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NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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December News Highlights

"PRINCIPALS OFTEN HAVE LITTLE CONTENT KNOWLEDGE about art education.... We must lead the conversation and use language they will understand." —President Dennis Inhulsen, p. 2

"IT'S UP TO YOU TO BE THE TRANSFORMATIVE LEADER not only in your classroom, or wherever you may be practicing, but beyond the spaces and places you work with students." —Executive Director Deborah Reeve, p. 3

"USUALLY EVERYONE ENVISIONS LEADERSHIP as the officers of the organization, but we are unique. Every member, as an educator, is already a leader." —Sandra Williams, quoted in SE Region, p. 7

"HEROES CANNOT REST ON THEIR PAST ACCOMPLISHMENTS. There are always new challenges to face. That is why we need to continually hone our craft and make certain we have the tools and training we need." —Kimberly Cairy, Middle Level, p. 9

"WE GET RUSTY FROM NOT USING OUR CREATIVITY AND INVOLVEMENT.... Scrape the rust off and provide emphasis through continual support and involvement..." —Dean Johns, RAEA, p. 14

"CHANGE BEGINS with the individual teacher." —Angela Eckhoff, ECAE, p. 16

"STRENGTHENING THE ECONOMY and strengthening art and design education in the education system could go hand in hand." —Robin Vande Zande, DIG, p. 19)



Don't Forget to Vote!

(See page 11 for details.)



2014 NAEA National Convention | San Diego, CA

Wow! What Will YOU Choose?

Registration is Open!

The 2014 NAEA Convention is now just a few months away. Plan to be part of the world's largest gathering of art educators in San Diego, CA, March 29-31. This year's theme is **Spark! Fusing Innovative Teaching & Emerging Technologies**. The NAEA headquarters hotel is the Hilton Bayfront, located right next to the San Diego Convention Center on the harbor. Across the road is San Diego's historic Gaslamp Quarter, home to some of the city's finest restaurants, pubs, nightclubs, retail shops, theaters, and art galleries.



Chicano Park, San Diego. Retrieved from www.chicanoparksandiego.com and used with permission. Photograph by Kathleen L. Robles.

The first thing I want to share as Convention Program Coordinator is that NAEA members will have free access to WiFi at the Convention Center. The **California Arts Project** (csmp.ucop.edu/tcap) has stepped up and sponsored the WiFi for all of us. This is something we have wanted for some time and we are so pleased to make it available this year.

Consider arriving on Thursday evening, March 27, so you can participate in one of the many preconference workshops or tours on Friday, March 28. Use Friday to attend NAEA's daylong **Professional**

Learning Institute addressing the New Core Standards for Visual Arts and Media Arts. Or perhaps you would rather settle in for a morning or afternoon session (or both) on further developing visual journals. The NAEA's **Museum Education Division** has put together a full day of collaborating to connect communities in picturesque Balboa Park, which served as the site of the 1915-1916 Panama-California Exposition. Or maybe you would like to spend time exploring 28 waterfront acres at the **Naval Training Center at Liberty Station**. Your experience there will include: viewing a performance by a premier dance company at Dance Place San Diego; meeting artists and instructors working in their studios and galleries; enjoying a fresh lunch and sweets from an artisan chocolate shop and catering company; and hands-on artmaking ranging from mosaic making, photography, culinary instruction, and more. Check out the **Preconvention Workshops** on the NAEA website for more selections.

Perhaps you would prefer a tour. How about **The Teen Producers Project: A Tour and Screening** at the Media Arts Center

(continued on p. 8)

NAEA and CEC: Special Education and Art Education

Convention Information and Much More

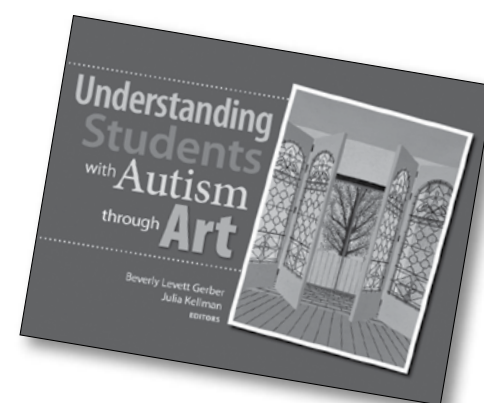
by Beverly Levett Gerber

For 14 years NAEA has made impressive progress informing art educators about students with special needs. In that time there has also been outreach and bridge building between NAEA and the Council for Exceptional Children (CEC), the largest and oldest (90 years) national professional organization for special education.

Like NAEA, CEC is an umbrella organization for teachers, university professors, researchers, parents, and related occupations in the United States and other countries. Both NAEA and CEC have comparable size memberships and their annual conventions attract a similar number of attendees from across the country and world. Another similarity is that NAEA and CEC often site their conventions in the same cities but in different years.

CEC and the Arts. Changes have also taken place at CEC. In 2011 CEC established an Arts in Special Education topic area. Convention arts proposals no longer must be submitted to other divisions who have a limited number of sessions, their own priorities, and current areas of concern. Arts proposals now have their own home and proposal readers who know and value the arts for students with special needs.

Full-Day CEC Preconvention Workshop. If you live in the **Philadelphia area**, join us for a full-day workshop that focuses on students with autism and their art, for all those working with students with disabilities. The workshop will be held at CEC's convention in the Philadelphia Convention Center on Wednesday, April 9, 2014. The workshop combines information about students who are on the autism spectrum with hands-on opportunities to learn about art approaches, programs, and strategies for them. Presenters include chapter authors of *Understanding Students with Autism through Art*, SNAE



members, SNAE Past Presidents Beverly Levett Gerber and Susan D. Loesl, SNAE President-Elect Juliann Dorff, and SNAE President Lynne Horoschak, who is Director of the Moore College of Art & Design in Philadelphia. Attendees will receive a copy of *Understanding Students with Autism through Art*.

Anmarie Kallas, CEC's Senior Director of Conventions, is an advocate of arts education for students with special needs. Kallas actively supported the creation of the Arts in Special Education topic area and shared the following:

(continued on p. 5)

Naea

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NEWS

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Deadlines for submitting material for NAEA News—For the February issue, December 12; April issue, February 12; Summer issue, May 1; October issue, August 12; and December issue, October 13.

To submit items for NAEA News, send to naeanews@arteducators.org

Please allow up to 8 weeks to process new memberships and subscribers' publications.

Welcome...

Naea

**to the December 2013
issue of NAEA News!**

Submissions for
February NAEA News
are due December 12.

For **ADVERTISING**, visit
www.arteducators.org/advertising

Members, see **PAST ISSUES** at
www.arteducators.org/naeanews

MESSAGE FROM THE PRESIDENT

Leading the Conversation About
Demonstrating Growth

Dennis Inhulsen

Teachers like to talk about their craft and form kinships at events and conferences. Teachers with the same content area—art education, for example—are drawn even closer. It's too bad their principals can't hear them discuss their relationships with students, the portfolios being assembled, units that are (or aren't) going well, students studying art in college, the challenge of fitting it all in, and plans for the next academic year. Too bad—there is so much to share!

We should lead the conversation about learning in art now more than ever. Conversations about student learning are required for most teachers and we should take advantage of it. Those conversations take the shape of pre- and post-evaluation conferences. It's an invitation.

Teacher Effectiveness—or more simply, Teacher Evaluation—is the hot topic of the day, and one of great fear. States who competed for Race to the Top funds were required to implement more stringent teacher evaluation systems. In all cases student achievement accounts for some portion of the final "score." It's time we clearly illustrate achievement in art. Achievement is characterized by "demonstrating growth," which is often understood as presenting data-based systems of student learning with pre- and post-assessments. Demonstrating growth is often misunderstood as being summative in nature and paper/pencil (or technology based) in delivery. As art educators, we believe demonstrating growth is best achieved by authentic measures. We must lead the conversation with our supervisors and principals.

