research agendas and various work groups. Zimmerman's work appears in two chapters—one, written with **F. Robert Sabol**, devoted to philosophical ideas affecting NAEA after 1997 (Chapter 3) and the other to an account of the Research Commission (Chapter 9). **David Burton** reviewed the Convention catalogs for the past 25 years and noted pivotal events, ideas, and trends in art education (Chapter 5). **David Burton** and **Read Diket** compiled a list of awards and awardees, updating those occurring since the last NAEA history (Chapter 5). To some extent, **Bernard Young** (Chapter 7) employed autobiographical chronology to discuss diversity and inclusion as those needs were unfolding within the governance of NAEA, and to consider how individuals might represent those changes in their actions and commentaries. Young's essay could also be seen as including counterfactual analysis. In looking directly at iterations of NAEA's constitutions, **Wanda B. Knight's** investigative approach (Chapter 7) sought data through interviews and commentaries from individuals who were instrumental in furthering diversity representation within NAEA. Knight also addresses the difficulty of reporting events in which she played a pivotal role. **D. Jack Davis** (Chapter 8) analyzed archival data from the National Art Education Foundation (NAEF) minutes, and official documents and validated the narrative with his personal recollections from his tenure as a NAEF Board Member. **Michael Day** (Chapter 6) employed comparative methods to look at the influence of discipline-based art education on NAEA as an organization, its relationship with the Getty Institute, and how it influenced teachers' practice in the 1990s. Day also examines various movements within and



NAEA Studio & Gallery in Alexandria, Virginia.

influencing NAEA as an art organization. **Read Diket, David Burton, and Tom Brewer** (Chapter 6) based their essay on assessment on their time-series analysis of teacher significance to National Assessment of Educational Progress (NAEP) achievement and included assessment input from theorists and practitioners. **Dennis Inhulsen** (Chapter 6) reflected upon the development of standards in the 21st century. **James Haywood Rolling, Jr.** (Chapter 10) repositions inclusion and equity as a major concern in NAEA's future work and leadership role in education and the arts.

**The sources described by these authors of NAEA's 75th-anniversary history** follow from direct experiences in leadership positions and refer to the resources archived by the Association. The steering committee for the 75th anniversary project intended from the onset to include a multiplicity of voices (see, e.g., Chapter 4, NAEA Interest Groups). Distinguished Fellows compiled evidence from publications, archival sources, personal records, and historical documents in support of the project. Most of the authors belonged to NAEA during its most recent 25 years; many worked with the development of the organization in research areas that aligned with their chapters for or were asked to contribute to the project.

**As we worked to finalize the chapters of this history of NAEA at its 75th year,** America faced political and economic unrest. The time for which the Association has prepared members and leaders to address stands before us, immediate and dire in its complexity and unknowns. Schooling moved online during the COVID-19 pandemic, and people who sheltered at home emerged in June 2020 to find a changed culture. Some good came of the sheltering and sacrifice—reconnections for families sheltering together, new appreciation for the physical presence of friends and families, acts of heroism in the medical field and among first responders, and broad cooperation between national government and the private sector. America sent astronauts into space to the international space station on American-made rocketry, for the first time in 9 years. Work advances in medical science with

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public and private cooperation finding treatments and vaccine solutions for COVID-19. American businesses stepped up to manufacture needed equipment and maintain food supplies.

**Simultaneously, over 30 million American workers sought unemployment compensation,** and the need for food necessitated a huge demand for food banks and meals dispensed from schools. The social fabric was torn asunder in large cities and small communities, starting with public response to the injustice of the death of George Floyd, within a population already hard-hit by violence in America. How will America emerge from all of these threats and stressors? What changes will we see in national government? Can the arts provide a way to navigate these painful times, with art educators ready for the challenge of taking adversity and uncertainty to a higher plane using media, images, critical awareness, and historical consideration?

**The 75th-anniversary history of NAEA is a collection of compelling voices,** and it provides a glimpse of the new leadership that is emerging now and forecast for the future. NAEA has changed enormously during the past 25 years in



**Kid's Art Night Out for Braintree High School NAHS in Braintree, MA.**



**Creating Nandini Bubbles at All Saints Academy NJAHS in Winter Haven, FL.**

response to the social tides and eddies swirling around us (as well as our own internal currents and convolutions). The evolution of art itself, through several paradigms, has deeply influenced our conception of ourselves as art educators, our profession, and our professional organization.

**In 1997, when the last NAEA History was published, there were just six “affiliates” (now called “interest groups”).** Today there are 4 times that number, reflecting a diversity of interests, ideas, and influences and NAEA’s willingness to explore new territories and broaden its horizons. These interest groups exemplify the range of perspectives and priorities, causes and “because” that have sprung up in art education in the past 25 years. Each of these groups represents a new dimension for NAEA and art education.

**Since 1997, NAEA has greatly expanded the National Art Education Foundation** (Chapter 8), which now gives substantial research grants to art teachers while also supporting other projects important to NAEA. NAEA has in the 21st century reinitiated its Research Commission to encourage, guide, and report research in art education; currently, the Commission’s focus is on professional learning, mixed methods, and data visualization.

**In 2019, NAEA prioritized a new Equity, Diversity, & Inclusion Commission** to address the issues surrounding these topics in American society and how art, art education, and NAEA might advance them justly and productively. This “new trajectory,” as James Haywood Rolling, Jr. describes it

(Chapter 10), has brought a great deal of attention to long-unattended problems in a short time.

**NAEA’s growth has made leadership and membership all the more important.** Each summer, the NAEA School for Art Leaders at the Crystal Bridges Museum of American Art brings together 20 art teachers and educators to develop their leadership skills so they may lead us into the future ably, vigorously, and with insight.

**With technology barely imagined a quarter century ago, NAEA now offers many services digitally.** This means that our ability to communicate with all art teachers and educators—both members and nonmembers—around the world brings us together as a much larger yet more cohesive community.

**NAEA has grown to address these various needs and, in large measure, has met need with opportunities.**

But this is an ongoing process fraught with new challenges requiring all our creativity, imagination, and inspiration in the future. Together, NAEA members can look forward to the next 25 years with hope and possibility. ■

—RD and DB

# Chapter 1: The National Art Education Association: Antecedents and Origins

Mary Ann Stankiewicz

Early North American art teachers formed learning communities to lessen isolation and advocate for art education. The first 19th-century art teachers' associations were grounded in shared educational experiences, geographic proximity, and needs for professional development. In 1883, members of the National Educational Association (NEA) organized an art education department, convening the first annual meeting the following year. An art education congress at the 1893 Chicago World's Fair led to formation of regional associations and a national journal. Many members of the Western Drawing Teachers' Association (WDTA; later Western Arts Association) were women who developed leadership capacities and national reputations through affiliations with the Prang Educational Company. By the late 1890s, many local art associations and two regional associations enabled art educators to build professional networks and collaborate with stakeholders supporting the cause of art in public education. An art department in the Southern Educational Association and group exhibits by teaching artists in New Orleans led to formation of a short-lived Southeastern art association in December 1898. On the West Coast, California's State Board of Education organized a series of conferences that led to formation of the Pacific Arts Association in 1924.

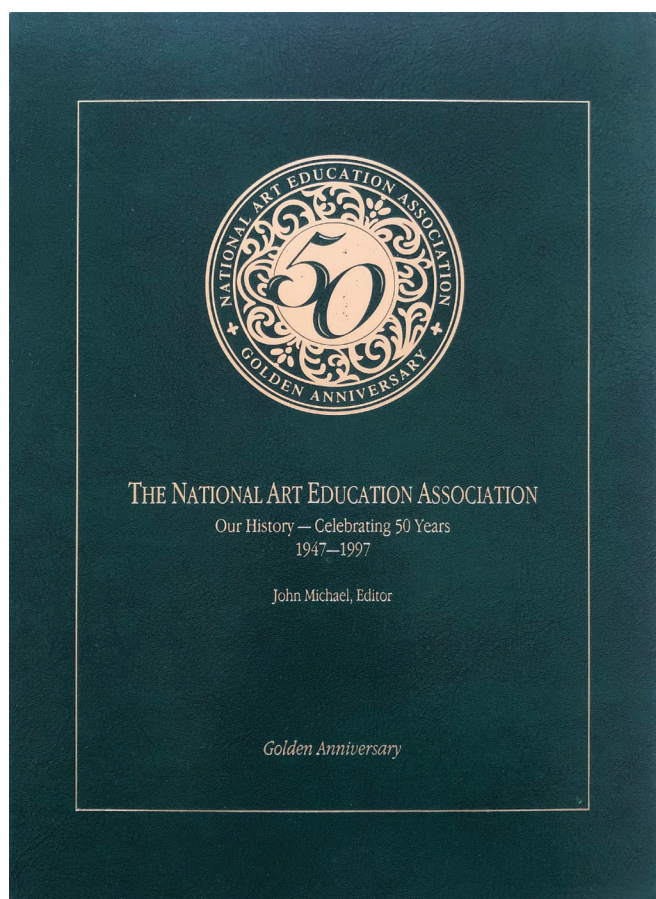
**Any story can be told from several perspectives.** In his chapter on the birth of the National Art Education Association (NAEA), John Michael (1997a) described organized art education as an offshoot of the industrial revolution, as were the 1870 Massachusetts Drawing Act and the 1873 founding of the first school to prepare specialist art teachers. "As the number of art/drawing teachers increased, it was only natural that teachers began to realize they could do more if organized as a group than they could individually" (Michael, 1997a, p. 1). On the other hand, when art and industrial drawing teachers began convening, philosophical differences sometimes outweighed similar interests, pedagogical problems, and techniques (Saunders, 1989). Rather than advancing the field under one unified professional group, art educators formed multiple organizations: Some affiliated with schools or existing teachers' associations, others organized geographically, and several were created to formalize distinctions between fine and industrial arts. According to Saunders (1986), a voluntary organization needed coast-to-coast representation, recognition as an authority in its field by other organizations, and acknowledgment of the field's importance by significant numbers of people to become national.

My version of NAEA's history begins from art educators' needs for social and professional networks, their desires to learn and to share knowledge with others. Political scientist Robert D. Putnam (2000) described *social capital* as "connections among individuals—social networks and the norms of reciprocity and

trustworthiness that arise from them" (p. 19). Professional associations encourage members to build social capital within an occupational context, and perform several other functions:

- What the professional association supports serves as a working definition of the field, its knowledge base, beliefs, and values.
- A professional association convenes forums for discussion and continues these conversations in publications for members and the public.
- A professional association establishes a structure within which members can bond.
- A professional association supports and disseminates research to advance the field and inform practitioners and the public.
- A professional association presents a unified voice for the field, in part by conserving the field's history.

Eastern and Midwestern art educators began telling histories of the field at the end of the 19th century (Bailey, 1900; Goodnough, 1895). The Eastern region was the first to compile an edited history (Ebken, 1960). In 1963, Robert J. Saunders, Connecticut's state art director, received authorization from NAEA's Executive Council to write a history of the Association. At that time, Saunders (1966) was able to borrow personal correspondence from Royal Bailey Farnum, who had written the historical chapter for the Eastern Arts Association (Ebken,



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1960). When John Michael (1995) began looking for NAEA’s predecessor organizations, he contacted individual state and regional groups to request primary sources. Although The Pennsylvania State University holds NAEA records in its Special Collections, gaps exist in the stories of the four regional associations. Only two state associations had archivists during the 1990s.

Today, digital technologies offer instant access to complete academic journals or ephemera that might physically reside in only one location. Once a journal has been scanned, the digital file can often be searched for key words, enabling a researcher to quickly find relevant pages. On the other hand, gaps continue to exist. Digitized copies of the first three volumes of an art education journal published for only 5 years may be easily found and downloaded to a personal computer, while the last two volumes seem to exist only in one Midwestern university library

(Witter, 1894–1899). I have been fortunate to be able to build this chapter on foundational work by Saunders, Michael, and all those who contributed to the 50th-anniversary history of NAEA (Michael, 1997b). My challenge has been not to repeat their work, but to interpret events and ideas for the 21st century.

### From Artists to Art Educators

We might trace NAEA’s antecedents to the early days of the republic, when artists’ clubs provided mutual support, drawing classes, and social opportunities. However, the first organization specifically formed for teachers of visual arts was established in Boston nearly a decade after the Civil War. Massachusetts enacted the first North American public policy for art education in May 1870. When cities established free drawing classes, they offered both freehand and technical drawing. Whereas women tended to enroll in freehand drawing classes, men filled the technical drawing classes.

The first North American school established to prepare specialist teachers of art opened in Boston in 1873; the Massachusetts Normal Art School (MNAS) taught three languages of visual arts: (1) constructive drawing, which included mechanical drawing and was a prerequisite for technical education; (2) decorative drawing, sometimes called “ornament” or “design,” which adapted motifs from nature or invented patterns; and (3) representational drawing, which focused on naturalistic renderings of objects in perspective, light, and shade (Stankiewicz, 2016). For the next half century, multiple organizations for teachers of drawing, visual arts, and related subjects grew in relation to these three functions and two major rationales for art instruction: economic and cultural.

### Early Organizers and Associations

Almost forgotten today, Walter S. Goodnough helped organize several early professional associations for art educators, including the Massachusetts Art Teachers’ Association (MATA). Although the goals of the MNAS students who formed MATA were ambitious, the first members devoted their time to research, writing, and sharing papers on topics assigned for 2nd-year examinations. Their study guide, *The Antefix Papers* (Perkins, 1875), included advertisements for local art-related businesses in the front and back of the bound volume, anticipating the close relationships between art educators and commercial firms developed in later associations.

Both men and women, art supervisors for urban school districts and art education faculty in postsecondary institutions, were active in early organizations. States and regions often had one person or a core group who organized several associations. Initiating a pattern that would continue into the mid-20th century, voluntary associations for art educators formed as independent, geographically grounded groups, or as special-

interest affiliates of larger organizations for general educators. These local, state, and regional associations gave art educators opportunities to learn from each other, discuss variations in instructional practices, develop leadership abilities, and explain to others the importance of art teaching and learning in schools and community organizations.

Although the NEA Department of Art Education was the first national organization for art educators and the WDTA the first sustained regional group, stakeholders formed other organizations to support art education during the Progressive era (roughly 1890–1920). This period of “dramatic technological, economic, and social change” through industrialization, urbanization, and immigration revealed problems of increasing crime, urban degradation, “inadequate education,” a growing wealth gap, and political corruption (Putnam, 2000, p. 368). Women and men sought to use visual arts for social reform. Their voluntary associations reflected a range of justifications for the significance of visual arts education: a support for learning across school subjects, a means for genteel refinement, and a model for middle-class values and virtues.

### NEA Department of Art Education, 1883–1909

The NEA’s Department of Art Education was organized in 1883, although Walter Smith, Massachusetts’ first state art supervisor, had spoken on “drawing in graded schools” at the organization’s 12th conference in Boston in 1872. From the start, art educators who belonged to the NEA presented papers on industrial drawing and economic benefits of art, Smith’s languages of constructive and decorative drawing, the study of representational drawing, goals of genteel refinement, and cultural approaches to art education (NEA, 1884).

The new department’s first committee conducted research on industrial drawing for public schools: what currently existed, what a graded course might look like, how future teachers should be taught, and how the subject might be taught at all levels of schooling (NEA, 1885). The committee collected demographic information on art teaching in about 70 cities from New England west to Minnesota, Iowa, and Missouri, and in 40 normal schools from Maine south to Alabama and west to California. The NEA art department also pioneered exhibitions of student work during conferences.

Blurred boundaries between industrial art educators and more culturally focused art educators continued into the early 20th century. Industrial art educators tended to be male and describe their work as manual training, or industrial or vocational education. Both men and women supported cultural art education, although women sometimes predominated when fine arts were emphasized, or when the emerging fields of art education and home economics overlapped.

### Preservice Social Networks and Professional Associations

Massachusetts Normal Art School alumni benefited from social networks they formed as students when they constructed later professional associations. For example, Goodnough was a founding member of the National Education Association’s Department of Art Education, president of that department in 1886 and again a decade later. After moving to Brooklyn in 1890 where he supervised public-school art, Goodnough became president of the New York State Art Teachers’ Association (NYSATA) formed in January 1893. He was invited to help plan the Eastern Drawing Teachers’ Association in 1899, and later served on the executive committee of the merged Eastern Art and Manual Training Teachers Association.