Principals often have little content knowledge about art education. Most principals are well intended but may limit art instruction to "not knowing much about art, but knowing what I like" or, of greater concern, delegating art to a final product that is "pretty." Learning pathways or progressions is a more effective way to demonstrating growth. Principals will welcome the opportunity to learn firsthand about your teaching. We must lead the conversation and use language they will understand.



First-year Holly Area School art teachers, Alison Marchbanks and Sarah Whitson, preparing for pre-observation conversations with their principals.

As art educators, we believe demonstrating growth is best achieved by authentic measures. We must lead the conversation with our supervisors and principals.

Here's What We Can Do

Select a timeframe. Select a reasonable amount of time such as a marking period, semester, or trimester. Allow enough time to fully teach the standards through the course description or unit.

Select a group of students. Select a reasonable group of mixed-ability students to follow and document. For elementary art teachers it may be a grade level or two; for secondary it may be a specific course. Your group should represent a cross section of students including those with special education services.

Collect data. Data come in many forms. Data in numbers can be represented by demographic snapshots or photographs. Video snippets, interviews, checklists, and individual or collaborative portfolios can all be artifacts for evidence. Art teachers expertly use portfolios and formative assessments. Be prepared to demonstrate growth in a rich variety of visual ways, with art content language and numerical data bundled together. A total package of data and authentic evidence is essential.

Pre-assess. If rubrics are required by way of attaching numerical rankings, make sure those are available to students at the beginning of the unit or course. This is your baseline data from which growth will be demonstrated. Use multiple source rubrics. Use rubrics that students have helped design. Offer open-ended extended response items. Value qualitative observations by peer groups and critiques. Triangulate data sources.

Teach. Teach with the end in mind. What standards will be embedded in your lessons? What techniques will be stressed? What attitudes about art will be revealed? Document all processes and be prepared to share change over time. Notice change within students and document those discoveries with individual students. Be prepared to lay out student growth over time.

Post-assess. Return to the pre-assessment strategies you used early in the timeframe. Revisit the units of study students experienced with you. Hypothesize with colleagues and in writing what you learned about student growth.

Have the conversation. Display works developed by students. Use photographs or video to capture learning in the art classroom, and exhibit students' work. Connect student learning to 21st Century Skills and academic challenges such as the use of informational texts and use and identify standards that honor art as an area of study. Most principals and supervisors will enjoy the conversation as they experience firsthand learning in art through demonstrated growth.

It's time to lead the conversation. ■

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Elect: Patricia Franklin. Supervisor of Fine Arts, Newport News Public Schools, 12465 Warwick Blvd, Newport News, VA 23606. pat.franklin@nn.k12.va.us

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

In the October Palette I left you with the following question: **What can you do this school year to expedite transformation experiences in your learning community?**

Fall is passing quickly, and as I'm writing this December Palette, I'm wondering what you may be doing to expedite transformation experiences this year. NAEA is giving a lot of thought to visual arts educators as leaders and particularly, what it means—and what it takes to become a “transformative leader.”

There have been a wide range of changes in the educational landscape—from emerging technologies in the classroom, to sister schools in China, to open-classroom designs. But school leaders and school board members are often focused as much on budget and management issues as on the quality of the education offered to students.

That leaves a big responsibility—and opportunity—for visual arts educators. It's up to YOU to be the transformative leader not only in your classroom, or wherever you may be practicing, but beyond the spaces and places you work with students. I know it sometimes takes an extra measure of grit

to step outside the status quo and what is officially authorized by your principal or the district supervisor. Opportunities for you to take a continuing education course in transformative leadership are probably not easy to find. But here's the thing: in many ways, you already do this.

Transformative leadership is about **making choices**: making unconventional choices, and then advocating for them. You're an artist, right? Challenging convention on behalf of a distinctive vision is the very definition of who you are.

Transformative leadership is about **making change**: questioning the norm, being a creative activist. And who is more creative than you already are in looking for novel ways to bring rich learning experiences to your students?

You challenge your students to see the world with new eyes. You give your students a visual vocabulary so they can express what they see. You

inspire your students with new ways of thinking so they view life and community/society differently.

In his book, *Redesigning Leadership*, RISD President John Maeda writes about how “artists and designers aren't afraid to get our hands dirty in the process of making works of art, and that same unbridled spirit can feed naturally into the challenges of leadership.”

Let's roll up our sleeves and prepare, together, to get a little dirty as we take education into the future, starting with your classroom. NAEA will continue to do everything in our power to help you expand your effect on your students, the rest of your learning community, and beyond.

Deborah B. Reeve, EdD, Executive Director
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NaEA

NAEA ORGANIZATIONAL AWARENESS

Gain insight into your professional organization and the opportunities available to NAEA members! If you have questions about the following information, you can find out more by asking an NAEA Board member or NAEA staff, and by visiting www.arteducators.org

- **State Association Fall Conferences**—Congratulations to state leaders who envisioned and executed exemplary state conferences across the United States this fall!
- **2014 NAEA National Convention in San Diego, California.** Extraordinary vision and planning promises an exemplary experience for all in every way! If you haven't registered, do so now to take advantage of discounts: www.arteducators.org/convention.
- **Welcome new members! Being an active member of your state and national art education community distinguishes you** as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship. The voice of art educators is growing ever stronger!
- **National Leaders**—Get to know the members who serve on the NAEA Board of Directors; visit www.arteducators.org/board. Interested in national leadership? Find out more at www.arteducators.org/elections.
- **Fall meeting of National Board of Directors—San Diego, California, November 15-17.** Watch for Leadership Lens, an overview of board actions, and organizational activities.
- **More than 215,602 site visits and 810,613 pageviews over the past year**—Experienced the award-winning NAEA website! New—free digital edition of *Studies in Art Education* for subscribers. NAEA Members, access the *Studies* archives at www.arteducators.org/research/studies.
- **Get a first look at the new Visual Arts Standards! The Standards are scheduled for release March 2014 at the NAEA National Convention.** Don't miss professional learning opportunities that support the Standards throughout the Convention and other resources coming soon! For updates, visit www.arteducators.org/nccas.
- **NAEA Next! 2011–2014 Strategic Plan!** See the many accomplishments achieved by NAEA leaders, members, and staff working together, and join the conversation in San Diego as planning gets under way for the 2015–2018 Strategic Plan. prezi.com/f-lzzwf5xv3d/mission-forward

- **NAEA Formal Position Statements**—Find out where NAEA members stand on important issues impacting art education through position statements vetted and recommended by the Delegates Assembly for adoption by the Board of Directors. Make your case for visual arts! Visit www.arteducators.org/statements.

Statements adopted this year include Arts Integration; Distance Learning in Art Education; Student Assessment in the Visual Arts Classroom; Teacher Evaluation and Student Growth; and Visual Art and Its Relationship to CTE. Position statements that were reviewed and revised include 21st Century Skills and Visual Arts Education; Early Childhood Art Education; Certified/Licensed Visual Art Educators in Pre-K through 12 School Settings; Deaccessioning Objects in Art Museum Collections; Distance Learning in Art Education.

- **Looking for legislative briefs and updates on federal activities that impact arts education?** Watch for NAEA's new e-newsletter, which will keep you informed—coming soon!
- **Reauthorization of the Elementary and Secondary Education Act (NCLB)**—See recommendations by NAEA and the arts education community: www.arteducators.org/advocacy/advocacy-esea-reauthorization.
- **View the Complete Series of Advocacy White Papers for Art Education** written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age. They are available at www.arteducators.org/whitepapers. Use these papers to make your case for why art matters!
- **New Book: Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment**—Strategies for the inclusion of individuals who experience moderate to severe disabilities into the class community in a fully participatory way (see p. 24).
- **Establish a chapter of NAHS or NJAHS** and bring greater recognition to your art program and your students! There are now more than 47,000 high school and middle school art students in 2,000 chapters across the nation! Find out

more at www.arteducators.org/nahs. Check out the new NAHS website, NAHS Link!

- **National Art Honor Society (NAHS) Creative Industries Studio: A Hands-on Creative Arts Learning Experience in Washington, DC, for students and NAHS Sponsors, November 2014.** The premiere of this national conference will connect talented high school visual arts students from around the country with each other and with a diverse cadre of creative professionals for firsthand engagement with a variety of visual arts and design careers.
- **Be inspired by student art! Visit the National Art Honor Societies Online Gallery powered by Artsonia** and browse over 8,500 images of NAHS and NJAHS members. Student work is also featured in the *NAHS News* Student Artwork Gallery.
- **What is NAEA's BIG AUDACIOUS GOAL? Getting 65,000 more art educators to join NAEA!** We are committed to growing our professional community, and encourage every member to get a member! The pARTners Membership Growth Rewards Program has brought in more than 200 members and counting. Recruit a new member and be entered into a drawing to win prizes including a \$500 Blick Art Materials gift certificate, FREE 2014 NAEA National Convention Registration, and more! Hurry! The program year ends December 16, 2013. Details at www.arteducators.org/partners.
- **2014 NAEA National Leadership Conference**—Save the Date! July 25-27, Santa Fe, New Mexico. Open to state association leaders and all members who have an interest in leadership.
- **The Task Force on Leadership Development—appointed by President Dennis Inhulsen and Chaired by President-Elect Pat Franklin.** Watch for their recommendations as NAEA establishes a leadership development program exclusively for visual arts educators.
- **NAEA Research Commission**—Visit www.arteducators.org/research/commission and be informed about research priorities and implications for your work as an art educator.

Connect!

Be part of NAEA's 24/7 virtual community of practice. Visit WWW.ARTEDUCATORS.ORG to take advantage of all of the valuable resources NAEA's website has to offer!



NATIONAL CONVENTION!

www.arteducators.org/convention

- **REGISTER NOW** for the 2014 NAEA National Convention, March 29-31, in San Diego, CA! Theme: Spark! Fusing Innovative Teaching & Emerging Technologies. Check out the Schedule at-a-Glance and Ticketed Sessions today!
- **Book your hotel rooms early!** Reserve online.
- **Interested in exhibiting or advertising** at the Convention? Learn more today!
www.arteducators.org/exhibits

ADVOCACY!

www.arteducators.org/advocacy

• NAEA White Papers

"Advocacy White Papers for Art Education" communicate the value of visual arts education in a constantly changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs.

- **Share** the redesigned PDF, "10 Lessons the Arts Teach" by Elliot Eisner. <http://tinyurl.com/a3cm6lt>



RESOURCES!

www.arteducators.org/store

Discounts on books to cultivate your professional development, practice, and advocacy in your field!

- Check out the 2013-2014 NAEA Resources Catalog! www.arteducators.org/NAEA_Resources_Catalog_2013-2014.pdf
- **Practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials.
- **Art Matters Advocacy Gear**
Express the importance of visual arts education with these shirts, aprons, tote bags, stickers, and flags. Order yours today in the online store!
- **NAHS/NJAHS Merchandise**
Order merchandise today for your local Chapter! Be sure to check out the NEW NAHS/NJAHS T-Shirts!



View resources online: www.arteducators.org/community/nahs/resources

Note: Only sponsors of current registered NAHS/NJAHS Chapters may order Art Honor Society merchandise.



RESEARCH & KNOWLEDGE!

• National Coalition for Core Arts Standards (NCCAS)

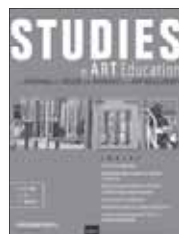
The public review of PreK-8 and High school draft visual arts standards is complete. A public review of PreK-12 standards, including draft model cornerstone assessments, are expected to be released in



January 2014. View the latest on the forthcoming standards at the official NCCAS wikispace: <http://nccas.wikispaces.com>

Download the National Visual Arts Standards Brochure, MOVING FORWARD: Answers to your questions and opportunities to learn more!
www.arteducators.org/research/Standards_Web_2.pdf

• Studies in Art Education Digital Edition



Subscribers! Access the latest issue of *Studies in Art Education*, Fall 2013, at www.arteducators.org

Not a subscriber yet? Access the first digital issue of *Studies in Art Education*, Summer 2013, here: <http://onlinedigeditions.com/publication?i=167134>

- View the **NAEA Advisory** at www.arteducators.org/advisory
- View **Translations: From Theory to Practice** at www.arteducators.org/translations
- **Research Commission Microsite**

The NAEA Research Commission has issued a Call for Submissions for the new microsite. The 2011-2014 NAEA Strategic Plan called for creation of the Commission in order to: "...conduct research and generate knowledge



that enriches and expands visual arts education and widely share that research and knowledge." The NAEA Research Commission is working to meet the ongoing research needs of the visual arts education field. The Commission will coordinate, and

communicate about research that relates to the needs of practitioners and additional stakeholders concerned with understanding critical questions of importance to the field and for providing the highest quality of art education possible in our schools and educational institutions.

www.arteducators.org/research/commission

REMEMBER! Members can access *NAEA News* online by logging in at: www.arteducators.org/naeanews

SOCIAL CONNECTIONS!

Check out all the **social networking opportunities** online today!

www.arteducators.org/community/social-networking



COMMUNITY!

www.arteducators.org/community

Connect to information on membership, the National Art Honor Society, issues groups, and state associations.

• NAEA pARTners Membership Growth Program.

There's still time! You are a creative leader who can help grow your vibrant professional community through the NAEA pARTners Program. Access resources and details to get started growing membership and working toward a chance for a BIG reward at www.arteducators.org/partners Program ends December 16, 2013.



- **Check out NAHS Link**, a new microsite dedicated to NAHS sponsors and their students. View sections on how to Establish or Renew a Chapter, About, Sponsors, Students, Facts & Forms, and Resources. www.arteducators.org/nahs
- **Classroom Galleries Powered by Artsonia.** Share and view lesson plan starters and student artwork, enter contests, and more. Pay for your NAEA annual membership dues with your Artsonia Fundraising Account. Check funds and more at www.artsonia.com/naea/paywithfunds.asp
- **Member Directory** and **NAHS Sponsor Directory** www.arteducators.org/directory

NEWS & EVENTS!

- **Save the Date!** NAEA SummerVision DC, July 8-11 or July 22-25, 2014! Register Now!
- **Get the latest scoop** on news, events, and happenings from around the country! www.arteducators.org/recent



NAEA and CEC continued from page 1

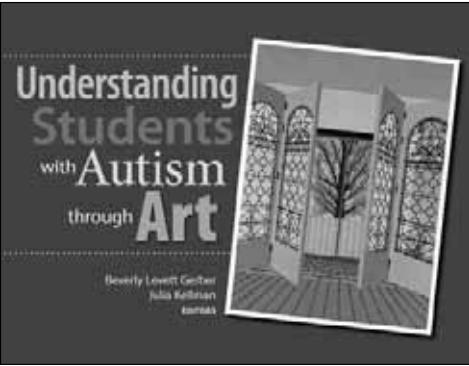
On behalf of CEC, we are delighted to host the full-day preconvention workshop on April 9, 2014, at CEC’s Convention and Expo in Philadelphia. We hope many of you will be able to participate in the workshop. Many thanks to Beverly Gerber for her advocacy and commitment to the arts and special education. We look forward to future opportunities for collaboration between special education and the arts.