### Four Regional Art Education Associations

By the end of the 19th century, attempts had been made to establish art education associations in what would become the four NAEA regions. Each region faced its own challenges in building professional networks and associations, and each had its own character while sharing common themes with other regions.

#### Western Drawing Teachers’ Association (WDTA)

The WDTA was one outcome of a series of international education congresses (Stankiewicz, 2021) held in conjunction with the Chicago World’s Fair in 1893. The Fair’s Midway Plaisance was site of the first Ferris wheel as well as of ethnological displays. Racial stereotypes colored displays for new, branded products, such as Aunt Jemima pancakes, with Nancy Green, a formerly enslaved woman, performing a role based on a minstrel show character. Although art education entered Northern public schools to address economic challenges faced by industrial states during Reconstruction, the World’s Fair marked expansion of Jim Crow laws, statutes in both Southern and Northern states intended to reduce or eradicate the civil rights of formerly enslaved people and all African Americans.

American art educators attended the fair, lured by educational displays, fine art exhibits, and the wealth of material culture shown by European and Asian nations. Many educators traveled by train to attend the series of conferences planned in conjunction with the fair, which replaced the 1893 NEA summer meeting (NEA, 1895).

WDTA membership was open to supervisors of drawing, manual training teachers, kindergarteners (as kindergarten teachers were labeled), superintendents of schools, principals, grade teachers, and all who loved art. Leaders were typically



1935 Western Art Association Annual Dinner.

urban school district administrators or higher education faculty. Men and women who served as district art supervisors, or more rarely state art directors, were accustomed to serving as friendly advisors to art teachers who often felt lonely and isolated (Kirby, 1923). Thus, they would have understood—perhaps even better than higher education faculty—the importance of professional organizations in helping art teachers feel valued and understood. Women were prominent leaders during the Western association's 1st decade; nine of the first 10 presidents were female. After the WDTA expanded to include manual training teachers, five of the next 10 presidents were female.

■ During the 1920s, industrial and commercial art gained popularity. Art education was frequently justified in relation to serving community needs and to appreciating functions of visual arts in daily life.

### Eastern Art Teachers' Association (EATA)

In 1898, art supervisors in Eastern states from Maine to Florida, and west to Pennsylvania and Ohio, met in Hartford, Connecticut, where they organized the EATA; the organization's constitution was drafted a year later. Eastern region leaders worked in both public schools and higher education. More men than women served as officers, although women maintained a strong presence. Urban art supervisors with administrative experience were more active than specialist art teachers from rural communities. The initial membership fee was \$1.50, with annual dues of \$1 (Farnum, 1960). In 1909, EATA merged with the Eastern Manual Training Teachers Association (EMTTA), adopting a new constitution and new name: Eastern Art and Manual Training Teachers Association (EAMTTA).

During the first decades of the 20th century, boundaries between manual training, industrial education, home economics, and visual arts education were fluid. Art educators spoke at manual training conferences, often advocating expressive self-activity or linking the child's development of industrial consciousness to scientific racism (Haney, 1903). When this organization adopted the name Eastern Arts Association (EAA) in 1915, subgroups included Household Arts, Domestic Science, School Gardens, and Manual Arts, among others.

### College Art Association

Since the cultural study of art including theory, history, and studio was new in higher education, college art instructors, especially those in professional art and architecture schools, wanted a professional organization independent from secondary art teachers (Burke, 1942). In May 1907, a Committee on the Condition of Art Work in Colleges and Universities was created at the joint meeting of WDMTA, EATA, and EMTA in Cleveland. After surveying colleges and universities throughout the United States, Woodward (1908) concluded that solving the problem of art education in universities required unity among faculty teaching art in higher education (Ball, 2011).

From a questionnaire sent to White and Black colleges and universities, Woodward found significant instruction in art history and art technique, with drawing frequently required for entrance to architecture programs and sometimes for engineering and related majors. Woodward argued that art schools affiliated with colleges and universities offered a broader, more liberalizing environment than normal schools or art schools without university connections.

## Pacific Arts Association (PAA)

California art educators introduced the notion of a professional association for Pacific Coast states in the late 1890s, attempting to build on two factors: art teachers' membership in the state teachers' association and broad interest in drawing as a foundation for manual training (California, 1898). They faced challenges due to the long distances teachers traveled to attend meetings. The next organization intended to bring together art educators throughout the Pacific West was formed in March 1924; a mimeographed pamphlet circulated in December 1924 encouraged "all who feel the importance of robust art" to attend the first conference of the PAA in San Francisco (Musselman, 1953, p. 13). Most participants were Californians; teachers received leaves of absence and sometimes financial support from their schools to attend early PAA conferences.

To encourage membership up and down the coast, the PAA rotated annual meetings among northern, central, and southern locations. The first meeting outside California was in Seattle in April 1928. Due to the Depression, no meeting was held in 1933. By 1934, when federally funded New Deal projects were reviving art education programs, the PAA yearbook published reproductions of student artworks. During World War II, regional meetings were again suspended.

## Southeastern Art Association (SAA)

Like the EAA and the PAA, the SAA had late-19th-century antecedents. William Woodward of Tulane University and other Louisiana art educators established a short-lived Southern Art Teachers' Association about 1899 (Michael, 1997a). In spring 1897, Woodward initiated plans for a Southern Art Teachers' Association ("In the Field," 1898), which met during the Southern Educational Association convention in New Orleans in late December 1898 ("A Southern Art Teachers' Association," 1899). Over the next few years, this department's name and leadership shifted, reflecting the same overlaps between drawing, manual training, and art education found in other regions. Unlike its regional siblings, SAA used the singular "Art" in its title. The majority of members were female. Some southeastern art educators chose to participate in regional associations outside their geographical area to resist pervasive segregation.

## Efforts for National Associations

By the end of World War I, "art education" was replacing "drawing" as the preferred label for a wide range of school activities: drawing, painting, constructive and decorative design, and art appreciation applied to fine and industrial art (Sargent, 1919). Royal Bailey Farnum's federal reports on art education (1923, 1926) identified two strong motives for postwar art education: to relate art and industry, and to meet needs for discriminating

## Segregation and Art Education Associations

Although the Supreme Court's 1954 decision in *Brown v. Board of Education* ruled so-called "separate but equal" schools unconstitutional, it would be another decade before the Civil Rights Act officially ended segregation in public spaces. Resistance slowed school integration, which reached a high in the late 1980s (Frankenberg et al., 2019).

When the SAA held its first conference in 1931, states in SAA—and some in other regions—required segregation in public schools, as well as in housing, restaurants, public accommodations, and transportation. White and Black art educators in segregated states could not meet together in hotels, schools, or on campuses; they could not share meals in restaurants. When Leon L. Winslow, Baltimore's director of art education, proposed holding the 1954 EAA conference in his city, he learned the hotel followed policies common in Baltimore and Washington, DC: Black members were permitted to attend conference sessions, meal functions, and banquets with White members of the association, but would not be provided sleeping rooms nor allowed to enter hotel bars and restaurants. EAA decided not to hold the conference in Baltimore because these discriminatory restrictions contravened its democratic practice (Eastern Arts Association Council Minutes, 1951–1952).

taste and appreciation. During the 1920s, industrial and commercial art gained popularity. Art education was frequently justified in relation to serving community needs and to appreciating functions of visual arts in daily life, although interest in self-expression was growing, especially in Progressive schools.

During the 2 decades before NAEA was established in 1947, three different organizations attempted to claim primacy as the national organization for the field: the Federated Council on Art Education (FCAE), the National Association for Art Education (NAAE), and the National Committee for Art Education (NCAE). Even though all three claimed national standing, most active members worked east of the Mississippi; Western art educators grew tired of feeling ignored. As a result, the art department of the NEA would become the direct antecedent for NAEA.

During transitions from FCAE to NAAE and then to the NEA art department, art educators worked through several issues relevant to establishing one national association. By the mid-1930s, the four regional associations had established annual conferences that attracted art teachers to cities with cultural resources. For many art teachers, even trying to attend

a regional conference would have been difficult during the Depression and World War II. On the other hand, art educators like Royal Bailey Farnum of FCAE, Raymond P. Ensign of NAAE, and Victor D'Amico of NCAE were regional and national leaders who understood the benefits a national organization might provide art educators, although each had his own idea of what the structure of such an organization might look like.

School district administrators would have been familiar with the NEA, even though its focus on education in public schools was narrower than the broader cultural visions of FCAE and NAAE. Individual art teachers, when they could afford it, might be more likely to get school district approval to attend NEA conventions and participate in that association's art department. For FCAE and NAAE, art education was not limited to K–12 schooling and preparation of K–12 art teachers, but encompassed art in higher education—art schools, college and university art programs—and community arts initiatives such as museums and their art education efforts, adult education and other programs for informal, lifelong learning in art.

### **Federated Council on Art Education, 1925–1936**

The administrative progressives who formed the FCAE in 1925 wanted “to bring national unity and closer communication between the most prominent art education organizations in the country” through research reports (Saunders, 1978, p. 18). A desire for order and standardization was typical of administrative progressives, art educators who wanted to carefully define what counted as art education. The FCAE report on terminology explained that the term “art education,” widely used by groups dealing with problems of visual art in schools, could encompass fine and industrial art: “painting, sculpture, architecture, the arts of industry, commercial art, and frequently many other specific phases of art” (FCAE, 1929, p. 6). FCAE set criteria for its success as a national organization: Art would no longer be regarded as a fad and frill, schools would not select art teachers on the basis of their hobbies, students would experience continuity from one year to another, and superintendents

would understand why art should not be cut from the curriculum (“How May Art Come Into Its Own?,” 1925). Although the Federation's intentions were good, there is no evidence that resolutions based on its reports informed any state or national policy decisions.

The last meeting of the FCAE was convened in December 1935. During the 2-day meeting in New York, members voted to end FCAE by 1936, and merge with a new National Association for Art Education. Although this new association had a brief life, the regional arts associations endorsed it.

### **National Association for Art Education, 1935–1938**

The NAAE was organized with two goals—“to enhance appreciation of art and to develop taste”—so the average citizen would recognize good design and color in everyday environment (Tompkins, 1936, p. N7). NAAE's objectives included selling art education to school superintendents, helping high school students select art schools, improving professional art standards and art teacher training programs, raising community awareness, initiating research, and establishing a central bureau to supervise funds for research and guidance. NAAE wanted to influence legislation related to art, special education, and art school accreditation. The aim of encouraging every small-town art teacher through a centralized national organization was ambitious, especially for a group founded in the midst of the Great Depression and based on the East Coast.

In spring 1935, NAAE leaders attended the joint conference in Nashville of the WAA and the recently formed SAA, as well as the EAA conference in New York. Reassured that NAAE did not want to supersede but rather to coordinate their work and prevent duplicated efforts, all three regional groups became affiliated organizations. Although NAAE initially planned to convene a national congress every 2 or 3 years, with more frequent regional meetings, the organization lasted less than 3 years. Saunders (1978) places the end of this organization in June 1938 when, over protests from Farnum, NAAE disbanded and the NEA Art Department became the de facto national association for art educators.

### **National Committee on Art Education, 1942–1964**

Victor D'Amico, head of education at New York's Museum of Modern Art, formed the Committee on Art Education (CAE) as an avant-garde group for artists and educators in 1942 (*Creative Arts Bulletin*, 1951). The CAE sought to develop a sound philosophy of creative education, avoiding both indoctrination and laissez-faire methods, and to improve art teaching from preschool through college by emphasizing the complexity of art education (Sahasrabudhe, 1997). The name change to NCAE in 1957 reflected the belief that the nation's creative

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power and creative youth depended on art teachers in schools. As D'Amico, who led the group throughout its existence, explained, the Committee's revolt against "entrenched forces in art education... became a national influence for creative art" (D'Amico, 1974, p. 13). Beginning with a dozen members, the Committee grew to over a thousand, mostly art directors and supervisors, artists, and higher education faculty.

NCAE's early programs were shaped by aftereffects of World War II and visions of a bright new future. Conferences featured contemporary artists, films on art and education, and exhibitions of children's artwork; meetings included small-group discussions, special exhibitions, visits with artists and "direct involvement with the world of art" (Freundlich, 1985, p. 329). Invited speakers brought exciting new ideas from many disciplines: authors Herbert Read and Lewis Mumford, artists Ben Shahn and Robert Motherwell, photographer Paul Strand, anthropologist Margaret Mead, poet Archibald MacLeish, architects Walter Gropius and Richard Neutra, architectural critic Aline Saarinen, art historian Meyer Schapiro.

Conferences, newsletters, and other publications took stands on issues affecting art education. In 1955, the committee sent a critical letter to the Milton Bradley Company, rebuking them for an advertisement identified as "Creative Art Ideas" but showing a step-by-step method of making a turkey (Freundlich, 1985, p. 331). NCAE was critical of competitions in children's art and paint-by-numbers sets. The organization supported continued artistic involvement for teachers of art, research in art education, government support of the arts, and using the new medium of television to teach creative activity. Although the number of art teachers had increased as a result of more children in schools, more widespread teaching of art had not necessarily led to better teaching. Questions about the role of the art teacher as consultant and how using art activities in other subjects influenced the child's creative growth had become serious concerns. Another concern was whether an increasing tendency to stress psychological rather than aesthetic elements of art was leading teachers untrained in psychology or psychiatry to try diagnosing children through their art.

NCAE weakened as NAEA grew. In March 1964, D'Amico announced that NCAE needed to reorganize and study its future, not because it needed to set itself apart from other organizations, but because recent developments in the field called for "new thinking and vital action" (Freundlich, 1985, p. 333).

Under D'Amico's gentle guidance, contemporary artistic and intellectual ideas were introduced into art teaching at all levels: NCAE "served as a stimulus and often role model for other professional groups in the field" (Freundlich, 1985, p. 333).

■ Although the number of art teachers had increased [in the 1950s] as a result of more children in schools, more widespread teaching of art had not necessarily led to better teaching.

About the time that NCAE folded, the four regionals had been rolled into NAEA and national conventions replaced every-other-year regional meetings. D'Amico's focus on one approach to art education may have informed decisions to keep NAEA free of partisan philosophies and open to all flavors of art education. NCAE skewed toward an elite art world and research universities, rather than toward the K-12 public school teachers who belonged to the NEA.

### NEA Art Department, 1933–1950s

The NEA initially established its Department of Art Education in 1883, at a time when special subjects with practical connotations such as drawing, manual training, home economics, and industrial education overlapped and might be taught by teachers with similar preparation. Drawing and design were often justified as necessary first steps for shop work with wood or metal, successful home décor, and technical drawing applied to industries. NEA conventions offered art educators opportunities to meet colleagues in multiple departments; many state art education organizations developed from discussions during state teachers' association conferences.

The year after the NEA changed its name to the National Education Association, the departments of art education and manual training held a joint session focused on art as related to industries at the 1909 convention. Although the name Department of Arts and Industries was recommended, the group was identified as the Department of Manual Training and Art Education at the 1910 meeting. By then, both the Western and Eastern arts associations had reorganized similarly with both art teachers and manual training teachers as members.

Growing national interest in vocational and industrial education would culminate with passage of the Smith-Hughes National Vocational Education Act in 1917. When art education became secondary to vocational education, art was so marginalized that a history of the NEA's 1st century ignored the existence of the Department of Art Education (Wesley, 1957). As World War I started, the NEA's Department of Manual Training and Art Education disappeared into the Department of Vocational Training and Practical Arts; the title was shortened to Department of Vocational Education in 1919.

Over a decade passed before the NEA established a new Department of Art Education. When the department met in Atlantic City in March 1938, Elizabeth Wells Robertson, art supervisor for Chicago public schools, chaired a panel, “What a National Art Education Association Should Do for the Nation’s Schools.” Clara MacGowan of Northwestern University noted that people in higher education were interested in the NEA art department, which had a national scope and was

ready to promote all the needs in the field of art education. Mr. Farnum stated “I stand ready to support a national body that aims to accomplish the functions set forth provided it is promoted in a single comprehensive professional organization whose scope will comprehend all the needs of the field of art education” (*National Education Association Department of Art Education Bulletin*, 1938, p. 60)

Marion E. Miller, director of art for the Denver public schools and president of the department (Miller, 1943, 1944a, 1944b, 1945), emphasized art education as social service, part of the fight for freedom during the war, and significant in daily life. By 1946, the membership list was down to 127 names, and the department’s expenses exceeded income, so Miller tried to build membership by loaning packets of visual resources to members. Her interest in distributing teacher resources (e.g., war posters, photographs of regional crafts) anticipated later NAEA initiatives. Miller proposed forming “a unified, effective organization” large enough to wield nationwide influence and to serve the needs of regional groups (Miller, 1944b, p. 31). Her recommendations anticipated decisions that would be extensively discussed when art educators formed NAEA.