CEC’s preconvention workshop is significant to art educators: It is only the second time in CEC’s 90-year history that a full-day convention session has been devoted to the arts. (The first time was in Salt Lake City in 2006.) CEC preconvention workshops focus on current issues in research, evaluation systems, curriculum innovations, and laws that impact the education of special education students. A preconvention opportunity is CEC’s recognition of the importance of the arts in the lives and education of students with special needs. To register, go to www.cec.sped.org for convention information (Liberty Bell icon) and click on Preconvention Workshops. Please share this information with art education and special education colleagues.

SNAE provides NAEA members with special education professional information and has become a voice for art teachers of students with special needs.

NAEA/SNAE. NAEA’s Special Needs in Art Education (SNAE) Issues Group is over 14 years old. It was formed in response to the lack of information about students with special needs for art educators. SNAE provides NAEA members with special education professional information and has become a voice for art teachers of students with special needs. SNAE represents art educators at professional organizations like CEC and the American Art Therapy Association (AATA). Drawing on the knowledge and experience of both art educators and special educators, SNAE members collaborated with CEC members to write NAEA’s best-selling *Reaching and Teaching Students with Special Needs through Art* (Gerber & Guay, Eds.) in 2006. Another professional collaboration produced NAEA’s *Understanding Students with Autism through Art* (Gerber & Kellman, Eds.) in 2010.

NAEA provided a convention platform that brought more attention to students with disabilities. In Baltimore, an NAEA Super Session focused on students with autism

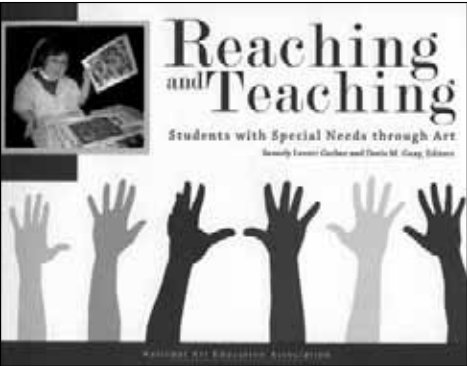


NAEA’s top selling books, *Understanding Students with Autism through Art* and *Reaching and Teaching Students with Special Needs through Art*, are available at www.arteducators.org/store

and how art helps understand and teach them. In New York City, Sara James, an NBC award-winning correspondent and parent of a student with special needs, described the award-winning Port Phillip Specialist School (PPSS) in Melbourne, Australia (www.portphillip.gov.au). PPSS is a unique public school that teaches students with special needs through a curriculum based on the visual and performing arts. PPSS has art, music, movement, and drama teachers and art, music, movement, and drama therapists on their staff. The arts are essential.

In San Diego, NAEA will continue to bring information about students with special needs to art educators. In addition to an array of Special Needs convention sessions and meetings, look for the Super Session, The Intersection of Arts Education and Special Education, on Monday, March 31st, from 1:00 – 2:30. This session will focus on topics generated at the John F. Kennedy Center—VSA’s groundbreaking event, Examining the Intersection of Arts Education and Special Education: A National Forum. The presenters, all NAEA/SNAE members, focus on Forum issue white papers that are published on the Kennedy Center’s website.

Sharon Malley (VA) will provide the introduction and overview; Juliann Dorff (OH) and Susan D. Loesl (MN) discuss art/special education issues that affect preservice training and art therapy, respectively; and Beverly Levett Gerber (CT) and Lynne Horoschak (PA) address the crucial need for a central resource location for arts/special education information that has been difficult to access. Information about this and other websites about the arts and special education will be provided. To begin that sharing, two websites regularly provide timely and comprehensive information about students with special needs. They are free and available at CEC Smart Brief (www2.smart-brief.com/cec) and Disability Scoop (www.disabilityscoop.com). CEC’s website www.cec.sped.org connects to its divisions (e.g., Autism

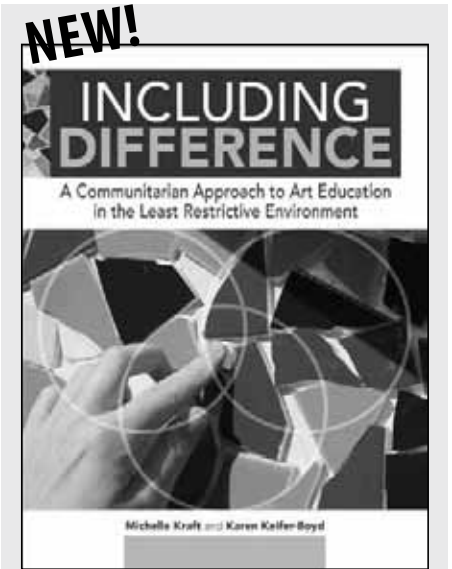


and Developmental Disabilities, Behavior Disorders, Cultural/Linguistic Diversity, Early Childhood, Gifted and Talented, Learning Disabilities, Physical, Health and Multiple Disabilities, Research, Teacher Education, and Technology and Media) and provides other links to valuable resources.

Progress does not happen in a vacuum. Deborah Reeve, NAEA’s Executive Director, actively encourages dialogue and interaction between professional organizations. We follow her leadership when we build our own bridges to special education colleagues. If you live in the **Philadelphia area**, please join art education and special education colleagues at CEC’s preconvention session about students with autism and art education. Please spread the word about this very special opportunity and come to NAEA/SNAE Special Needs sessions and meetings in San Diego. ■

Beverly Levett Gerber is Professor Emerita of Special Education Southern Connecticut State University. She combines special education and art education and has been an advocate of the arts for students with special needs for almost 50 years. Gerber is a frequent presenter at both the National Art Education Association (NAEA) and the Council for Exceptional Children (CEC). She is a founding member and Past-President of NAEA’s Special Needs Issues Group, and is their liaison to CEC. Gerber initiated CEC’s Special Interest Group for Teachers of the Arts, and is CEC’s “Arts in Special Education” Program Advisory Committee representative.

Gerber is the 2011 recipient of NAEA’s Lowenfeld Award. Her acceptance speech, “Art Education and Special Education: A Promising Partnership,” can be found on NAEA’s website: www.arteducators.org



Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment

By Michelle Kraft and Karen Keifer-Boyd

Strategies for the inclusion of individuals who experience moderate to severe disabilities into the art class community in a fully participatory way.

(See page 24 for more information.)

To order: www.arteducators.org/store • 800-299-8321



NAEA’s first pop-up Bookstore made an appearance at the Virginia Art Educators 2013 conference, “Connecting Creative Communities,” held October 31 - November 2 in Falls Church, VA.

A Degree in the Arts: Perspectives from Postgraduates

DecisionDesk is a multimedia-based application and review platform currently used by more than 100 major performing arts programs internationally. DecisionDesk’s video-based application has changed the way artists are evaluated by allowing applicants from far distances to be considered on the same level as applicants within driving distance. This has created a better application experience and increased the amount of students applying to performing arts programs.

In a blog, Alexandra Milak, Community Manager at DecisionDesk, talks about her dual experience as a working actress in New York City with a BFA from NYU’s Tisch School of the Arts and as a Community Manager at a tech startup focused on the performing arts, and ask colleagues about their experiences post graduation from arts programs, defending the worthiness of earning a BFA in a difficult socioeconomic time.