■ Ziegfeld (1972a) described the two major categories of problems in the premiere issue of *Art Education*: first, the need to work together to unify four independent organizations with their own institutional cultures, to supplement but not supplant local concerns, and recognize the entire field as each art educator’s domain.

## Edwin Ziegfeld’s Efforts for the Birth of NAEA



Edwin Ziegfeld.

Both Saunders (1966, 1986, 1989) and Michael (1997a) have described NAEA’s founding in 1947. The Association’s birth, however, was protracted; into the mid-1970s, the constitution identified it as a department of the NEA. When NAEA headquarters moved from Washington to Reston, Virginia, the Executive Director had to request dispensation from NEA rules that all affiliates main-

tain office space in the DC building. From Saunders’s (1986) perspective, NAEA took 37 years to become fully independent of the NEA. NAEA’s first President, Edwin Ziegfeld, led the team of birth coaches.

Ziegfeld (1972b) recalled that those who disagreed on the need for a strong national association cited potential loss of power for the regional associations. Fears that EAA would dominate any national organization led to sometimes heated discussion about managing memberships and relationships between the regionals and a national (Saunders, 1986). Not only was EAA the largest regional, but it published an annual bulletin and maintained offices at Kutztown State Teachers College, where Italo de Francesco headed the art and crafts department. One counter proposal was for small national meetings attended by selected representatives from each regional, similar to FCAE’s structure as a federation of affiliated organizations. Another proposal was to offer all members of the four regionals membership in the new national, but require them to actively opt in. Ziegfeld defended his option: Any art educator who joined one of the regionals would automatically become a member of the new national. From his perspective, the first two proposals would result in an ineffective national association, little different from the current situation.

Ziegfeld (1947) offered three reasons for establishing a national organization. First, the war years had demonstrated the importance of technicians’ knowledge in math and science, but shown little need for artists. Second, American schools faced a teacher shortage as well as insufficient financial support. Third, Ziegfeld predicted major changes in education personnel, administration, supplies, curriculum, and buildings, which would require greater spending. He believed change would be accelerated in the post-war period, and art educators needed to be ready to strengthen the position of art in schools—not merely maintain it.

From March through July 1947, an NEA Reorganization Committee reviewed ideas, perspectives, and potential actions. Although the goal was “strengthening this department,” the

outgrowth was the merger of the four regional organizations into NAEA (National Education Association, 1948, p. 296). By late that year, articles of confederation had been drafted with the provision that once two regionals accepted the document, the new association would come into existence. The SAA polled its members by mail and received a positive vote. EAA convened a special meeting in fall 1947, where spirited discussion led to acceptance, and the WAA joined soon after. PAA, the most geographically isolated, was the last regional association to join. Ziegfeld was elected interim president; Sara Joyner, the state art supervisor of Virginia, was interim vice president; and Italo de Francesco, interim secretary-treasurer. A constitution Ziegfeld drafted was ratified at the summer NEA meeting in Cincinnati, when the interim officers were elected as the first slate of officers. The first fully national convention was held in New York City in 1951 (Michael, 1997a).

When the dust settled, the regionals had affiliated with the national association but retained separate membership lists; individual art educators might join their regional or the national or both. Regional conferences would be held in even-numbered years and the national would convene in odd-numbered years, a practice continued until 1973–1974, about the time regional association offices closed. This change coincided with moving the NAEA executive office out of the NEA building to temporary quarters in Reston, Virginia.

As late as 1950, NAEA faced political tensions among the regionals, the NEA, and state associations (National Education Association, 1950). Ziegfeld (1972a) described the two major categories of problems in the premiere issue of *Art Education*: first, the need to work together to unify four independent organizations with their own institutional cultures, to supplement but not supplant local concerns, and recognize the entire field as each art educator's domain. Second, NAEA needed to address professional problems by expanding the arts into new areas, finding new means to improve art instruction, and embedding art more firmly into education.

At this time, the country was still recovering from “its prodigious effort in World War II” (Ziegfeld, 1972a, p. 8). Millions were returning to civilian life. Some returned to lives interrupted by war; others built new lives. Some veterans, like Ziegfeld, continued careers in art education started during the 1930s. In spite of differences, people shared the feeling of having been through a shattering experience of destruction, division, and hate that cost lives and energy. It was exciting to be part of the revitalized postwar period when art departments were expanding. NAEA was born at a time “when creative energies could be devoted to humanizing and constructive ends” (Ziegfeld, 1972a, p. 8).

## Research in Art Education Before NAEA

According to art education historian Fred Logan (1975), one of NAEA's early achievements was leadership “in scholarly research in art education,” a relatively new aspect of the field (p. 17). Ziegfeld (1949) completed the first postwar review of art education research, while presiding over NAEA and helping organize international art educators. He noted the return to peace increased interest in the arts, as well as greater interest in personality development and adjustment through art. He identified three other trends: (a) the place of art in general education, (b) the role of art in advancing international understanding, and (c) use of art museums as means of education. Ziegfeld's commitment to research may have contributed to the fact that one of NAEA's first four standing committees addressed policy and research.

Soon after NAEA was established, the International Society for Education Through Art (InSEA) was formed. In the summer of 1951, Ziegfeld was appointed to represent the United States at a conference on The Teaching of the Visual Arts in General Education sponsored by UNESCO in Bristol, England. Having recently concluded his NAEA presidency, Ziegfeld was well prepared to become the first president of InSEA, 1954–1960.

## Achieving Independence as a Professional Association

Although formed in 1947, NAEA did not become fully independent until a number of issues had been negotiated. Each regional had its own constituency and organizational culture, and elected its own board of directors; each issued its own publications and convened a regional meeting in even-numbered years. By 1962, three regionals had transferred membership records to the national office in the NEA building; the Eastern region continued to maintain its own list. The continuing power of the regionals contrasted with limited resources in the national office, where the NEA provided a small office space and some services. Three dollars of the \$8 each member paid in dues were designated for the executive office, supplemented by income from the national conferences.

In addition, NAEA needed to establish independence from the NEA, which transformed itself into a union during the early 1960s and 1970s. Postwar inflation led teachers to strike for higher pay as well as for bargaining rights, better personnel policies, and increased school budgets. From Dorn's (1997) perspective, the NEA, affected by “teacher militancy,” “evicted the NAEA and its sister departments” from the Washington, DC, building (p. 73).

■ For both preservice art educators and experienced teachers, NAEA defined the field. NAEA “was designed to have no prevailing philosophy of art education,” but to be a platform for varied approaches and philosophies (Saunders, 1986, p. 11).

Recognizing that it needed to clarify its organizational aims and professional relationships, NAEA formed a constitution study committee. The study committee suggested including a representative of the commercial firms known as the SHIP on the Board, and discussed broadening membership to include studio teachers and museum personnel (Constitution Study Committee, 1963). By late 1966, however, few states had unified with national, so bookkeeping remained complicated. Finances remained a problem, as did lack of institutional isomorphism (DiMaggio & Powell, 1983); that is, the structures of the state and regional associations did not match the national structure. A new constitution adopted in 1971 (but developed over the previous 5 years) addressed many of these problems, strengthening NAEA’s position as the national professional association for art educators. The fund-raising campaign for a new building, initiated by President William Bealmer during the 1971 NAEA National Convention in Dallas, was followed by ground-breaking in Reston 5 years later. The NAEA building was dedicated in April 1977, marking the Association’s full independence.

### Federal Initiatives and NAEA

While NAEA negotiated these internal issues, the federal government began paying more attention to the humanities, arts, and education. Although the U.S. Office of Education had been established within the Department of the Interior in 1867, it was not until 95 years later that the Cultural Affairs Branch was established to represent the arts in education. The Arts and Humanities Program “was actively engaged in a program of research support for arts educators” from 1963 to 1968 (Hoffa, 1977, p. 66). Since the NCAE folded in summer 1965, NAEA was the go-to organization to cosponsor some of the 15 research conferences held between October 1964 and November 1966. Although these conferences were disappointing as catalysts for research, they were effective in identifying critical problems for future investigation by scholars who were NAEA members (Hoffa, 1970).

In 1965, both the National Endowment for the Humanities and the National Endowment for the Arts were established, following the model of the National Science Foundation. The National Endowment for the Arts’s early efforts included supporting visual artists through Artists in Schools programs; support for artist residencies continued into the 1980s (National Endowment for the Arts, 2002). When the arts endowment prepared *Toward Civilization* (National Endowment for the Arts, 1988), a report on the state of art education in the context of calls for education reform, NAEA member Brent Wilson (1988) wrote the first draft, following the footsteps of Royal Bailey Farnum, whose federal reports during the interwar years (1914, 1923, 1926, 1932) had relied on his social network of multiple professional groups. When the National Endowment for the Arts and the federal Department of Education formed the Goals 2000 Arts Partnership in 1992, NAEA was the professional voice for visual arts educators.

### Becoming Fully National

As NAEA built a publication program with a journal for all members, an internationally esteemed research journal, books, and other resources for art educators, the Association supplemented and replaced various commercial and other publications. For both preservice art educators and experienced teachers, NAEA defined the field. NAEA “was designed to have no prevailing philosophy of art education,” but to be a platform for varied approaches and philosophies (Saunders, 1986, p. 11). From Saunders’s point of view, this bipartisan openness might be NAEA’s greatest strength, allowing emergence of new perspectives through interest groups. NAEA is an open, healthy, “and fully representative national organization” whose policies encourage “the diversified and pluralist interests and orientations of its membership” (Saunders, 1986, p. 14).

The many local, state, and regional meetings convened by late-19th-century art educators anticipated the annual NAEA conventions scheduled in major cities across the United States. The rotating schedule makes it possible for art teachers, art museum educators, preservice students, and others to participate in the world’s largest art education conference when it is held near them. Just as art educators in the four regional associations learned about urban arts and cultural sites during conference events in the 1920s and 1930s, today’s art educators take advantage of the many varied opportunities local committees plan when they host a National Convention.

During its first 3 decades, NAEA developed a somewhat complex structure within which members might bond with colleagues who shared a geographical location, others who attended job-alike sessions, and still others with similar interests. NAEA messaging has evolved from relying on print media sent

by ground mail to mass email blasts, regular digital updates, webinars, and a collaborative web space where any member can ask or answer professional questions. Although approaches to research have changed, expanding beyond psychometric studies to encompass varieties of arts-based and other types of qualitative research, research remains a central function of the Association. Over its 75 years, NAEA has matured to become a unified voice for art educators at all levels. This history documents and celebrates how far the field has come. ■

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# Chapter 2: Organizational Governance: By Members, for Members

Susan J. Gabbard

A constitution orders a system of governance for an Association, but the life blood of the Association is found in the continuing membership's actions. Revising and reorganizing governance is directed to enabling the Association to achieve its goals. NAEA has maintained its options for envisioning the future by having a well-honed tool for doing it. (Johnson, 1997, p. 48)

Several inflection points have occurred over the past 25 years that reinforce the idea of this “well-honed tool”—the National Art Education Association (NAEA) Constitution supports the organization's prominence as the premier education association in the world focused on the visual arts. In this chapter, I provide a brief overview of the first 50 years of governance and discuss actions of the past 25 years (1997–2022). Governance in the new century entails leadership at various organizational levels, coordinates advocacy efforts, and informs curriculum delivery in classrooms.

## The First 50 Years

Ivan E. Johnson, fourth President of NAEA (1955–1957), demonstrated significant leadership during the formative years of the Association, helping to revise its constitution and shape the current structure of NAEA.<sup>1</sup> In the 50th-anniversary NAEA history, Johnson (1997) outlined how art professionals drew together over decades to support one another, forming regional associations for teachers (Eastern, Western, Southeastern, and Pacific). This desire to associate set up regional forms of governance across the country, bringing together art educators who shared common goals for art education. The first NAEA Constitution, adopted in 1948, evolved over time—reflecting the Association's growth internally as well as in educational, artistic, and social changes.

In 1957, after the third National Convention, members and leadership concluded there were four major governance areas to prioritize: (1) establishing a national office for NAEA staffed with an executive secretary, (2) unifying services and establishing communication between regions and the national office, (3) becoming financially stable, and (4) growing the membership. Specifying priorities brought the Association together so that the governance would begin to be more cohesive and organized. The goal was to have a new—not revised—constitution by 1963.<sup>2</sup>

The Second Constitution Committee was chaired by Ralph Beelke, a strong leader in this effort, who served as NAEA's first Executive Director (1958–1962) and as NAEA President (1965–1967). The new constitution positioned NAEA to emerge as “the national professional organization of art educators” (Johnson, 1997, p. 36).

The initial NAEA constitution provided for a leadership council comprising the President, Vice President, Secretary–Treasurer, and immediate Past President; Presidents and immediate Past Presidents of each Region; and an executive committee, intended as the primary governance of the Association. The constitution included articles for elections, provided for meetings, established committees on policy and research, created an editorial board for publications, and devised a process for considering amendments. The 1963 constitution added bylaws that covered duties of the council members and the executive committee, a membership and dues structure, the adoption of the constitution and bylaws, the fiscal and administrative year, rules of order, and amendments. Johnson (1997) used flow charts to visually describe constitutional changes affecting leadership relationships and hierarchies, a practice of educators in the late 20th century (and one that persists today; see, e.g., the NAEA Governance Structure, <https://www.arteducators.org/about/governance-structure>).

The 1963 constitution also established the NAEA Board of Directors (replacing the former council), which included five Division Directors and four Regional Vice Presidents.<sup>3</sup> This constitution also provided for a Representative Assembly—later, States Assembly and, most recently, Delegates Assembly (DA)—to provide a singular voice for a growing body of members associated with art. The 1963 governance structure retained a way for commercial representatives from a group called “The SHIP” to advise the Board.<sup>4</sup> The SHIP provided financial support for National Conventions, and contributed to the establishment of the first stand-alone national NAEA office in Reston, Virginia (Milliken, 1975, as cited in Johnson, 1997). The 1963

constitution completed the unification of the four regions as a part of NAEA under a single fee structure.

Almost immediately after the 1963 constitution was approved, a reorganization study was undertaken, intended to result in a new constitution by 1970. The next constitution specified terms of service (2 years in each position for the President, President-Elect, Past President, the Regional Vice Presidents, and Division Directors) and named the Executive Director as an ex-officio member of the Board; a bylaw was added defining the purpose and work of the DA. The 1988 constitutional amendments further broadened participation by including association of members from the Canadian provinces.

### Constitution and Bylaw Changes, 1997 to the Present

Amendments updating NAEA's constitution and bylaws over the past 25 years reflect thoughtful as well as necessary changes in wording, procedures, and consideration of the membership. For example, affiliates and "issues groups" were originally listed in the constitution together under a general statement. Twenty years after a request from the chairs of affiliates and chairs of issues groups to list and describe them separately in the constitution, the overarching category was renamed "interest groups." This is membership in action, working on continuous improvement of governance that goes beyond labels to avowed intentions (see also Chapter 4).

### The Preamble to the Constitution

A Constitution Study Group (1962–1968) contributed both a preamble to the constitution and changes to NAEA. The preamble, a "visionary statement" (Mary Ann Stankiewicz, personal communication), is printed but undated in the archival records (National Art Education Association records, n.d.). The preamble affirmed "faith in the power of art to ennoble the lives and endeavors of humankind" (p. 1) and referred to a "highly technological society" as well as the potential of the visual arts to "serve as a humanizing force giving dignity and a sense of self-worth to the individual" (p. 1). Further, each individual has the birthright "to realize his creative power" (p. 1).<sup>5</sup> Thus, this preamble—crafted in the aftermath of World War II, within the creativity movement following Sputnik, and amid troubling times in the 1960s—highlighted the guiding principles of our Association at its onset. The original intention, to define a purpose for all art educators to strive toward in their work setting, laid the foundation for the organization's continued dedication to advocating the value of a quality art education for all students.

## ■ This desire to associate set up regional forms of governance across the country, bringing together art educators who shared common goals for art education.

Early in this century, the constitution and bylaws evolved further, updated to allow voting through electronic mail or other means of electronic transmission. The NAEA Constitution and Bylaws (1995/2017) expanded the responsibilities of the President-Elect. An amendment on what constitutes a quorum for voting was established in compliance with the DC Nonprofit Corporation Act. A new division position on the NAEA Board of Directors was added for preservice teachers to ensure the voice of next-generation art educators was represented in policy and planning. Membership classes (i.e., Active Professional, First Year Professional, Associate, Emeritus, Preservice, Institutional, Honorary, Life) were reorganized. These changes were a result of work done in DA and by the Board of Directors—who were mindful of cause and effect—through deliberation, research, and committee work, with the intention of advancing the importance of improving the process and procedures of NAEA governance.

### Executive Leadership

From the beginning and throughout its history, NAEA has been an association created by members for members. In the late 1800s, such organizations were established out of a desire for people in similar professions to associate—to share knowledge, insight, experience, and challenges in ways that would provide a competitive advantage. NAEA has grown steadily throughout its 75-year history, and significant milestones have been reached since its 50th anniversary. During its first 11 years, NAEA was part of the National Education Association and did not have an executive director. The first director was hired in 1958; over the following 26 years NAEA had four Executive Directors and two acting directors. Appointed by the Board of Directors, NAEA's Executive Director serves as the chief executive officer of the Association and has overall accountability for organizational stature and performance. Each Executive Director exercises both vision and leadership toward advancing the mission, while working with the Board and staff to achieve the Association's goals and priorities and adhering to the governance set forth in the constitution.

In its most recent history, NAEA has benefited from the visionary direction of three Executive Directors: Thomas Hatfield (1984–2007), Deborah B. Reeve (2007–2020), and Mario R. Rossero (2020–present). During his 23-year tenure, Hatfield

brought fiscal responsibility, created a publications program, and was instrumental in helping to establish the National Art Education Foundation. His tenure provided stability to the Association, giving NAEA constant leadership and helping to establish the Association on a national scale.

Throughout NAEA's history, changing times and new leadership have brought change to policies, procedures, operations, and outcomes. Reeve has described being

struck by the dynamic vision the Board conveyed for NAEA's future. Board members were passionate about art education, their work with students, and about NAEA. They had high hopes for its future growth as the premier organization for visual arts educators. Their seriousness and enthusiasm made me want to work hand-in-hand with them to realize the vision they had created! And so, my tenure as Executive Director began and we had lots of work to do—all part of the predictable life cycles of organizations! Fortunately, we had a firm foundation to build upon—a foundation established by my predecessor, Tom Hatfield, and the many leaders who served on the respective Boards through the years. (personal communication, October 2019)

In his opening video commentary following his appointment as Executive Director in January 2020 (NAEA, 2020), Mario R. Rossero stressed the “need to reflect ourselves and our time” in the work that would unfold under his leadership. His background as an artist and as an educator in Chicago, along with his work with the Kennedy Center, enables him to embrace many perspectives and to understand the complex experiences of art professionals.

### Strategic Planning: Looking Ahead—Following the Mission and Vision

Under the leadership of NAEA President Mary Ann Stankiewicz (2003–2005), the NAEA Board of Directors developed a strategic plan that outlined goals and priorities. In order to

financially support the *Strategic Plan 2007–2010* (2007), the NAEA Board made a bold and verifiably wise decision to allocate \$1 million from the Association's reserve funds to invest in new benefits for members. This step included developing a cutting-edge, award-winning website and new technology infrastructure as well as enhancing member resources through electronic portfolios and digital galleries,

along with new books, blogs, and a successful webinar series—all supporting teaching, learning, and advocacy efforts. Work that began in 2007 to benchmark NAEA organizational practices against nonprofit best practices was a focus throughout Reeve's tenure, along with Board development intended to enhance leadership effectiveness. Board members were better prepared for meetings and more connected in a strategic sense to conduct business in a professional and thoughtful manner—always realizing that advancing the mission toward realizing the vision is the goal. (personal communication, 2007)

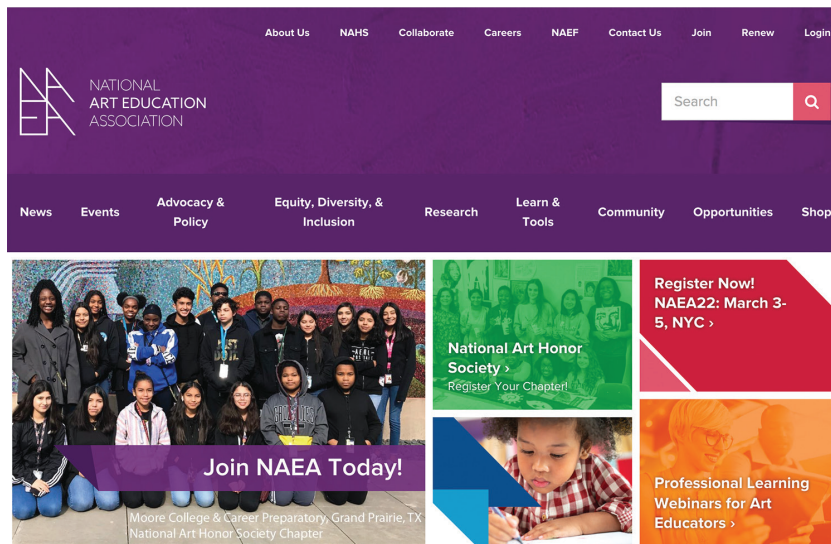
A regular cycle of strategic planning informs continuous growth toward Board-approved goals and priorities and focuses the work through a timeline while following governance policy and procedures. NAEA gained momentum as an organization through the development and execution of each strategic plan. The 2007–2010 NAEA Strategic Issues & Opportunities Report focused on (1) supporting research on learning in the visual arts, (2) implementing exemplary professional development initiatives for members as leaders and advocates, and (3) effectively communicating the importance of student learning in the visual arts to all stakeholders.

The 2011–2014 strategic planning process engaged members and NAEA leaders using a “design thinking” approach, where participants identify driving questions that in turn are identified as needs, and which inspire searches for creative solutions. From this casting of a broad net to get as much information from as many members as possible, the following four pillars formed the framework of goals: learning, community, advocacy, and research and knowledge. NAEA's mission and vision were studied and revised, and a fifth goal of organizational vibrancy was added to the 2011–2014 plan. The Research Commission was reestablished in 2014 (see Chapter 3) and, in 2019, the Equity, Diversity, & Inclusion Commission was established (see Chapter 10). A task force was appointed prior to the appointment of each commission to study the need and purpose and identify recommendations going forward.

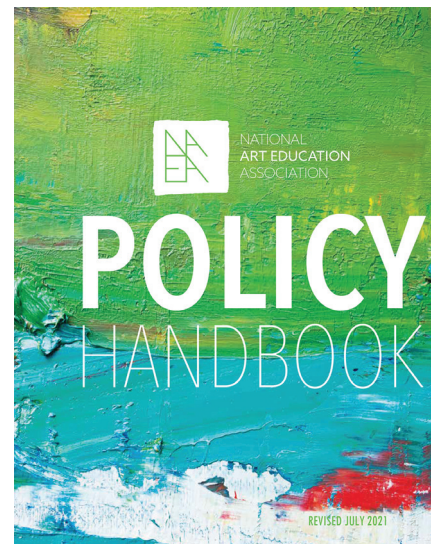
### NAEA Website and Technology

In 2006–2007, the DA requested that the Board conduct a complete review of the Association website. The Web Site Advisory Committee, formed by NAEA President Susan J. Gabbard and chaired by Cris Guenter, assessed the website's

- In the late 1800s, such organizations were established out of a desire for people in similar professions to associate—to share knowledge, insight, experience, and challenges in ways that would provide a competitive advantage.



2021 NAEA website.



NAEA Policy Handbook.

role and purpose (and how this aligned with the mission and strategic plan), identified the basic tenets of a website that would best represent a national art education association, and developed goals and action steps for developing a new website. The work of this committee was a tremendous contribution to the Association and helped NAEA get up to speed with technology. The vibrant, award-winning NAEA website (<https://www.arteducators.org>) is a destination for art educators worldwide. It provides access to an array of member benefits, including a variety of ways for art educators to connect, learn, and contribute to the field of art education. The website includes a platform that allows the Board to meet and do business virtually, makes governance transparent, and gives members alternatives for professional development (including online credit developed in partnership with the California State University system).

### Policy Manual: Guiding Principles for Process and Procedures

Successful organizations provide a handbook that outlines the roles and responsibilities of those serving on their boards of directors and a policy handbook that documents policies conveying the constitution and bylaws governing the association. Early in Reeve's tenure, the NAEA Board directed her to coordinate a review and reorganization of the NAEA policy manual to reflect nonprofit best practices. The agenda for the December 2007 planning meeting for this project included two topics: (1) a review of the policy manual, including identifying the process and timeline; and (2) a way to interface this work with that of DA. The policy review was also intended to identify other pertinent issues and to outline a process for developing position statements and resolutions. This process was the beginning of more transparency and accountability for DA as well as the Board, who worked with

Reeve to assure that the legislative work done in DA was carried to fruition by Board leaders.<sup>6</sup>

In 2008, the Board of Directors created a Policy Review Committee, appointing the following committee members: co-chair Susan J. Gabbard, co-chair F. Robert Sabol, Nancy Carr, Sara Chapman, Mac Arthur Goodwin, Betsy Logan, Valerie Ohlsson, and James H. Sanders, III. Kathi Levin was hired as a consultant to facilitate the review that the committee worked on through July of 2009. The revision process produced over 35 actions including adoptions, amendments, and revisions to the policy manual. For example,

- Part 1, Section B created the Platform Working Group within the Board of Directors' structure;<sup>7</sup> later in the manual, Section I named the NAEA Platform, provided an overview of position statements, and outlined the process of the task.
- Section E focused on definition of affiliates, allied groups, and interest groups. A controversy had been building around these groups in the late 1990s and early 2000s (see Johnson, 1997). Addressing these identity issues helped move all the groups forward and opened the door for many new groups that have originated over the past 25 years.

### States Assembly to Delegates Assembly

Delegates Assembly elected its own officers until the 1989 constitution proposed that NAEA Regional Vice Presidents would preside over it, improving the group's organization as an integral part of NAEA. The constitution also stated commitment to the DA's work and to how decisions and important matters that originate in DA move forward for consideration by the Board. With the DA role defined, true governance in action—by members, for members—became a reality. In 2010, interest group chairs were invited to also



2012 NAEA Delegates Assembly.

participate with nonvoting delegates. Over the past 25 years, DA members have made major contributions to platform and position statements. DA meets once a year, in person; prior to advances in technology, the ability to conference call or work virtually throughout the year was limited, resulting in a growing frustration as there was no mechanism to assure that important initiatives generated were acted upon and carried out. Improvements in the online presence of NAEA through the website, and additional technology resources made available to members, meant the NAEA Board and DA members were more connected. Ultimately, this has streamlined the work of DA—no longer requiring 2 full days of work at the National Convention, now enabling delegates to participate more fully in the overall Convention experience. Major contributions over the past 25 years are platform and position statements that have been reviewed, organized, and added to by the many DA members.

### Platform and Position Statements

NAEA's platform and its position statements "relate to national issues or topics of interest to the profession and/or field of visual arts education and [advance] the mission of the organization" (NAEA, 2021b). Once adopted by the NAEA Board of Directors, they represent the official position of the Association and guide NAEA programming and activities. NAEA currently has 46 position statements (NAEA, 2021a) within the categories of students, art educators, relationships, curriculum, instruction, and assessment, covering a wide range of subjects in the field of art education and serving as a valuable resource for teachers, schools, and school districts. Position statements must be vetted through the DA process; each NAEA position statement is automatically reviewed in a 3- to 5-year cycle by the NAEA Platform Working Group for reaffirmation, modification, or archiving if no longer relevant.

■ Amid the day-to-day teaching and learning experience (whether public, private, charter, higher education, museum, or other setting), shared purpose and goals should be the focus of nationally affiliated members.

### By Members and for Members: Building Leader Capacity

In 2008, under Executive Director Reeve, NAEA convened a group of thought leaders from the fields of visual arts education and education, challenging them to consider why visual arts education was essential to 21st-century learning. Discussion at this meeting resulted in the Learning in a Visual Age project, a series of white papers written by NAEA Distinguished Fellows under the editorial direction of Enid Zimmerman and collected into a single document (NAEA, 2016). This project ignited the field of art education, inspiring leaders to dig deeper, and resulted in multiple initiatives by art educators that have since grown—producing innovative ideas, teaching strands, convention shifts in presentations, and expanded leadership capacity in ways that are still unfolding.

One example is the 2014 National Visual Arts Standards, part of the National Core Arts Standards (National Coalition for Core Arts Standards, 2014). These new standards are more robust, reflecting contemporary thought, and are more in line with education standards when compared with those written in the 1990s—not only for visual arts but also for dance, music, and theater. Elliot Eisner's question, "What can education learn from the arts?" (2008; see also Cullen, n.d.), has become an even stronger message and question in education today, bringing more attention to the importance and value of art education—importance to an education in and through the arts in the life of every student.

Another significant inflection point was the creation of the NAEA School for Art Leaders at the Crystal Bridges Museum for American Art (see <https://www.arteducators.org/events/school-for-art-leaders>). Each year, 25 art educators from all NAEA regions and all divisions are selected to participate in a 7-month learning experience, with virtual learning following onsite training.

## ■ The ultimate goal is to locate efforts toward the education of society, and to achieve those goals through visionary work.

Focusing on self, others, and groups assists participants in positioning themselves as leaders in all contexts. Close and personal relational cohorts support participants in completing self-assigned leadership experiments that culminate in a capstone project to benefit various communities. Storytelling, advocacy, and emotional intelligence are some of the areas of study explored by members. School for Art Leaders alumni emerge as school-level leaders, principals, curriculum chairs, state and national association leaders, and much more.

### Conclusion

NAEA's 15-member Board of Directors serves as the governing authority to advance the Association's mission, determine its goals and priorities, and provide strategic direction and fiduciary oversight. The President serves as chair of the Board and of the Executive Committee. All positions are elected by members, with the exception of the Executive Director, who is appointed by the Board and serves as an ex-officio nonvoting member.

Leadership is a type of governance that takes many forms, depending on the circumstance. When leaders embrace the mission, vision, and goals of their association as their measure for decision making, the work becomes strategic. This focus reinforces that the mission and goals are the objective of the mutually undertaken work. Articulation improves the quality of internal communication and enhances the organizational meaning for board member participation. Board members are faced with the inescapable question on intentionality: "What is our purpose?" Amid the day-to-day teaching and learning experience (whether public, private, charter, higher education, museum, or other setting), shared purpose and goals should be the focus of nationally affiliated members. This reaches across not only educational settings but to NAEA members as individuals engaged with art education for communities and the nation. The ultimate goal is to locate efforts toward the education of society, and to achieve those goals through visionary work. The intent is to articulate and support leadership traits NAEA members will strive to uphold and to pass to others who follow in art education. With a strong constitution, bylaws, and working relationships between leadership venues, NAEA exemplifies how to govern with purpose and integrity, while tending to a shared vision that persists among members' diverse interests. ■

### Notes

- <sup>1</sup> A document found by Mary Ann Stankiewicz in the NAEA archive at Penn State outlines seven purposes of the new organization, provides for four membership categories, and intends membership in both the department for art and the National Education Association.
- <sup>2</sup> Johnson (1997) recorded four formal adoptions of constitutions: 1948, 1963, 1971, and 1990 (the Constitution printed in its entirety).
- <sup>3</sup> Based on Stankiewicz's study of NAEA archives, making the regional presidents VPs was an important change that brought the regionals more clearly into NAEA and gave regional leaders a national role. She notes that this was one of Ivan Johnson's motions in August 1963.
- <sup>4</sup> With the earlier NAEA Constitution (as revised in July 1949), a representative of The SHIP served on the Council. Council membership was limited to 25 people, which is a large governing board, especially considering that 50 people constituted a quorum for association business meetings. Members-at-large on the Council served 4-year terms; the SHIP rep served a 2-year term.
- <sup>5</sup> The preamble was written before the Women's Movement and before the NAEA Women's Caucus advocated use of nonsexist language—and shows why nonsexist language was needed. Society makes meaning differently today when a specific pronoun is employed.
- <sup>6</sup> The most recent articulation of NAEA policy and procedures can be accessed by members at <https://www.arteducators.org/community/articles/4-naea-policy-manual>.
- <sup>7</sup> The Platform Working Group became a standing committee of the Board in 2010.