To read the entire article and learn more about DecisionDesk, see www.decisiondesk.com/degree-arts-perspectives-postgraduates

NAEA Invites CO-SPONSORED ACADEMIES and INSTITUTES for 2014

NAEA Co-Sponsored Academies and Institutes are member-driven programs identified by NAEA as substantive professional development opportunities for members, based on the *NAEA Goals for Quality Art Education*.

Eligibility: Organizations holding NAEA Institutional Memberships are invited to apply. The Program Director must be a current NAEA member.

Requirements: Programs must adhere to the *NAEA Goals for Quality Art Education*. Proposals should include a description of the facilities, accommodations, dates, program duration, faculty résumés, credit and non-credit stipulations, estimated total cost to participants, and any applicable NAEA member discounts. Within 3 months of the program’s conclusion, a report including participant evaluations must be submitted to NAEA.

Deadline: Submissions must be postmarked on or before **January 10, 2014**.

Submit to: kduse@arteducators.org (preferred method) or mail to NAEA Co-Sponsored Academies, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

Information: Additional information (including a checklist for submission materials and a PDF of the *NAEA Goals for Quality Art Education*) can be found at www.arteducators.org or by contacting Kathy Duse, Executive Services and Convention & Programs Manager.

PACIFIC REGION

At this time of year states have held their Annual State Conferences to great success.

Alaska's Fall Conference, Creating STEAM - Adding the Arts to STEM, was held in Girdwood, Alaska, October 11-13.

Renaissance & Renewal, the Fall Conference for **Arizona**, was held in beautiful Sedona, November 21-23.

The **British Columbian** provincial conference, Draw Yourself In, was held in Surrey, BC, October 24-26.

California did something new this year for their annual state conference in an attempt to make it easier for people to attend. Each of the three areas in the state held an Area State Conference during the same time period. Southern and Central held theirs the weekend of November 1-3, in Idyllwild and Visalia, respectively. Northern held theirs on November 8-10 in Sausalito. Conferences began on Friday evening and ended on Sunday so no teachers had to obtain substitutes. Areas reported sold out numbers. California is hoping this will generate more interest in attending future state conferences by making attendance easier and less expensive.

Idaho was pleased to have Olivia Gude as keynote speaker for their October State Conference. Boise Art Museum provided Artists-in-Residence at an open reception for conference goers with their works and information on how to host them in the schools.

November 8-10 was the Annual Fall Conference in **Nevada**. Professional Credit for Attending members included updated technology tools, training, and techniques.

Always active **Oregon** held their Fall Conference October 11-12 at Sisters High School in Sisters, Oregon.

Utah's Annual Fall Conference was held early in order to provide optimum input for the coming school year. Weber State University hosted the event on September 28.

Washington's Fall Conference was held at Glacier Peak High School. The theme, Art: The unCommon Core, fit in perfectly with state work on providing teachers with Common Core insight.

Now that the Fall Conferences are over, states are turning their attention to encouraging members to attend the upcoming National Convention in San Diego, California, March 29-31. The theme, Spark! Fusing Innovative Teaching & Emerging Technologies, is a perfect

fit for leading states into the new Common Core strategies.

On a personal note, I just returned from traveling abroad for the month of October. Paris, Provence, and Marrakech were my destinations and gave me much food for thought and future projects, as travel is wont to do. While in Provence, we visited Les Baux, a French historic site filled with fascinating history, landscape, art galleries, and atmosphere dating back to a Roman lookout, through a Medieval fortress, up until the discovery of bauxite, necessary in the glazing of ceramics. The location was even the inspiration for Dante's *Inferno* description of hell. There was history, art, science, and literature all in one place. Moving on to Marrakech, Morocco, was an education in sensory overload. The patterns, textures, cultural layers, history, smells, sounds, all contributed to a most enjoyable time and provided impetus for many future projects.

With the coming of the holiday season, may you all be blessed with memories of a 2013 filled with new enthusiasm for our shared passion of art education. ■



Penelope Venola

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WESTERN REGION

What is the impact of leadership on your professional practice and on you, personally? Here is what leaders from the Western Region had to say:

- "Leadership caused me to think and rethink lessons, curriculum, and classroom organization, while developing local dialogue." —Shanise Brockshus, IO
- The "influence of leadership has been in [my] practice—[it's] more informed, more responsible, more authentic, and more open." —Laura Tawil, OH
- The leadership experience has added a "much greater understanding and ability to approach those in positions to help." —Cindy Todd, MI
- "Being a state leader has strengthened me as a professional." —Anne Becker, IL
- "Being a state leader has uncovered strengths I didn't realize I had. It has broadened my 'big picture' perspective." —Michelle Lemons, NM
- "It has provided me with the tools for advocating for art education." —Phyllis Roybal, NM
- "Being a state leader has added another level of awareness to my teaching, especially in the connections and networking with other state leaders." —Debra Hannu, MN
- Leadership contributed to "[my] courage with hard issues, confidence in (making) quality decision, and humility to listen to the Board members." —Linda Fleetwood, TX
- "It's enabled me to be more of a 'systems thinker'—to really view how our classrooms, our buildings, our Districts, our Boards, and our state and national systems function, or don't function." —Randy Robart, OH
- "Leadership has stimulated creative thinking and problem solving skills which have also transferred into my classroom, professional, and personal lives." —Lind Morgan, KS

State News

Please consider joining your state professional organizations and participating in the first NAEA National Leaders Conference in Santa Fe, NM, July 25-27, 2014.

Arkansas Art Educators are displaying artwork by students in very public places. The State Youth Art hung in the Butler Center in downtown Little Rock during the summer. Teachers celebrated Youth Art Month by having art shows and displays in local businesses and by participating in a YAM flag contest. The contest winners were displayed at the State Capital during March and an awards ceremony was held.

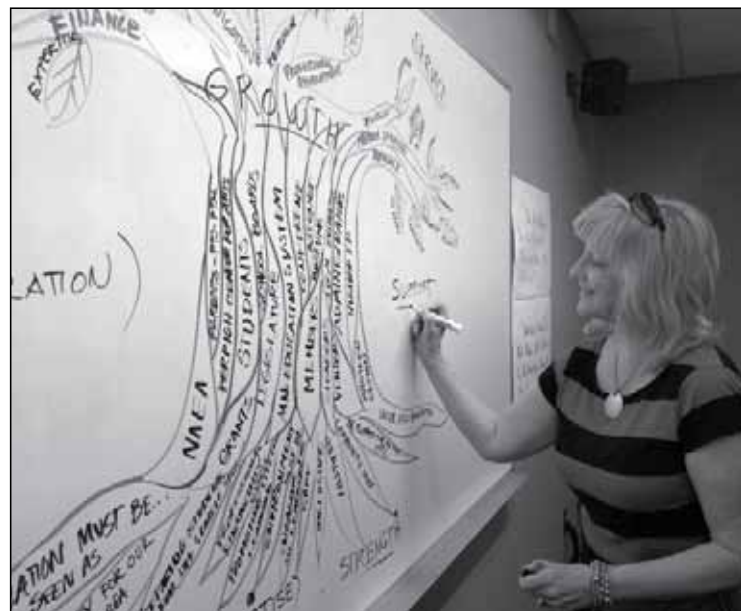
Illinois celebrated its 65th annual conference, IAEA – Past, Present, and Future, on October 24-26. Keynote speakers included artist Brian Dettmer and NAEA Executive Director Deborah Reeve. A new group featured at the conference was the IRAE or Illinois Retired Art Educators led by Judy Doebler (Chair), Becky Blaine, and Karen Meadows.

Art Education Association of **Indiana** hosted its annual fall convention on October 18-20, 2013, at the Marriott East in Indianapolis. Keynote speakers included Olivia Gude, who presented Evocative and Provocative Pedagogy: Bricolage Curriculum; and Jessica Balsely, Founder of Art of Education, who presented The Empowered Art Teacher.

Cirque D'Arte was the theme of the Art Educators of **Iowa's** fall conference in Cedar Rapids, October 11-13. Exhibiting sculptor, Deborah Masuoka, presented her sculpture. Masuoka recently contributed bronzes to Iowa State University. Painter and conservationist Deborah Uhl spoke on both topics. Chairman of the Iowa Alliance for Arts Education, David Law, addressed teachers. Attendees also heard NAEA's own Executive Director, Deborah Reeve, and NAEA Southwestern Vice President-Elect, Debi West. Lynda Black-Smith served as the conference chairperson.

Ready, Set, Grow! Art Cultivates the Core was the theme of the professional development conference in Overland Park, **Kansas**, on October 24-26 and organized by Tobee Ford-Nelson, Josh Greaves, and Rosie Riordan. Sessions were held at the Nelson-Atkins Museum of Art, Nerman Museum of Contemporary Art, and the Shawnee Mission School District.

The Grand Hotel on Mackinac Island was the setting for the October 24-27 **Michigan Art**



Art Educators of Minnesota (AEM) member Kathryn Petri helps conceptualize AEM organization with stakeholders, core values, forms of production, and environmental factors in mind at Holistic Management Leadership Training in Cloquet.

Education Association fall conference, The Grand Vision. Michigan native, children's book artist, and paper engineer Robert Sabuda was featured. Conference Co-Chairs were Suzanne Butler Lich, Melissa Hronkin, and Cindy Todd.

Art Educators of **Minnesota** held their Fall Conference, Art + Environment, at the Duluth Entertainment and Convention Center November 8-9. Keynotes included Cheng-Khee Chee, illustrator, and Ann Klefstad, an environmentally focused artist. The Judge's Choice Exhibition from the Minnesota High School League competition will be held at the Perpich Center for Arts Education in Golden Valley, MN, in May.

Missouri Art Education Association hosted its fall conference at Knob Noster State Park on October 11-12. The conference included the popular "Drag 'n Brag" lesson plan exchange. The Daum Museum of Contemporary Art hosted a preconference event on Visual Thinking Strategies. The MAEA Spring Conference will be in Jefferson City, MO, on March 12-15 at the Capital Plaza Hotel. ■



Laura Milas

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SOUTHEASTERN REGION

Hello, SE Region! For this issue, I reached out to the leaders across our region and asked them to write 75 words of wisdom about leadership to share in *NAEA News*. These are their responses:

Larry Gibson, Alabama: Leadership is about giving and sharing. You have to believe that you have something worthwhile to contribute to your group of any size—from your school department to national organizations. Everyone should feel that they can lead in a school setting—lunchroom workers, custodians, and teachers can all be leaders in some regard. By doing your best and giving your best, you are showing leadership and those around you will see that in you and will hopefully feel inspired and follow your lead.

Josh Drews, South Carolina: Parker Palmer coined the phrase, “we teach who we are.” He added that good teachers are always reconnecting who we are with what we do. I greet each day with a sense of enthusiasm and excitement. I communicate these feelings even when I sign my name—the explanation point that is included in my signature is a message that expresses this energy. I would love to see all teachers express an attitude of excitement, loving what they teach, as well as those they teach. This is echoed by Palmer’s words: “we need to educate the informed mind, the skilled hand, and the wisdom of the heart.”

Linda Mangual, FAEA Secretary, and Mabel Morales, FAEA President: A great leader once observed: “If your actions inspire others to dream more, learn more, do more and become more, you are a leader” (John Quincy Adams).

We are each uniquely defined by the act of leadership either directly or indirectly, whether we have been led by others or have walked in the leadership shoes ourselves. Taking on leadership roles in our daily lives and in the workplace is the foundational springboard to assuming the opportunity to help mold and directly influence the advancement of others. Leaders assist others in achieving goals by elevating their knowledge base and helping others to uncover their own unique abilities. Assuming a leadership role helps you to help others unlock their own potential for greatness; after all, isn’t that what leadership is all about?

Sandra Williams, North Carolina: We are an organization of leaders. Usually everyone envisions leadership as the officers of the organization, but we are unique. Every member, as an educator, is already a leader. We stand in front of a classroom of students and “lead” them in learning each day. We model leadership in our classroom while growing professionally to take on roles as a leader in our community, region, state, or national organization. As a state president, I can reflect back on my teaching career and see that being a teacher helped me to develop the qualities I needed to become a state leader. I hope others will see that they, too, are already a leader and can now take another step in their profession and become a leader for their state or national organization.

Denise Tullier-Holly, Louisiana: As I step into the LAEA presidency, leadership is paramount on my mind, which brings me to the Partnership for 21st Century Skills 4 Cs: Communication, Collaboration, Critical

Thinking, and Creativity! Primary to any organization is **Communication** and if we can maintain it, the other Cs will follow. LAEA Board basecamp, Constant Contact, laarteducators.org, and LAEA Facebook are up and running. Add our passion for art education and we’re certain to have a vibrant community!

Kim Soule, Kentucky: Leadership is more than being out front. Sometimes it is just the opposite: doing things that no one sees. Leadership is knowing how to encourage without sounding fake. It is being able to handle being wrong or making mistakes in yourself and others. When you lead you have a direction and a desire. You have a passion for your purpose. As a leader you are leading others to a place of discovery where they might find their own desire and purpose for life.

Summer Nation, Mississippi: Leadership is a quality that teachers cannot be without. John Quincy Adams said, “If your actions inspire others to dream more, learn more, do more and become more, you are a leader.” Our job as art educators is to inspire students to create, to be lifelong learners, and to be the best role models to our students. We need to create and develop our skills for a changing world. This is true leadership.

Stephen Lahr, Georgia: Keys to Leadership:

- (1) Be a good listener.
- (2) Gather information and build consensus before taking action.
- (3) Remember the Golden rule.

- (4) Have respect for the opinions and ideas of others.
- (5) Believe in and trust those you work with to do their jobs.
- (6) Think before writing, some things are best left unsaid.
- (7) Mentor emerging leaders and give them responsibility.
- (8) Praise the work of others, give them the credit.
- (9) Remember it is we, not me! ■



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EASTERN REGION

I’m writing this in mid October, just as all of the state conferences are getting underway. I sure hope you were able to attend yours! I always say that staying at school and grading sketchbooks might seem like a good use of your time, but attending your conference and perhaps discovering more authentic journal activities, or more efficient grading techniques, or dozens of other creative ideas to help you improve your teaching seems like a better bet to me! Let’s face it: Art teachers are the best people in the world, always willing to share their expertise. You come away with your batteries recharged, so you can just plow through that stack of sketchbooks! The networking with colleagues is priceless. And then there’s the student exhibit, which is another great source for ideas. Teachers are always taking photos of student work to use as examples in their lessons. There are also the state award winners who are recognized at the conference. Now you are learning from some of the best art educators in your state! You can pick their brains over lunch. What’s not to love? Learn about your state organization and get involved.

Once I went to that first conference, I never stopped. I think my involvement with my state organization and then NAEA has had the most profound impact on my teaching and on my career. Just saying! Now is the time to register for the NAEA National Convention in San Diego, March 29-31, 2014.

Congratulations to all of our state and local art educator award winners who were recognized at state conferences. Take your leadership skills beyond your classroom and get involved in your state and national art education associations. Also, be sure to put your award in the front office of your school, not in your studio/office. Let your administration, faculty, students, parents, and all stakeholders know that their school has an award-winning visual

arts teacher! Let them celebrate your accomplishments.