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## Chapter 3: NAEA Special Projects and Education Policy Outreach

F. Robert Sabol and Enid Zimmerman

The fields of general education and art education have experienced a unique period of growth, development, and unprecedented change over the past 25 years—and the National Art Education Association (NAEA) grappled with addressing and responding to this changing environment and then acted to address the evolving needs of art educators. In doing so, NAEA implemented a number of special projects which led to program, service, and resource development within NAEA. Each of these projects aligned with the NAEA vision and mission statements in the Association’s strategic plans, and they have contributed to the emergence of NAEA as the leading professional association for art educators.

**This chapter describes a number of NAEA special projects and related policy outreach initiatives in its online version.** NAEA special projects of primary importance in this chapter include actions and programming in the areas of strategic planning; platform and position statements; the National Consortium for Core Arts Standards; the NAEA School for Art Leaders at the Crystal Bridges Museum of Modern Art; the NAEA International Research in Art Education program; the NAEA Equity, Diversity, & Inclusion Commission; the NAEA Preservice Division; the NAEA Virtual Art Educators resources program; relocation of the NAEA headquarters; and growth of the SummerVision program.

The NAEA Research Commission began work in 1992 as the scientific and theoretical group charged with developing responses to instructional, communication, and advocacy needs identified within the Association. The commission initiated and continued to support three research working groups, which focused on professional learning through research, mixed methods, and data visualization, members of which made interactive presentations at the 2018 NAEA Research Preconference

and at the National Convention. The groups presented on preservice projects and research being conducted across NAEA divisions, and the Data Visualization Working Group held sessions about data visualization methods, tools, research, and pedagogies. Mixed Methods Working Group members Kathy Marzilli Milagria, Melody Milbrandt, and Enid Zimmerman published an analysis of current research in *Studies in Art Education* and the *International Journal of Education Through Art* (2018). In 2019, the Research Commission held its third Research Preconference, titled “Stories of Research: Pressing Matters ↔ Pressing Forward.” The Preconference boasted its highest attendance to date—120 presenters and attendees. At the 2019 NAEA National Convention, the Research Commission convened its annual Leadership Forum to launch the renewal of the Research Commission Research Agenda. ■

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Left: 2018 NAEA School for Art Leaders participants gather at the Crystal Bridges Museum of Modern Art.



Right: NAEA Research Commission 2021 Preconference schedule.

# Chapter 4: NAEA Interest Groups

David Burton and Read Diket

Interest groups have been an important part of the National Art Education Association (NAEA) since its earliest days. NAEA membership is widespread. Finding others who share your particular views, understand your particular insights, and experience your particular needs can be challenging for members separated by distance and time. NAEA interest groups provide a rallying point where art educators can meet to share their particular interests and unique perspectives. Interest groups focus on a particular topic or constituency among NAEA members (see <https://www.arteducators.org/community/interest-groups>). Their shared base expertise, vision, and leadership is consolidated into a coherent voice, valued services, and a working agenda.

**Like-minded persons saw that as an organization grows, the need arises for smaller affiliations** drawn from within the larger membership to foster close friendships, provide a place to share goals, report on critical research, and plan and implement incentives. Thus, a series of descriptors were employed over time in the titles: caucus, group, affiliate, seminar, society, and committee. This chapter presents a family of arts-related associations and the elected NAEA Distinguished Fellows. NAEA considers these interest groups as important to the internal workings of the Association.

This chapter provides an overview of the growth and history of NAEA interest groups, from the earliest caucus groups in the 1960s and '70s, through the formalization of interest groups within NAEA's structure in the 1980s, the influence of technology on instruction in the 1990s, and the focus on student populations in the early 2000s, to the most recent efforts to clarify "identity" among art educators.

With contributions from the following interest-group members, each IG is profiled in the full, online chapters:

- Art Education Technology (AET; Debra S. Pylypiw)
- Asian Art and Culture Interest Group (AACIG; Maria Lim)
- Caucus on Social Theory and Art Education (CSTAE; Karen Keifer-Boyd)
- Caucus on Spirituality in Art Education (CSAE; Sheri R. Klein and Peter London)
- Choice-Art Educators (CAE; Anne Bedrick)
- Committee on Lifelong Learning (LLL; Andrea Elliott)
- Committee on Multiethnic Concerns (COMC; Bernard Young)
- Community Arts Caucus (CAC; Olivia Gude and Eunji Lee)
- Design Interest Group (DIG; Robin Vande Zande)
- Disability Studies in Art Education (DSAE; Alice Wexler)
- Distinguished Fellows (DF; David Burton)
- Early Childhood Art Educators (ECAE; Christine Marmé Thompson and Mary Hafeli)
- Ecology and Environment Interest Group (EEIG; Joy Bertling)
- Independent School Art Education (ISAE; Rebecca A. Stone-Danahy)
- LGBTQ+ Interest Group (James H. Sanders, III)
- National Association of State Directors of Art Education (NASDAE; Nancy Brady)
- Public Policy and Arts Administration (PPAA; F. Robert Sabol)
- Retired Art Educators Affiliate (RAEA; Patsy Parker and Bob Curtis)
- Seminar for Research in Art Education (SRAE; Mary Louise Patnaude)
- Special Needs in Art Education (SNAE; Doris Guay)
- United States Society for Education Through Art (USSEA; David Burton)
- Visual Arts Skill-Based Interest Group (VASB; Caitlin Bludgus)
- The Women's Caucus (WC; Sheri R. Klein)
- Canadian Society for Education Through Art/ Société canadienne d'éducation par l'art (CSEA/SCÉA; Peter Vietgen) ■

For information on all NAEA Interest Groups, see [www.arteducators.org/community/interest-groups](https://www.arteducators.org/community/interest-groups)

# Chapter 5: NAEA Conventions and Awards

David Burton

The annual National Art Education Association (NAEA) National Convention is a central keystone for our organization. It is one of the main activities and benefits that NAEA offers its members; each Convention attracts over one fourth of the membership. Speeches by influential educators, world-class artists, and visionaries from many walks of life punctuate hundreds of sessions ranging over a vast array of topics. These sessions are presented by NAEA members from all corners of the United States and dozens of foreign countries, and are complemented by discussion panels, business meetings, workshops, awards, and vendor displays.

**The opportunity to meet old friends and make new ones is an important (albeit unscheduled) part of the Convention.** Members come away excited and enthused to bring new ideas and new perspectives back to their schools and students. Each Convention has a theme that connotes a topical issue from that time. Tracing a thread through the themes shows how NAEA has progressed from year to year. In the full history, Chapter 5 synthesizes each Convention through a précis of the Convention's highlights.

Awards inspire. They celebrate leaders and leadership in many possible dimensions—for insight, dedication, and hard work. Recognition of achievement and service acknowledges the contributions members make to an organization. In addition, peer recognition extends farther than the recipient: Each award brings the membership together through shared pride and mutual solidarity. In a less visible but equally important way,

NAEA awards contribute to its ongoing history demonstrated by celebrating its highest achievements. NAEA awards include recognition of service, outstanding research and publications, and invited speeches and presentations. Service awards range from national, regional, and state or provincial service to distinguished service awards within and outside the profession. Several awards, such as the *Studies in Art Education* Award, the Lowenfeld Award, the Manuel Barkan Memorial Award, and the J. Eugene Grigsby, Jr. Award, offer their recipients an opportunity to present a paper—a further contribution to the NAEA intellectual body. Several awards are specifically dedicated to students and new professionals. Interest groups such as the Women's Caucus also present coveted awards each year. The full list of award recipients by year may be found on the NAEA website (<https://www.arteducators.org/opportunities/naea-awards>; select Awardees Composite). ■

**“The convention didn’t just give me new information. It also gave me an avenue to reflect on my teaching practice and consider what I can adapt, improve, and refine.”**

—NAEA National Convention attendee



# Chapter 6: NAEA Philosophy, Policies, and Issues

Michael Day, Read Diket, Thomas Brewer, David Burton, and Dennis Inhulsen

Producing this chapter on the history of art education and the National Art Education Association (NAEA) was a little like the field itself: changing leadership, shifting rationales, new directions in research, and young art educators making a place in the profession for their ideas. As the field of art education grew and flourished during the past 25 years, it moved toward formalizing professional practices, such as standards for curriculum and instruction, assessment of student learning (something almost unheard of 50 years ago), and continued refinement of NAEA as an organization. This chapter was written with future researchers in mind, as well as art teachers in practice today at all levels and circumstances.

## Discipline-Based Art Education

Discipline-based art education (DBAE) was originally developed primarily for grades K–12 to include four foundational disciplines: artmaking, art criticism, art history, and aesthetics. This approach is receptive to art curricula with more depth and substance than previously offered by the creative self-expression approach. Many art teachers had come to realize that school administrators sometimes perceived art as a marginal activity in the schools.

NAEA and the Getty Institute collaborated on national DBAE projects that involved school districts and leaders in art education at all levels. The overarching goal for both organizations was to obtain for art a required status in the school curriculum. Scholars completed and published studies of each of the four art disciplines (i.e., aesthetics, art history, art criticism, art production). Several national conferences organized by the Getty supplemented the annual National Conventions of NAEA; the Getty Institute also sponsored large demonstration sites in eight states. Well-known and powerful leaders—including the U.S. Secretary of Education, the Chair of the National Endowment for the Arts, and others—engaged in and joined with art educators of all persuasions in advocacy efforts for art education. Near the conclusion of the Getty initiative, the moniker of the approach was changed from “discipline-based” to “comprehensive” art education.

Discussion, criticism, and debate of the “discipline-based” to “comprehensive” approach were active within NAEA venues, including their publications. After 17 years of support for DBAE and for the field of art

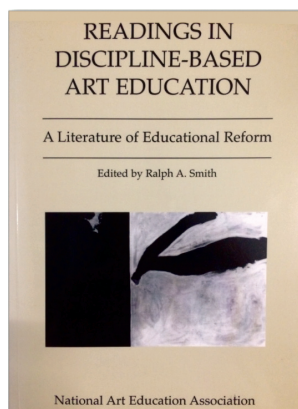
education, the program ended with the retirement at age 70 of the president and CEO of the Getty Trust. The discipline-based approach to art teaching and learning continues within the policies of standards and assessment, and in the classrooms of thousands of art teachers who were trained with the discipline orientation.

## Shifting Conceptions of Art Education

Three potential rationales call for the inclusion of art as a regular subject in the school curriculum for all students: visual culture, social justice, and creativity. This section of the chapter (online) examines articles published in NAEA’s two journals, *Art Education* and *Studies in Art Education*, as they demonstrate shifting conceptions of art as a required subject. The case for each of the three major candidates is briefly discussed and the reader is left with the intriguing question: What rationale or combination will support NAEA’s stated goal to achieve required status for art in the school curriculum?

## The History of National Assessment as a Societal Tool

The history of assessment as a societal tool dates back beyond the 25 years that are of primary interest in this 2022 NAEA history project (see Broadfoot, 1996, 2012). Under legislative directives, assessment of performance or achievement, evaluation, accountability, and quality assurance appear in education literature, particularly from the 1990s. Findings on values such as competency based or high stakes, or authentic assessment inform instruction and influence policy. NAEA and its administrators work with those who are developing and testing learning in the arts through the organization’s active role in the Arts Partnership, in its collaboration with the chief state school officers, and through its advocacy efforts with government entities on behalf of art education.



The first national arts assessments under the NAEP (National Assessment of Educational Progress) began in 1974 (Jones & Olkin, 2004). Laura Chapman, Ron Silverman, and Brent Wilson (consultants for the NAEPs in 1974 and 1979) deemed the findings “encouraging” (NCES, 1981, p. 19). Museum visitation was up for 9-year-olds. Test booklets in 1974 and 1979 examined selected art knowledge in detail and included exercises requiring design and drawing skill. Seventeen-year-olds were adding expressive content by 1979 when asked to draw “angry people” (p. 90; the art exemplars included a number of known expressive works). But “tolerance for nonconventional art decreased considerably between 1974 and 1979” (NCES, 1981, abstract). At that time, students did not recognize historically significant works, nor did they respond to questions about styles in art, and they did not appear to value artistic experiences.

In the mid-1990s, NAEP Arts initiated a new protocol that aligned with voluntary standards for visual and musical arts. Due largely to financial considerations, the test in the visual arts did not change much in the test cycles 1997, 2008, and 2016. The influence of the visual arts specialist persisted as a positive instructional correlation with student scores. As specialists in art education challenged 7th graders with art criticism experiences, some marginalized groups advanced in achievement scores. Data analysis (Brewer et al., 2017) confirmed that the influence of art specialists appeared at all levels of attainment—associated positively with scores of middle school participants within percentile groups at schools with full-time art specialists. Diket (unpublished notes) tested public use data and determined statistically that the achievement advantage for students studying with an art specialist continued in the 2016 NAEP.

American school populations changed with each NAEP. More African American representation was included in 2008 (which oversampled the target population and increased private school participation). NAEP oversampled Hispanic representation in 2016. Brewer et al. (2017) made sure that NAEA and NAEP designers knew that the trends supporting art specialists in artistic learning continued with NAEP through peer-reviewed publications and presentations at NAEA and the American Educational Research Association.

### The 2014 National Visual Arts Standards

In 2010, in partnership with the National Coalition for Core Arts Standards (NCCAS) and as a founding member, NAEA set to plan and create reimagined national visual arts education standards (the previous standards were released in 1994). The new standards, released in 2014 (<https://www.nationalartsstandards.org>), described what students should know and be able to do as a result of curricular, instructional, and assessment strategies for all students—while being responsive to local contexts unique to students’ lives.

Anchor Standard 1: Generate and conceptualize artistic ideas and work.							
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.							
Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take artistic investigations?							
Pre K VA:Cr1.1.PKa	Kindergarten VA:Cr1.1.Ka	1st VA:Cr1.1.1a	2nd VA:Cr1.1.2a	3rd VA:Cr1.1.3a	4th VA:Cr1.1.4a	5th VA:Cr1.1.5a	6th VA:Cr1.1.6a
Engage in self-directed play with materials.	Engage in exploration and imaginative play with materials.	Engage collaboratively in exploration and imaginative play with materials.	Brainstorm collaboratively multiple approaches to an art or design problem.	Elaborate on an imaginative idea.	Brainstorm multiple approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.	Combine collaboratively ideas for art.
Anchor Standard 2: Organize and develop artistic ideas and work.							
Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.							
Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break with artistic investigations?							
Pre K VA:Cr1.2.PKa	Kindergarten VA:Cr1.2.Ka	1st VA:Cr1.2.1a	2nd VA:Cr1.2.2a	3rd VA:Cr1.2.3a	4th VA:Cr1.2.4a	5th VA:Cr1.2.5a	6th VA:Cr1.2.6a
Engage in self-directed, creative thinking.	Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.	Formulate artistic intentions of personal relevant creating a work of art.

### Excerpt from National Visual Arts Standards At-a-Glance

The 2014 standards still conveyed knowledge and skills, based on sound philosophical foundations and lifelong goals, and continued as national and voluntary. The new standards recognized traditions and contemporary approaches that promote artistic literacy in a digital visual age and are designed to be web-based.

Five writing teams were established by NCCAS, for the fields of dance, media arts, music, theater, and visual arts. A Media Arts Writing Team resulted in National Voluntary Media Arts Standards, though there was no Media Arts Professional Association. The teams followed a research-based, process-oriented approach, and several open reviews from the field were considered throughout the writing period. Four processes were established to define, compose, and assess learning experiences in the arts, articulating what students will do and know. Reimagined from original language taken from the 1997 NAEP, the processes are creating, presenting for visual arts, responding, and connecting.

The visual arts standards are grounded in collective beliefs about what constitutes effective teaching and learning while providing flexibility for art educators to adapt and adjust instructional strategies in context of their individual teaching circumstance. The standards provide a foundation for art educators and the students they serve. ■

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# Chapter 7: Diversity and Equity in NAEA

Bernard Young and Wanda B. Knight

Since its 50th anniversary and the establishment of the Committee on Multiethnic Concerns (COMC), the National Art Education Association (NAEA) has made historic progress toward diversity goals. Publications and editorships have increased for diverse authors. Young and diverse leaders—and international members with outstanding credentials in their home countries—have stepped up and joined the ranks of seasoned veterans in top leadership roles.

## However, there is still a great journey ahead to address the expanding diversity of students in

American schools while teacher demographics are still overwhelmingly female and White. Challenges persist across the nation's teaching population for addressing issues of diversity and equity. President Barack Obama's Committee on the Arts and Humanities described the need to reinvest in the arts not only to remain competitive in a global economy but to nourish children's creative skills and abilities to think creatively, along with their science and math skills (2011).

As part of educational excellence, students and their teachers need to be able to acknowledge and comprehend multiple perspectives as experienced in art and within cultures from across the nation and globe. Discussion ought to be able to navigate the changing demographics in the world and to expand intellectual awareness of similarities and difference through the study of cultural artifacts. The United States needs to leverage the talents of a diverse population. Although much has been accomplished by NAEA, more work is needed theoretically, empirically, and practically to develop a body of knowledge that implements goals for a pluralistic society.

Black women and women of color have played critical roles in NAEA in pushing for a more diverse, equitable, and inclusive professional association. A formal protest by Black art educators and a set of demands presented by a courageous Black woman, Grace Hampton, at the 1971 NAEA National Convention in Dallas, Texas, provided a foundational catalyst for NAEA's move toward greater diversity. As a result of the 1971 protest and demands, NAEA embarked upon initiatives to increase its diversity and strengthen its inclusiveness.

In 2018, the NAEA Board of Directors appointed a National Task Force on Equity, Diversity, & Inclusion. The task force was charged with understanding NAEA demographics and histories, similar initiatives by other organizations, and the implications for NAEA as a precursor to bringing forth actionable recommendations for nurturing and sustaining a diverse, vibrant professional community. At the 2019 NAEA National

Convention, the Board took immediate action in response to the recommendation to create a standing Equity, Diversity, & Inclusion Commission that would work to advance equity, diversity, and inclusion priorities to ensure our professional association is inclusive and open to all. Sixteen recommendations by the task force serve as a strategic priority for



task  
NAEA.

Black women and women of color have made significant contributions to many spheres of the Association, and they continue to take the lead in shaping NAEA's diversity efforts. They have served as NAEA consultants, chairs of NAEA interest groups, editors of NAEA journals, and members of editorial review boards of all art education journals in the field. Under the leadership of Black women and women of color, these journals have incorporated subjects, themes, and articles focused on social justice, equity, White privilege, White fragility, antiracism, and racial justice.

Black and women of color have coordinated conventions and led curricular transformation efforts toward culturally competent teaching in art education and across disciplines. There is also an expanding demand for Black women and women of color as keynote speakers, NAEA supersession speakers, and presenters of NAEA webinars and webcasts about issues of equity, diversity, and inclusion. These are all promising new directions for change within our field and association. Yet, there is still more that NAEA can do to move forward in solidarity while engaging the voices of all members. ■

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# Chapter 8: An Abbreviated History of the National Art Education Foundation

D. Jack Davis

Many great ideas are conceived in casual settings. This was the case with the National Art Education Foundation (NAEF),<sup>1</sup> which originated from a 1984–1985 midwinter conversation in the living room of Nancy MacGregor, President of the National Art Education Association (NAEA) from 1983 until 1985. She discussed her passion for helping art teachers with Thomas Hatfield, then Executive Director of NAEA; Robert Curtis, the incoming President of NAEA; and Jim Lance, an executive with the Ohio State Department of Education and an attorney. The idea for a foundation was conceived. Things moved quickly and a charter for NAEF, along with the original bylaws, were drafted and signed on March 5, 1985, and filed in the Commonwealth of Virginia (Nancy MacGregor, personal communication, March 2020).

**This officially established the Foundation as a separate entity from NAEA; both are 501(c)(3) organizations, but they are governed by separate boards.**

MacGregor announced the establishment of the Foundation to the NAEA membership in the President's Message as part of the April issue of the NAEA newsletter, and she included NAEF in her presidential address at the 1985 NAEA Convention in Dallas (April 18–23; Nancy MacGregor, personal communication, March 2020).

The first written records of meetings of the Trustees that are known to exist relate to a January 25, 1991, meeting in Los Angeles. From 1994 forward, formal minutes of annual NAEF board meetings taking place at NAEA National Conventions are archived at the NAEF office.



## Purpose of the Foundation

According to the NAEF Articles of Incorporation (1985), the purpose of the Foundation is “to receive, administer, and disburse [sic] funds, property, and gifts of any kind exclusively for charitable, educational, and scientific purposes”; to “direct some of its support through the National Art Education Association”; and

to assist the National Art Education Association directly or indirectly in their efforts of representing the teachers of art in America; improving the conditions of teaching art; promote the teaching of art; encourage research and experimentation in art education; to hold public discussions on art related matters; to sponsor institutes, conferences, and programs on art education; and to publish articles, reports, and surveys about art. (p. 1)

The founding document also gave the Foundation the following powers:

- a. To aid in the fulfillment of education and service functions of the NAEA by providing funds;
- b. To make grants and loans of any corporate property for the purpose of furthering the purposes of the corporation;
- c. To solicit, accept, administer, and disburse gifts, grants, and bequests of property of every kind or to hold said property in trust in such manner as the corporation deems appropriate for furthering of the purposes of the corporation;
- d. To receive grants, from government or other sources and to disburse such grants for the support of the purposes of the corporation;

- e. To make distributions to the National Art Education Association or any organization organized to support the NAEA that is exempt from federal income tax. (NAEF, 1985, pp. 2–3)

Thus, from its outset NAEF was given broad parameters in which to work. It could support activities within NAEA as well as art education activities outside NAEA.

### Governance

The Articles of Incorporation outlined the general governance structure for the Foundation, determining that its governance would be vested in a Board of Trustees, with the initial Trustees selected by the incorporators and future Boards selected by duly qualified and seated Trustees of the Foundation. Major revisions of the bylaws occurred in April 2000, March 2011, March 2012, and March 2019. The initial bylaws specified that the number of Trustees shall not be less than three, but could be increased to any odd number if approved by a majority of the Trustees. The bylaws further stipulated that a seat must be reserved on the Board of Trustees for the Executive Director of NAEA and the immediate Past President.

For the first 15 years of the Foundation, the Trustees essentially acted as a committee of the whole. By 2000, a committee structure began to emerge. Among the first active committees

were the Grants Committee, the Finance Committee, and the Development Committee. Subsequent years saw an expansion of the use of committees to include a Nomination Committee, a Communication Committee, and an Executive Committee.

### Building the Foundation

Since its modest beginning with \$500, there has been continuous discussion among the Trustees about how to raise money for the Foundation, the development of policies, and administrative fee structures associated with managing NAEF assets. The Foundation has slowly but steadily grown until today; it now has approximately \$2.5 million in assets. The growth of the Foundation has come primarily from three sources: (1) two sizeable estate gifts; (2) major gifts from the NAEA; and (3) annual giving, primarily from the NAEA membership.

In 1992, the Foundation received its first sizeable gift, from the estate of Mary McMullan Packwood, to create The Mary McMullan Art Education Fund. Based upon the signed agreement in the NAEF archives,

The purpose of The Mary McMullan Art Education Fund (the fund) is to promote art education as an integral part of the curriculum. Specifically, it is intended that the National Art Education Foundation fund those activities, programs, workshops or training sessions to establish and/or improve the instruction of art in public and private elementary and secondary schools as well as schools of higher education in the United States of America.

In 1994, another sizeable gift came to the Foundation from the Ruth Elise Halvorsen estate to create The Ruth Halvorsen Professional Development Fund. The purpose of that fund is to

promote the National Art Education Association's efforts to initiate and encourage the understanding and implementation of, and to demonstrate its commitment to the goals for student learning the NAEA has promulgated through its *Visual Arts Standards*. Annual scholarships will be awarded to selected art educators whose proposals for scholarships focus on understanding, issues, and implementation specifically relating to the *Visual Arts Standards* document.

These two pioneering art education philanthropists (see the online NAEA 75th anniversary history for full biographies) recognized the important role that NAEA had played in their professional lives, helping them to achieve success as leaders in art education. They also realized the importance of giving back to the Association that had helped them achieve so much. Thus, they included NAEF in their estates, leaving a legacy that will live on in perpetuity. They set an example for the members of NAEA and others who care about art education.

### NAEF Trustees

The original Trustees, as established in the Articles of Incorporation, were: Thomas Hatfield, NAEA Executive Director; Nancy MacGregor, NAEA President (1983–1985) and professor of art education at The Ohio State University; William Eells, an executive at Ford Motor Company and an activist in the arts in Ohio (as well as the nation); and W. Howard Adams, of New York, New York. Adams was a former chair of the Missouri Council of the Arts, director of the Arts Councils of America, an associate of the Rockefeller Brothers Fund, director of the National Program for the National Gallery of Art, and a fellow of the Myrin Institute in New York.

Robert Curtis chaired the first documented meeting of the Trustees in Los Angeles in January 1991. Other Trustees in attendance were Thomas Hatfield, Nancy MacGregor, and Charles Qualley. At the 1994 meeting, one new Trustee was added: Jerry Stashak, who was a member of “the SHIP” (the name for the commercial vendors at the NAEA National Conventions). At the 1996 meeting, the Trustees discussed expanding the Board, and agreed to add Liz Smith Cox, Ann Luce, Laura Chapman, Mac Arthur Goodwin, and Ronald MacGregor.

## Grants

Recognizing the importance of research for the field of art education, the Association decided that the Foundation was in a position to effectively run a research grant program. Thus, NAEA crafted an agreement with NAEF to provide money to use for research grants, part of NAEA's efforts to "initiate and encourage research in art education, and to demonstrate its commitment to the goals for research... promulgated through its *Visual Arts Research Agenda Toward the 21st Century*" (NAEA & NAEF, 1993). A program of donations to the Foundation for the purpose of supporting research activity was begun in September 1993, when the NAEA Board approved giving the Foundation \$250,000 to start the Research Grant Fund. Another source of research funding for the Foundation has been annual gifts by NAEA members and others. In 2004 a SHIP Fund was established with \$20,000 as a Foundation benefit to NAEA members for the purpose of awarding grants for art equipment and materials that focus on student learning in art.

The first documented grants by NAEF were awarded in 1989, just 4 years after its establishment: five Teacher Incentive Grants of \$500 each. In 1994, the Foundation awarded its first two Mary McMullan Grants, and awarded its first seven Ruth Halvorsen Professional Development Grants in 1995. NAEF Research Grants were first awarded in 1998, with three grants awarded that year. In 2005, the first SHIP Grant was awarded. The Foundation continues to make annual awards in five grant categories: Teacher Incentive Grants, Mary McMullan Grants, Ruth Halvorsen Professional Development Grants, NAEF Research Grants, and SHIP Grants.

In the intervening 30 years, NAEF has awarded over \$800,000 in grants to 377 individuals. Of this total amount,

- \$74,000 in Teacher Incentive Grants has been awarded to 90 individuals,
- \$78,000 in Mary McMullan Grants has been awarded to 90 individuals,
- \$88,000 in Ruth Halvorsen Professional Development Grants has been awarded to 91 individuals,
- \$550,000 in NAEF Research Grants has been awarded to 110 individuals, and
- \$10,000 in SHIP Grants has been awarded to 20 individuals.

■ From its outset NAEF was given broad parameters in which to work. It could support activities within NAEA as well as art education activities outside NAEA.

## Summary

This abridged chapter provides a brief overview of the 34-year history of NAEF, from its beginning in 1985 through 2019: its purpose, governance, and management of Foundation assets, as well as how it was built. The complete manuscript (online) elaborates upon each of these areas by providing additional details and history. It includes biographies of the two individual major donors to the Foundation and details about each of the NAEF grant programs, and also addresses long-range planning efforts for the Foundation that were initiated in 1995 by the NAEF Board.

## Note

<sup>1</sup> This abbreviated history of NAEF (as well as the longer version in the online history) is based upon existing written minutes of the Foundation's Trustees meetings provided by the NAEF office and the NAEA office. I also used a small amount of material about NAEF from the NAEA archives at The Pennsylvania State University. Sincere thanks to Robert Curtis, Life Trustee; Nancy MacGregor, Life Trustee; Charles Qualley, Life Trustee; and Douglas Blandy, current chair of the Foundation Trustees, for their careful and thoughtful review of this chapter.

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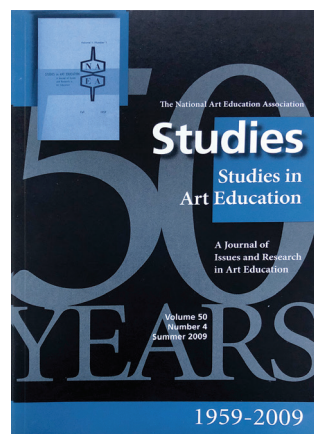
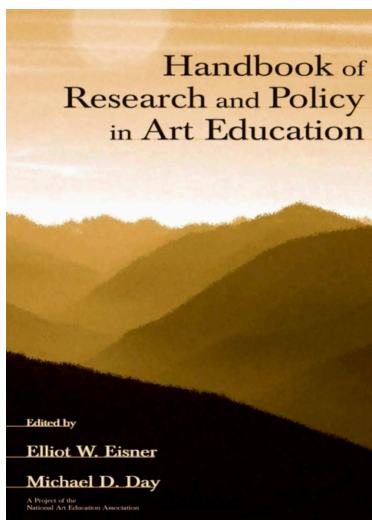
# Chapter 9: Ideas and Concepts That Impacted Art Education, 1998–2019

Enid Zimmerman

This chapter highlights the years 1998–2019, when there were challenges and accomplishments that had a great influence on art education policies, research, and practices. In *The National Art Education Association: Our History—Celebrating 50 Years, 1947–1997*, Mary Lou Kuhn focused on ideas and concepts from the 1930s to 1997 that influenced the field. She explained that she decided to write about these topics from a personal perspective. Kuhn, who was a friend and respected colleague, inspired me to use my firsthand knowledge to write about significant ideas and concepts in art education from 1997 to 2019. To this end, I organized the content in this chapter around the NAEA Research Commission's (2014) three major themes for art education, realizing that not all conceptions or references to individual art educators could be included in this short chapter.

## NAEA Research Commission

In 2014 the NAEA Research Commission set forth a Research Agenda focusing on teaching and learning in the visual arts based, in part, on responses from NAEA members. I have a long history with this commission, serving as the first Research Commission Chair (1993–1998), as a member of the task force that reinstated the Commission (2010), and as a member of the current NAEA Research Commission (2012–2016). The Research Agenda focused on three areas: (1) professional research literacy, (2) specific research topics (i.e., social justice research, demographic research, assessment/evaluation research, emerging technology), and (3) four research factors (i.e., student learning, art educator teaching, content/disciplines of art and art education, educational contexts/settings where art learning takes place). The first two research themes were helpful in organizing the content of this chapter; the third theme was incorporated into first two themes.



## Professional Research Literacy

In 2004, Elliot Eisner and Michael Day edited the first *Handbook of Research and Policy in Art Education* to ensure that “the field of art education has a body of scholarship in which prospective teachers of art and those aspiring to scholarship in the field should have access” (p. 1). Although research and policy directions have changed in the years since its publication, this *Handbook* marked a milestone for art education. The *Handbook*’s six sections included historical currents in art education, policy perspectives impacting the teaching of art, learning in the visual arts, teaching and teacher education, forms of assessment in art education, and emerging visions of the field. The *Handbook* is a treasure trove for understanding how ideas evolved and changed leading up to the early 21st century.

To celebrate NAEA’s 50th anniversary in 1997, Mary Ann Stankiewicz, editor of *Art Education*, asked five former editors to select one article worth rereading from an assigned decade. For the decade from 1987 through 1997, Gilbert Clark, a former editor, selected five articles prior to choosing a final one. Topics in these articles included art education history, multicultural components in art curriculum, teaching art criticism, using contemporary art to teach about professional criticism, and organizing content for instructing about aesthetics. These articles reflect the influence of discipline-based art education and its deep roots in art education theory and practice at that time.