Peter Geisser, Eastern Region Vice President-Elect, was able to attend the **Maine** Art Education Association Conference in late September at the Haystack Mountain School of Crafts on Deer Island. Art educators were engaged in artmaking as they networked and discussed issues shared throughout the state. Peter also attended the VATA (**Vermont**) Conference.

I attended the MAEA (**Maryland**) Conference, Creating A Contemporary Collaborative Community. As with many state conferences, there was much discussion about the new national standards, including a keynote address by Marilyn Stewart. Other hot topics are teacher evaluations and measuring student growth.

The DAEA (**Delaware**) Conference, Get the Dish on DIVA (Demonstrating Improvement in the Visual Arts), focused on the state art assessments to show student growth.

I also attended the new AEDC (**District of Columbia**) Conference, RE: Reimagine, Reconnect, Reach. The guiding question was “If you could reimagine your professional practice, what is one change you would make?” which led to wonderful discussions and sharing. We were also able to practice artful thinking strategies as we viewed the collection at the National Museum of Women in the Arts.

I’ve registered for the NAEA National Convention, booked my flight, and have San Diego as a favorite on my weather app. I hope to see many of you there! Team East is taking it on the road! ■



Top left: MAEA (Maine) Conference: Treasurer Suzanne Goulet, Eastern Region VP-Elect Peter Geisser, Past President Sandy Brennan, President-Elect Debra Bickford, President Heidi ODonnell, and Membership Services Chair Jodi Thomas.



Top right: VATA Conference: President Jen Peck, Past President Tina Logan, and Past President Rebecca Carlton.



Bottom left: MAEA (Maryland) Conference: Past President Eleni Dykstra, and Keynote Speaker Marilyn Stewart.



Bottom right: AEDC Conference: President-Elect Suzanne Wright, Eastern Region VP Linda Popp, and President Joele Michaud.



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NAEA in San Diego continued from page 1

San Diego on Saturday morning? Or if you prefer big, bold, colorful paintings, take in the History of Chicano Park and Public Art Mural Tour early Saturday afternoon. You will definitely need to bring your camera on this amazing tour. Get a feel for the greater San Diego area with a short trip to La Jolla for the combination tour of the **Athenaeum Music & Arts Library and the Museum of Contemporary Art San Diego**. Take in the fabulous ocean view from the Edwards Garden Gallery, or lunch on the patio at the Museum Cafe. The La Jolla location also houses the Museum's X Store, filled with a selection of contemporary art books, apparel, and innovative design objects. Monday afternoon you might enjoy touring **Coronado School of the Arts (CoSA)**. CoSA has been in existence for almost 20 years, with over 205 students currently enrolled. On this high school arts tour, participants will be given an overview of the mission and structure of CoSA and a walking

tour of arts classes in action for students. Check out the Tours on the NAEA website for more selections.

The Convention kicks off on Saturday morning featuring an impressive, dynamic duo. **Jason Ohler** and **Bernajeau Porter** are both internationally known presenters and speakers who have teamed up with NAEA to share their current endeavors in art, augmented reality, and digital storytelling. Later in the day, they will each be conducting their own sessions along with book signings.

Perhaps you will choose to screen the film **Inocente**, winner of the 2013 Oscar for Best Documentary Short, about the power of art transforming the life of an immigrant youth facing homelessness and abuse. Afterward, meet the star of the film, Inocente Izucar, and her mentor, ARTS | A Reason to Survive founder and CEO Matt D'Arrigo. Matt will facilitate a Q&A about the film and share strategies on how attendees can maximize opportunities for arts education through innovative partnerships between local non-profits, city government, and classroom educators.

Terryl Whitlatch, world-renowned creature and concept designer for Pixar, Lucasfilm Ltd., Walt Disney Feature Animation, and more, will share what it takes to work as a concept artist in the entertainment industry, key considerations in the process, and what steps one should take to enter this 21st-century arena.

California artist, author, and speaker **Simon Silva** will share how curiosity and inventiveness can lead to a child becoming a lifelong learner. These are just some of the many artists, educators, and speakers you will see and hear at the Convention.

NAEA members are kicking things up a notch with two fast-paced sessions for us this year. You'll be on the edge of your seat for **"Ignite!"** Colleagues will deliver a series of 5-minute presentations while 20 slides auto-advance every 15 seconds. The presenters will be responding to the question: "What inspires you as an art educator?" Also, Olivia Gude is heading up **"Curriculum Slam!"** featuring



Bernajeau Porter



Jason Ohler

fresh, creative ways to bring contemporary art and ideas into your classroom. NAEA members will be presenting and sharing ideas during the entire Convention. There is so much to do and see!

To follow the buzz, check out **tagboard.com/naea14**. This hashtag hub allows you to see #naea14 posts from Twitter, Instagram, Facebook, Google+, and more all in one place. If you have not yet discovered, NAEA has also set up an interactive floor plan of the Exhibit Hall vendors (www.arteducators.org/events/conv14/exhibits). And, the Mobile App will be available in winter 2014 for you to begin planning which of these many fine sessions you will attend. **Wow! What will YOU choose?**

—Cris Guenter, 2014 NAEA National Convention Program Coordinator



Register, book accommodations, see the complete schedule, and find helpful resources at:

www.arteducators.org

ENTER NOW!

State/Province Association/Issues Group Newsletter Award

This NAEA award recognizes excellence in the development and publication of a State/Province Association or Issues Group newsletter either in print or online.

Eligibility: Issues Groups and State/Province Associations that publish either a physical (print) or an online newsletter are eligible to receive the award. (**Note: Electronic as well as print newsletters are eligible for this award. The criteria is the same.**)

Deadline: Submissions must be received electronically or postmarked no later than **January 2**.

Submit: A cover letter containing association/group membership totals as of December 1, as well as the name and contact information (including address and e-mail) of the current Editor; and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.). Submissions for online newsletters should include the same content; i.e., download 3 copies each of 3 issues and submit them with the nomination material and/or create a PDF file of each newsletter.

*If a newsletter is published less than 3 times a year, 3 copies of any available issues from the previous calendar year may be sent. Please specify this in the cover letter.

Submit to: Mail hard copy newsletters to NAEA Newsletter Awards, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191. If submitting digital pdf files, send to awards@arteducators.org

State/Province Association/Issues Group Website Award

This NAEA award recognizes excellence in the development and ongoing maintenance of a State/Province Association or Issues Group website.

Eligibility: Issues Groups and State/Province Associations.

Deadline: Submissions must be received electronically or postmarked no later than **January 2**.

Submit to NAEA National Office: The URL for your State/Province Association or Issues Group website and a maximum three-page summary of how your website meets the criteria for submission (see below) and actively serves your state membership, as well as how your site is currently addressing the Americans with Disabilities Act.

Initial Criteria for Submission

All sites submitted for review should exhibit at a minimum the following:

1. Appropriate and current State/Province Association or Issues Group content
2. Accurate information
3. Clear navigation
4. Organization and correct grammar
5. Visual appeal and compatibility with major PC and Mac browsers

Submit to: awards@arteducators.org (preferred method) or mail to NAEA Website Award, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.



James S. Catterall

JOIN US FOR THE 2014 NAEF FUNDRAISING BENEFIT EVENT

"Mastering the Chaos of Creativity"

Sunday, March 30

10:30 a.m. – 11:50 a.m.

Hilton San Diego Bayfront

Indigo Ballroom D/Level 2

Arts Education Researcher James S. Catterall will share his ideas about advancing creativity.

When UCLA Professor James S. Catterall founded The Center for Research on Creativity he had an overriding goal in mind: to bring clear thinking to today's creativity debates. The subject is rife with confusion over definitions, indirection about how to educate for creativity, and arguments about how to measure creative skills.