In 2009, Doug Blandy edited the 50th anniversary issue of *Studies in Art Education*, to commemorate its 1959 inaugural issue. Ideas and concepts in this *Studies* issue included reconsidering roles of creativity, critiquing historical research, the nature of art, and arts-based research. The topic of creativity was a major emphasis as reflected in Viktor Lowenfeld’s (Burton, 2009) contributions to art education and his ideas

## ■ Advocacy must remain at the forefront if art education is to remain essential and vital in our nation's schools, museums, community centers, and anywhere where the arts are learned, taught, and practiced.

about creative practice, notions about contemporary aesthetics and Vincent Lanier's and Irving Kaufmann's ideas about art and creativity (Jagodzinski, 2009), and in a critical analysis of and reconsidering concepts related to art education and creativity inquiry (Zimmerman, 2009). Other topics included arts-based research (as distinguished from qualitative research), how researchers can use art processes in their inquiry (O'Donoghue, 2009), and the necessity for developing a coherent knowledge base about practices evidenced in early art education (Hafeli, 2009).

The shift of interest, issues, and research in art education have waned and resurfaced over the years. Creative self-expression was a dominant theme in art education in the late 1930s and one that lasted for over 50 years. Then there was changing support for creativity in art education, from a high point in the 1960s and 1970s to its lessening influence in the 1980s and late 1990s, when research focused on community-based and multicultural art education. By the late 1990s to the present, with the advent of expanding technological and social communication environments, themes of global, intercultural, visual culture, arts-based practices, and reconsidering scholarship of the past and present histories of art education have been emphasized. In 2010, interest in creativity resurfaced with two issues of *Art Education* devoted to creativity; in 2011, the theme of the NAEA Convention was "creativity, innovation, and imagination" for both education and business communities.

Advocacy for art education, for those inside and outside the field, is important if art education is to continue as an important subject in schools locally, state-wise, nationally, and internationally. The 2009 NAEA report, *Learning in a Visual Age: The Critical Importance of Visual Arts Education* (updated in 2016), was the outcome of an NAEA-sponsored meeting at the Aspen Institute. This document helped inform policy and decision making, as well as a series of Advocacy White Papers for Art Education (Zimmerman, 2011). The white papers focused on communicating the value of visual arts education and expanded on five main points from *Learning in a Visual Age*: what high-quality art education provides, how high-quality arts

education can prepare students for the future, what excellent visual arts teaching looks like, how to infuse the arts into learning environments, and ensuring excellent visual arts education for every student. A main point was that advocacy must remain at the forefront if art education is to remain essential and vital in our nation's schools, museums, community centers, and anywhere where the arts are learned, taught, and practiced.

### NAEA Research Commission Study

Milbrandt and two of her Research Commission colleagues (2018) analyzed art education research published between 2014 and 2016, concluding that there was a wide variety of research methods used in art education, the clear majority of which were qualitative studies. Four *Research Agenda* topics, based on the commission's past research, were used to determine current trends in art education. In *Studies in Art Education*, articles that focused on issues of social justice were the most frequent, with relatively few others that emphasized demographics, technology, or assessment. *Studies* articles did focus on topics of educational theory, visual culture, and curriculum, and these were mainly theoretically oriented. The topic of demographics garnered the least number of articles; the authors concluded that although the topic of social justice continues to be important, other themes need to be researched to ensure that the future of art education as a critical and dynamic teaching and learning field of study and practice.

### Four Research Topics

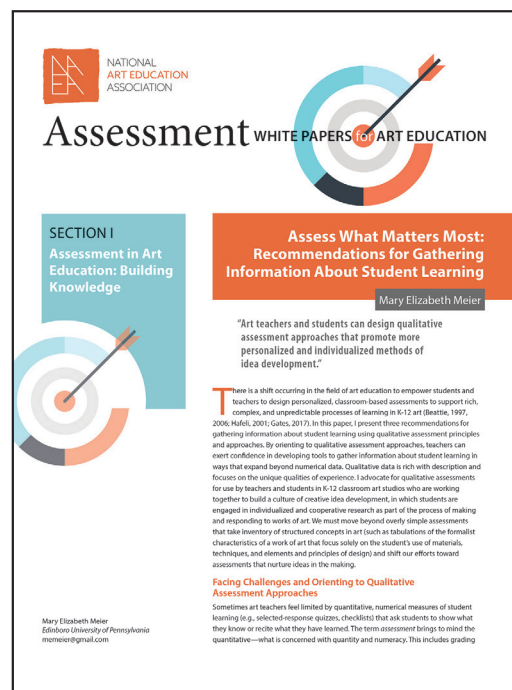
#### Social Justice

Social justice inquiry and praxis, a prevalent topic in contemporary art education, includes equity of access to and opportunities for quality art education for all students in school, museum, and community settings. It also includes a diversified teaching force, with focus on appreciation for diversity throughout a worldwide community, and brings together ideas about feminist, multicultural and global, different ability rights, and community-based equity programs (Garber, 2004). Artwork that emphasizes social justice can take many forms that support social change centering on inequality or injustice, including activist, community-based, and public art, and cultural development (Dewhurst, 2015).

Working with local communities is important for developing equitable, differentiated community-based curricula for art students and involves building connections between communities and schools where community members, teachers, and students participate. Topics currently being focused on in community-based art education often emphasize cultural, historical, and social inquiry that addresses local concerns such as a community's history, built environment, ecological issues,

*Translations*, produced by the Professional Learning through Research Working Group of the NAEA Research Commission, explores NAEA Research Agenda content areas.

The Assessment White Papers for Art Education consist of 5 sections of essays.



or local people who create art, and issues such as homelessness and rethinking uses of rural and urban spaces. Financial, social, and cultural inequalities also are in the forefront of social-justice art education, in which theoretical foundations based on feminist leadership are linked with activist artmaking and pedagogy, and directions for social change and empowerment are enacted through community engagement by challenging the political nature of organizations and those who hold power (Sandell & Zimmerman, 2017).

## Technology

In the 21st century, using technology enables interacting across local, national, and international boundaries (Tillander, 2015) and incorporating processes and resources in a variety of art and design education programs that emphasize creating products and services in tandem with studio arts. New digital technology environments delivered through modes of mass-media communication include images, audio, video games, crowd-sourcing, social networks, and collaborative research, and have a great influence on art education research and practice. The integrative and interdisciplinary nature of art and design teaching and learning in diverse environments also plays an essential role in linking all subjects. Contemporary STEAM (science, technology, engineering, art, and mathematics) art educators and researchers often promote social justice through collaboration and use contemporary technologies and social media to prepare students to reinterpret traditional forms, break boundaries, and use innovative types of social communication. Ideally, students should have access to and learn methods of reading

and critiquing ideological content that is presented to them through traditional and contemporary forms of communication (Duncum, 2007).

## Assessment/Evaluation

Assessment in art education is used to provide feedback for improvement of education initiatives in respect to teaching and learning in a range of settings, effectiveness of curricula and standards, and the safety of educational facilities. Evaluation is represented in systematic processes that can determine the quality of teacher performance or student achievement for purposes of grading and reporting, or deciding whether a program, curriculum, product, procedure, or policy has met intended processes, the quality and quantity outcomes, and what might be done to make a program effective.

The *Assessment White Papers for Art Education* (Sickler-Voigt, 2018–2020) consist of more than a dozen essays about assessment methods and their applications. These essays focus on current and established assessment theories and practices that are relevant to a wide variety of NAEA members as well as parents, administrators, and the general public to help understand assessments and how these are applied in the field of art education. The five sections are: Assessment in Art Education–Building Knowledge; Assessments That Promote Vibrant Learning Communities and Advocate for the Visual Arts; Planning and Implementing Visual Arts Assessments; Analyzing, Interpreting, and Reporting Art Education Assessments; and Visual Arts Assessments: Case Studies From the Classroom and Beyond.

## Demographic Research

Demographic research emphasizes information about group environmental and economic conditions, values, and perceptions and often describes environmental and economic conditions, experiences, and values within a group. The nature and quality of existing conditions and practices can assist in establishing baseline data and setting benchmarks to influence future art education practice and policy. Although there have been few large-scale demographic research studies comparing populations of art students, art educators, content of art programs, or settings, there are local and nationwide studies emphasizing how art education has moved from a focus on the United States to include global perspectives about teaching practices, assessment procedures, and resources that support student learning through promoting cultural sensitivity and participation in a globally interconnected world (Delacruz et al., 2009; Manifold et al., 2016). In the future, art education research and praxis are situated to have a significant influence in developing appreciation for aesthetic beliefs and artistic expressions of members of local sociocultural communities, and at the same time to exemplify openness, respect, and a sense of caring and responsibility for those from one's own and other communities around the world.

## Conclusion

In addressing art education themes and praxis from 1998 to 2019, it is evident that a new research agenda for visual arts education will need to take into account many different constituent interests as well as priorities already set by those who have participated in the past. This research agenda also will need to address significant changes in art education theory and praxis to meet new challenges. Interest in and new prospects for art education at state, federal, national, and international levels are needed if art education teaching and learning are to become a necessary and vital component of all students' education. ■

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# Chapter 10: The NAEA Equity, Diversity, & Inclusion Commission: A Flight Plan for Meaningful Intervention

James Haywood Rolling, Jr.

This chapter tells a story of the events contributing to the formation of the National Art Education Association's (NAEA) Equity, Diversity, & Inclusion (ED&I) Commission and the sea change its establishment portends for the field of art + design, museum, and media arts education. A system of inequitable, divisive, and exclusive practices—like all systems—works to maintain the survival of its own characteristic relationships and functions over time, whether through growth, contraction, periods of equilibrium, or evolutionary leaps. NAEA's effort to generate greater diversity, equity, and inclusion in human relations continues to *be* an effort precisely because there are dominant mental models and derivative practices in place that systemically work to resist greater diversity, equity, and inclusion out of sheer self-preservation.

## A New Trajectory Emerges

The ED&I Commission was established in 2019 as a critical step toward NAEA becoming a more antiracist organization. The term *systemic racism* is redundant; according to environmental scientist and systems expert Donella Meadows, “a system is a set of things—people, cells, molecules, or whatever—inter-connected in such a way that they produce their own pattern of behavior over time” (2008, p. 2). Racism, all by itself, is systemic. That is its nature. It does not require a grammatical modifier. Humans—both as living, individual organisms and in our social interactions with one another—are also systemic. In her influential book *Thinking in Systems*, Meadows defined a *system* as a “set of elements or parts that is coherently organized and interconnected in a pattern or structure” that becomes more than the sum of its parts and “produces a characteristic set of behaviors” classified as its “function” or “purpose” (p. 188).

■ A system of inequitable, divisive, and exclusive practices—like all systems—works to maintain the survival of its own characteristic relationships and functions over time, whether through growth, contraction, periods of equilibrium, or evolutionary leaps.

Every system produces structures and behaviors to perpetuate itself; that's the reproductive nature of systems. Racist systems produce racist individuals, racist institutions, and racist policies as their necessary by-product. Racism, as practiced in the United States for centuries, has long distorted racial differences into divisions in order to systemize the collection of wealth, the plundering of land, and the accumulation of social power, effectively sustaining the status quo of White supremacy present at the birth of this nation from generation to generation. That is the nature of racism. Public and private education are examples of a modern social institution that preserves that status quo of a nation through the highly “socializing experiences it offers the young” (Meyer, 1977, p. 55). Naturally, any organization that is established in a society with systemic practices is going to show evidence of that system's peculiar behavior and outcomes. NAEA is not unique in exhibiting all of the aforementioned, even as its membership has worked over recent years to finally address our association's legacy of normalized inequities, division, and exclusion—found wherever there is institutionalized racism or barriers to access, whether intentional or vestigial.

## NAEA Strategic Plans, 2007–Present

The story of NAEA's heightening focus on issues of equity, diversity, and inclusion as it continues to build momentum can be traced through its increasing prioritization in our association's strategic plans. NAEA's first published strategic plan, *Advancing Art Education* (2007), described its core value as “valuing our diversity and committing ourselves to equity,” and listed four strategic goals as central to its mission: learning, community, advocacy, and research and knowledge. Language associated with the achievement of educational excellence



through standards and measures—terms such as “cohesion,” “rigorous,” “complement,” and reaching “learners of all ages”—is notable throughout the document.

In *NAEA Next!* (2011)—the second strategic plan, covering the period 2011–2014—the vision was similar, focusing on “ethical and rigorous standards of excellence” (p. 3). However, only two of the now five strategic goals (i.e., community, advocacy, learning, research and knowledge, organizational vibrancy) actually highlighted anything approaching equity, diversity, and inclusion. Under the strategic goal of community, the document declared that “NAEA is a dynamic, inclusive, and diverse professional community that shares a commitment to NAEA’s mission and vision” (p. 5). Yet the strategic objectives to reach this goal still at this point did not encompass ED&I objectives. To “connect members working in diverse roles and settings to the NAEA Divisions that best address their needs and express their interests” (p. 5) is to fit into existing structure rather than making the structural changes demanded in the conduct of sustainable ED&I work. Similarly, under the strategic goal of research and knowledge, one of NAEA’s objectives was to “share... with multiple audiences within and beyond NAEA membership” (p. 8), suggesting a one-way sharing from a knowledge authority rather than a cross-cultural exchange between equal agents.

NAEA’s strategic plan for 2015–2020 (*Strategic Vision*, 2015) emphasized ED&I more specifically. The “community” goal included as one of its intermediate objectives the need to “develop career, community college, and university pathways to inform, attract, and retain diverse members” (p. 3), and the “learning” goal included a strategic objective to “form partnerships outside the field of art education to address diverse needs

of members” (p. 5). The “organizational vibrancy” goal included one heavily cloaked strategic objective to “rebrand the collective NAEA identity” as one that is less homogenous (p. 7).

At this writing, NAEA is heavily engaged in planning for its next strategic plan, where ED&I goals take center stage. In the face of the natural systemic resistance to change in any organization, far more than a “rebranding,” our association is in the midst of a long overdue repositioning and cultural shift where ED&I is not only added as a major strategic goal in and of itself, but is also woven in as a critical, intermediate objective to all the other major strategic goals of our association. NAEA has only been able to arrive at this point because of years of preparatory work throughout our ever-reconstituting Board and our evolving association.

### Navigating a Bold New Course, One Degree at a Time

If you have a long way to travel, altering your course by the smallest degrees over time can land you at a destination far from where you were originally heading. Whole new trajectories are often born of incremental changes. Looking at previous, incremental course corrections work in 2010, 2012, and 2014, Board awareness grew concerning the need to more intentionally address issues of ED&I.

#### Position Statements

In 2010, the NAEA position statement regarding the use of race-based mascots in educational settings (2010/2021d) noted that such mascots “can be seen as derogatory” and encouraged visual arts educators in all settings “to support their communities in addressing how such images impact all lives.” The position statement specifically addressing equity (2012/2020) declared that

Visual arts education is committed to goals that advocate excellence, equity and inclusivity for all learners through differentiated educational opportunities, resources, communities and systems of support. A successful art education program respects a range of diversity in the uniqueness of all learners, their similarities, differences, and learning characteristics. Included in the range of diversity are learners who are underserved, typically these include marginalized identities around race, gender, sexual orientation, socioeconomic status/class, and disability/ability.

These statements were followed by others focusing on inclusion and diversity in educational settings, the profession, and the organization. The 2014 statement on diversity in visual arts education (2014/2017) stressed NAEA’s commitment to “the important role of visual art education in providing and

## ■ If you have a long way to travel, altering your course by the smallest degrees over time can land you at a destination far from where you were originally heading.

promoting more just, inclusive learning communities in local and global contexts, and [to] diversity as an integral part of the mission of visual art education.” The statement on diversity in the profession (2016/2021a) emphasized NAEA members’ belief “in the importance of intentionally and proactively attracting, recruiting and retaining future art educators from a wide range of backgrounds.”

### Presentations and Workshops

At the 2016 NAEA Super Summer Summit Board Meeting with sitting Board members and elects, Wanda B. Knight of The Pennsylvania State University led a session titled “Board Leadership That Fosters Diversity and Inclusion: Strategies for Transforming.” This interactive discussion was intended to initiate a Board focus on the aim of fostering diversity and inclusion across our association. Board members were

presented with the reality that effective ED&I work requires attention, intentionality, determination, and continuous learning—both individually and collectively. Session aims included beginning to build Board awareness of the need to develop big-picture organizational strategic goals and objectives that foster diversity and inclusion through inclusive behavior, inclusive policies and practices, and relationship building throughout the NAEA community.

At the 2016 NAEA National Leadership Conference, Knight gave a keynote address and presented a workshop intended to help prepare regional and state leaders of the work ahead. She used the metaphor of a giraffe whose house could not accommodate an elephant guest to encourage NAEA members to explore difficult issues inherent in diversity and inclusion and challenges to creating a professional community that nurtures and sustains diversity.

### The Task Force on Equity, Diversity, & Inclusion

In the wake of this careful preparatory work, in 2017 NAEA Executive Director Deborah B. Reeve issued a call for applicants to a new national task force, whose charge was

To (1) review NAEA’s history through the lens of equity, diversity, and inclusion; (2) identify similar initiatives underway with other professional organizations and study implications for NAEA’s work; (3) understand the demographics of the profession across the NAEA community and throughout the field as a whole; and (4) develop a final report that (a) summarizes the work and (b) makes recommendations to the NAEA Board of Directors to include strategies toward enhancing and sustaining a dynamic, inclusive, and diverse professional community. (NAEA, personal communication, 2017)

The application provided specific criteria for service (including face-to-face meetings), along with open-ended questions for assessing the commitment required to serve on the task force (i.e., statement of interest and qualifications, overview of experience, knowledge and awareness of the issues, and ability to contribute to diverse perspectives). NAEA members who could meet both the criteria and the necessary time and travel commitments were invited to apply. The 60 applications were closely reviewed; the task force needed to include diverse knowledge, competent experience, and a commitment to



NATIONAL ART EDUCATION ASSOCIATION  
SHAPING HUMAN POTENTIAL

## YOU ARE INVITED

to apply to be a member of the  
**NAEA Task Force on Equity, Diversity & Inclusion**

Greetings!

As a member of NAEA, you understand the value of belonging to a vibrant professional community.

To enhance this vibrancy, the NAEA Board is creating a Task Force on Equity, Diversity & Inclusion to help answer the vital question, “What constitutes a diverse professional community that ensures equity, and is inclusive?” The task force will be charged with the following:

To (1) review NAEA’s history through the lens of equity, diversity, and inclusion; (2) identify similar initiatives underway with other professional organizations and study implications for NAEA’s work; (3) understand the demographics of the profession across the NAEA community and throughout the field as a whole; and (4) develop a final report that (a) summarizes the work and (b) makes recommendations to the NAEA Board of Directors to include strategies toward enhancing and sustaining a dynamic, inclusive, and diverse professional community.

ED&I initiatives, while also ensuring representation of faculty, preK–12 art teachers, students, administrators, and museum educators; and diversity in geographical region, division, gender, sexual identity and expression, age, race/ethnicity, and country of origin. NAEA President Kim Huyler Defibaugh appointed Wanda B. Knight as chair of the task force, along with 18 other members, and the task force began its work in January 2018. This was difficult and often turbulent work, with notable points of dissension along the way. As a part of their initial work, task force members needed to collectively develop essential definitions—and the NAEA Board needed to agree. The National Task Force on Equity, Diversity, & Inclusion web page of the NAEA website (2021c) lists these as:

- *Equity*: Refers to conditions that support fairness and justness based on individual needs and circumstances whereas all members have opportunities to thrive and realize their best within the NAEA community. (Adopted by the NAEA Board, 2017)
- *Diversity*: The term “diversity” describes both observable and non-observable individual differences (life experiences, work context, learning and working styles, personality types among others) and group/social differences (race, gender identity and expression, age, social class, country of origin, ability, beliefs, intellectual and cultural perspectives, among others) that can contribute to organizational vibrancy and a dynamic professional community. (Adopted by the NAEA Board, 2016)
- *Inclusion*: The term “inclusion” describes proactive, intentional, and thoughtful engagement with diversity to the extent that all have the ability to contribute fully and effectively throughout the NAEA community. (Adopted by the NAEA Board, 2016)

Moreover, the charge itself proved problematic. As documented in the *Executive Summary of the National Art Education Association Task Force on Equity, Diversity, & Inclusion* (Knight, 2019),

The charge was contentious for some Task Force members who felt the charge was too restrictive while others felt it was excessively broad and lacked clarity. In the spirit of moving forward, the Task Force members conceded to work with the charge given by the Board, with the understanding provided by the Executive Director that the Board charge was intended to focus efforts without [imposing] limitations for going beyond the scope of the charge, at the discretion of the Task Force and consistent with prior Task Force efforts. (p. 2).

That summer, preparatory work continued in order to simultaneously inform our work on the Task Force while preparing our field to engage productively with the Task Force’s final recommendations. At the 2018 NAEA National Convention Super Session, Wanda B. Knight led Board members, national and state leaders, and members through exercises intended to build ED&I awareness and increase understanding, asking questions such as:

- How would you describe your understanding of equity, diversity, and inclusion content and concepts (e.g., access, opportunity, justice, and hegemony)?
- To what extent are you responsible for advancing equity, diversity, and inclusion within the profession?
- What are your greatest concerns regarding equity, diversity, and inclusion work and what obstacles do you face in your leadership role?
- Have you previously participated in any equity, diversity, and inclusion professional development?
- What do you perceive as the profession’s level of openness and readiness for tackling equity, diversity, and inclusion concerns explicitly?
- How is equity, diversity, and inclusion represented in your Board membership at the state level?

Meanwhile, the task force divided into three independently organized working groups: (1) the histories working group, which studied the culture of NAEA from its archives, strategic plans, and a 2018 survey on support for participation in NAEA Conventions; (2) the similar initiatives working group, which examined other groups that had taken similar approaches to diversity as a strategy for inclusive growth and bottom-up leadership development; and (3) the demographics working group, whose charge was to research the current status of NAEA demographic information and how NAEA could utilize this information. 2018 NAEA survey data revealed that 85% of the Association’s membership is female, 51% are 40 years old or older, and 78% are White. Given that 51% of U.S. students are of color, what strategic approaches can we engage in to rectify this disproportionality in teacher-to-student ratios?

■ **What are your greatest concerns regarding equity, diversity, and inclusion work and what obstacles do you face in your leadership role?**

■ In order to become the effective change agent and catalyst our Commission had the potential to become, it was crucial for us to avoid the communication and leadership struggles experienced by the task force.

The task force's recommendations were presented at the 2019 NAEA National Convention (see NAEA ED&I Task Force, 2019). There was such dissension in the fast-tracked timeline of the final recommendations, task force communication and leadership struggles, and the wording or emphasis of some of the final recommendations that some members refused to take the stage in Boston. (In one case, an elaborated Recommendation #8 was written up and read on stage in defiance of the perceived incompleteness of the rationale that was submitted by the task force chair in the final report to the NAEA Board.)

The NAEA Board, however, took immediate action that same month on the first of the 16 recommendations, to "create a standing Equity, Diversity, and Inclusion Commission similar to

the NAEA Research Commission to ensure the sustainability" of the Association's collective ED&I work. Beginning in summer 2019, Kim Defibaugh, Thomas Knab, and I began sharing about ED&I concepts at regional and state conferences.<sup>1</sup> NAEA President Thomas Knab appointed a subcommittee of the Board charged with establishing procedures and plans leading to the establishment of the Commission. The subcommittee was to (1) draft the policy for the ED&I Commission, (2) draft an action plan for inviting applications to and appointing membership in the Commission, and (3) develop terms for service and criteria for Commission roles.

Members were invited to apply beginning in August; as chair of this new ED&I Commission (in my position as President-Elect), I led a rigorous and confidential process of reviewing and rating 74 applications from across the nation for NAEA's 10 inaugural commissioners, each to serve either a 2- or 3-year term.

### The ED&I Commission

The ED&I Commission first met in December 2019. We all expressed from the outset awareness of our responsibility not only as a change agent for the Association, but also as a catalyst for altering status quo systems and structures in other affiliated organizations and throughout the field of arts and education practices. In order to become the effective change agent and catalyst our Commission had the potential to become, it was crucial for us to avoid the communication and leadership struggles experienced by the task force; we worked with Dennis Inhulsen, NAEA's Chief Learning Officer, to ensure that our objectives were centered around building strategies for communication with one another as well as our storytelling to others.

Our planned objectives included developing protocols for authentic and productive communication, to identify shared challenges and potential initiatives to aid in fulfilling our charge to operationalize the ED&I task force recommendations, to draft tenets for future strategic planning, to develop presentations for the 2020 NAEA National Convention introducing our work, and to develop an operational framework for the Commission. (This is embedded within the 2021–2025 NAEA strategic plan that is being carefully developed through a process of feedback and consultation with leaders and members across the Association.)

Prior to convening, each commissioner completed the Intercultural Development Inventory (IDI; <https://idiinventory.com>), which measures an individual's (and group's) fundamental orientation to cultural difference, and thus the individual's or group's current level of cultural proficiency. At the convening, Priya Dhingra Kloczek, a senior consultant from The Winters Group, joined us to facilitate a Saturday afternoon session, "Creating a Culture of Inclusion at NAEA and Beyond," aimed

#### Executive Summary of the National Art Education Association Task Force on Equity, Diversity and Inclusion



March 12, 2019

Submitted by Wanda B. Knight, Chair, on behalf of the  
National Art Education Association Task Force on Equity, Diversity and Inclusion



The ED&I Commission presents at the 2019 National Convention.

at beginning to interpret the results of the IDI as well as a deep dive into the language and touchstones of effective strategies for achieving greater diversity and cultural competency.

Planning for the succession of the leader of the ED&I Commission (to first serve a 1-year term as Associate Chair) began in the first half of 2020. Of the 13 applications in response to the NAEA national call, the nominating committee determined that the two strongest applications were internal to the ED&I Commission.

Browning Neddeau was elected by the Commission to fulfill the position; his seat as a representative of the Preservice Division was filled by a new commissioner selected from the pool of original applicants. With approval from the NAEA Board of Directors in July 2020, Browning's term as Associate Chair was short, running from July 2020 to March 2021 before assuming the role of ED&I Commission Chair. Anna Pilhoefer, the associate chair following Browning, will serve a normal term of 2 years. All commissioners were oriented not only to the governance structures and behind-the-scenes processes of our association, but also to one another's heart for this work, setting up the next phase of the work ahead.

## A New Flight Plan

### Leadership Development

In spring 2018, NAEA received a National Endowment for the Arts grant to develop and pilot a Cultural Competency in Teaching and Leadership Development Certificate Program intended to expand the professional capacity of visual arts educators to be effective in the areas of cultural competency, equity, diversity, inclusion, and accessibility. As of this writing, a pilot cohort of participants has been selected; this effort that aligns with the ED&I Task Force recommendations (2019) to develop "cohorts, utilizing the School for Art Leaders (SAL) model, across NAEA divisions, interest groups, and state affiliates, as a means to identify, support and develop

underrepresented or under-recognized pools of creative talent or expertise" and to "provide ongoing equity, diversity, and inclusion professional development for the NAEA Leadership, including state leaders and the NAEA Board of Directors" (p. 1).

### Resources for NAEA Members

The ED&I Commission webinar, *Cultural [Mis]Appropriation* (Rolling et al., 2020), was presented in January 2020; it was intended to support art educators in accessing authentic permissions for cultural inclusion, without erasing or stereotyping the historically marginalized identities from which such cultures originate. We presented lessons and instructional strategies that could be adapted as a means for encouraging respectful and relevant cultural learning that connects to students' lives. This NAEA product directly aligns with the ED&I Task Force recommendation to "create and maintain an open source repository of materials that include high-quality resources for NAEA members to learn about ED&I concepts in order to build leadership capacity for furthering ED& I work within their communities" (2019, p. 2).

Also in 2020, ED&I commissioners contributed to the development of a new rubric for vetting Convention session proposals, protecting against either intentional or negligent acts of cultural appropriation:

4	No evidence of cultural appropriation; where cultural signifiers are present, they advance insightful understandings of the context and meaning of cultural belongings and cultural art practice
3	Cultural signifiers are insightful of cultural understandings of the context and meaning of cultural belongings and cultural art practices
2	Cultural signifiers may raise questions about cultural appropriation
1	Cultural signifiers are not appropriate with potentially negative impact

In addition to the rubric, the session proposal guidelines include a revised version of NAEA's position statement on cultural appropriation, to assist potential presenters as they are working on their proposals.

### Operationalizing the ED&I Task Force Recommendations

Following the NAEA Super Summer Summit Board Meeting + National Leadership Conference in July 2020, small working groups within the Commission began a deep dive into the 16 ED&I task force recommendations. We have worked

to prioritize these and identify the next logical actions and outcomes, in addition to proposing a timeline for accomplishing each established objective utilizing SMART (specific, measurable, achievable, relevant, time-bound) goal language. Working groups provide regular progress reports at each monthly ED&I Commission meeting.

Other ED&I Commission working groups have been organized to aid in the drafting and revision of NAEA position statements. At the time of this publication, the following review requests were on the docket and these are the results of their review:

- *Position Statement on the Use of Imagery, Cultural Appropriation and Socially Just Practices* (2017/2021b): The definition of *cultural appropriation* and the resource list were reviewed and revised in March 2021.
- *Position Statement on Achieving an Equitable, Diverse, and Inclusive Visual Arts Education Profession* (2016/2021a): Reviewed and revised in March 2021.
- *Position Statement Regarding the Use of American Indian, Alaskan Native, and Native Hawaiian Mascots in Educational Settings* (2010/2021c). Reviewed and revised in March 2021.

As NAEA closed out the year of 2020, much progress was made throughout the Association regarding ED&I-related strategic planning. Now we must ask, where shall we go from here? ■

## Note

<sup>1</sup> I was a featured speaker at the 2019 NAEA Southeastern Regional Leadership Conference. Attendees included art education leaders from Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia. I shared a presentation on the work NAEA had been engaged in over the preceding 4 years to prepare the art + design education field for the development of more effective strategies that foster greater equity, diversity, and inclusion, and I outlined recommendations from the National Task Force on ED&I and what it means for all of us as national and state leaders. I led a successful “back-of-the-napkin” exercise intended to help jump-start the brainstorming process and outline possible next steps in each of the state organizations.

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# Contributors

## Editors

**David Burton** has served as NAEA Higher Education Division Director (2005), co-chair of the NAEA Task Force on Demographic Research (1994–1999), and Secretary–Treasurer of the Seminar for Research in Art Education (1986–1995), among other tasks and roles. He was elected NAEA Higher Education Art Educator of the Year in 2000, and awarded the June King McFee Award (presented by the NAEA Women’s Caucus) in 2009. In 2005 Burton was elected a NAEA Distinguished Fellow. Burton has published over 30 journal articles in several areas, including statistical analysis, demographic surveys, assessment, student exhibition, aesthetics, and historical research. The author of *Exhibiting Student Art* (2006), he is currently writing a book on semiotics for art teachers.

**Read Diket** combines research interests in psychology, art history and criticism, and art education with a deep interest in statistical patterns found in learning. Diket holds the Sarah Gillespie Endowed Chair for research at William Carey University and chairs the art department. She has fielded numerous national grants, served on editorial boards, and reviewed and presented nationally and internationally. She was recognized by NAEA as Higher Educator of the Year and received a Barkan award, and honored with a De Jong Service Award by the Women’s Caucus. Recently she is contributing chapters to investigations of leadership, identity formation, mixed methods research, data visualization, and aesthetics as informed by neuroscience and critical theory.

## Authors

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**Michael Day** is professor emeritus of art education at Brigham Young University. A widely published author and researcher, he has served on national panels, journal editorial boards, and art museum boards. He served as President of NAEA (1997–1999), placing him at a critical intersection of national testing, research protocols, and policy directions. Day’s work with DBAE positions him as the authority on how theory and practice stream into general use in a field.

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**Dennis Inhulsen** is NAEA Chief Learning Officer. He has served as NAEA President and Vice President, and as president of the Michigan Art Education Association. He is a frequent presenter on topics related to arts and general education. Inhulsen taught art to students of all ages, from kindergarten through university, for 21 years and served in school administration for 13. He served as the Writing Chair for Visual Arts for the 2014 National Coalition for Core Arts Standards.

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**Mario R. Rossero** is the Executive Director of NAEA, which champions visual arts, design, and media arts education. He has had roles as a museum educator, classroom art teacher, and adjunct professor and has held leadership positions in Pittsburgh and Chicago school systems. Most recently, he served as senior vice president of education for the Kennedy Center in Washington, DC. Rossero participates on a number of advisory boards and is a practicing artist.

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