Dr. Catterall will lead the NAEF audience on a safari through the creativity jungle, and will highlight the roles of creative imagery, visual learning, and visual art in advancing creative ability and motivation among children and youth.

This ticketed event is open to all NAEA Convention attendees. Light refreshments will be served. Tickets are \$50 (\$40 tax deductible). All proceeds will support the National Art Education Foundation, a 501(c)3 organization.

ELEMENTARY DIVISION

Are you snowed in, dreaming of palm trees, blue water, and warm breezes in the dead of winter? Then make your plans to join NAEA for Spark! in San Diego, March 29-31. We'll have balmy weather, a waterfront hotel, easy access to the Convention, free Wi-Fi, and the Mobile App. The NAEA National Convention is the largest professional gathering of visual arts educators in the world. It provides the best professional development ever and you will have a choice of over 1,000 workshops and events to attend—so many, your head will spin!

There is no substitute for the rejuvenation, camaraderie, and joy you will feel attending an NAEA National Convention. I still remember the excitement I felt the first time I attended one. You will get to hear from world-class artists and experts. You will get to learn about and try new products in the commercial exhibits. You will meet and share ideas with like-minded teachers who actually understand what you do. And you'll make lifelong friends. I know you will be incredibly excited about the speakers slated for San Diego. Artist Deborah Butterfield (www.lalouver.com/html/butterfield_bio.html) is a keynote general session speaker with "A Life with Horses"; she is also presenting a special ticketed session. Native American artist Jaune Quick-to-See Smith (www.youtube.com/watch?v=1BtEJqvhosw) is giving another keynote for a general session. Jason Ohler (www.youtube.com/watch?v=bmompaggXLkU) and Bernajean Porter (www.digitales.us/about) are presenting a supersession, "Art in an Age of Digital Expression: Storytelling and Augmented Reality," and Terryl Whitlatch (<http://talesofa-malthea.com>) will share "Creature Design: An



Nikigator, a public artwork by Niki de Saint Phalle in Balboa Park, San Diego.

Odyssey into Art and Science." And that's only about half of the major presenters scheduled. Having access to world-class art museums is also a benefit of NAEA Conventions. San Diego has much to offer in addition to the Convention, such as the New Children's Museum downtown (half a mile away), the 14 museums in Balboa Park (known as the "Smithsonian of the West" and just 2 miles away), and the Museum of Contemporary Art San Diego (1.5 miles away). On the first day the Elementary Division will start with Conversation with Colleagues to provide an overview of the Convention, help you get acquainted with fellow elementary art teachers, and present news and updates for the elementary level. Also on the first day, we'll present the Elementary Division's awards luncheon to honor our award winners for 2014 (and there will be door prizes!). And you don't

want to miss Bob Reeker's session, where he shares his outstanding art program for which he was named the NAEA 2013 Elementary Art Educator of the Year. In addition, the Elementary Division will be offering two carousels this year: one on Advocacy and one on Technology, based on the responses we received from last year's survey. In carousel presentations there are 4-5 presenters, each is assigned to a table or particular space. Participants rotate to each table for short and sweet presentations, spending about 10 minutes with each presenter.

Advocacy was the foremost request of teachers on the survey last year so we plan to share many ways to approach it in the advocacy carousel. We all know the role of the art teacher has become more exacting than ever before. The challenges I faced in my first teaching position 32 years ago have expanded for teachers today to include issues such as national and state standards for the visual arts, core curriculum, STEAM, interdisciplinary connections, cultural diversity, visual culture, and constantly changing technologies. To meet these increasing demands, art teachers must be passionately committed to the spreading the word of the value of our profession. That commitment also requires us to become outspoken advocates for quality art education—to become "cheerleaders for the art team." Through advocacy, we can empha-

size the value of art education as essential and fundamental for all students. In our advocacy carousel, we'll share five different stories about successful advocacy efforts. In the meantime, check out NAEA's rich store of advocacy tools and materials at www.arteducators.org/advocacy. If you can't come to the Convention, we'll do our best to bring it to you. We'll be posting continually on Twitter and the NAEA Elementary Division Facebook page (www.facebook.com/NAEAElementaryDivision) during the Convention. Handouts and other documents will also be available online and on the Mobile App. If there are issues or concerns you would like the Elementary Division to address at Conversations for Colleagues in San Diego, please let us know as soon as possible. We want to meet your needs. ■



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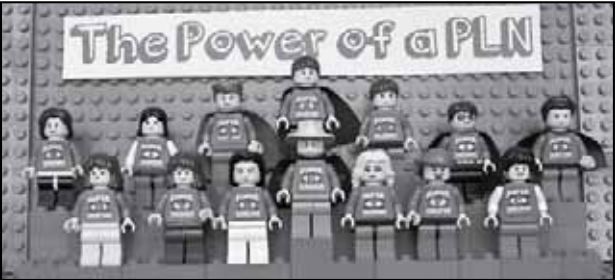
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MIDDLE LEVEL DIVISION

Super Heroes (Art Teachers) Unite

My son loves Legos. Therefore, he was very intrigued by the Lego image shown, created by Stacy Lord. Stacy is a Middle School art teacher who is part of a very special professional learning network (PLN). She created this awesome Lego depiction to celebrate the members of her PLN. When trying to find a way to best describe it, I turned to my son. A couple of years ago, my now 10-year old son received as a Christmas present a DVD set that chronicled the adventures of a group of superheroes, called the Super Friends, who would receive a signal, meet at the Hall of Justice, defeat the bad guys, and save the world. He loved it, and my husband would continually comment about how much better cartoons were "back in the day." When I look at the Lego

depiction and the picture here, I can't help but think that I am seeing a modern day version of the Super Friends. **Although they are not saving the world in the same way as those in the cartoon, they unite to improve their craft through sharing content**—using tools like Twitter, which is unbound by time and space—while improving the art education of their students. What we know when we share and collaborate is greater than what we know when we are isolated and working alone, and this PLN is using a simple technology tool like Twitter to make geographic location irrelevant to rich educational dialogue. These teachers would not have connected if not for Twitter, and you can join them with a few clicks of the keys. They have formed professional bonds with great teachers from all over the country and now have a common meeting ground. No, it is not the Hall of Justice; it is our NAEA National Convention. Allowing for people to come together without the barriers of time, money, or distance, it seems that the Super Friends might have something to learn from our #artsed heroes.



Professional learning network legos (top) and teachers (bottom).

Please realize, though, that heroes cannot rest on their past accomplishments. There are always new challenges to face. That is why we need to continually hone our craft and make certain we have the tools and training we

need. The NAEA Convention is such an important event because it fosters that sentiment. The "Spark! Fusing Innovative Teaching & Emerging Technologies" Convention takes place March 29-31, 2014, in San Diego, CA, at the Convention Center and Hilton San Diego Bayfront. The cost to register for members is \$150 before February 28. The cost goes up to \$180 after that date. Register and look at the most up-to-date information on the NAEA website, which gives details on hundreds of sessions. As an attendee you will be able to enhance your experience by purchasing tickets for special workshops and tours. There are truly many options for you heroes, and you do not need x-ray vision to find the schedule. On the NAEA website you can find the Schedule-at-a-Glance that highlights the Delegates Assembly, Pre-Convention Workshops, inspiring Super Session speakers, the California Artist Series, a Curriculum Slam facilitated by Olivia Gude, and our not-to-be-missed General Session speakers Jaune Quick-To-See Smith and Deborah Butterfield. See www.arteducators.org/events/conv14/overview for more information.

However, as each hero has a specific power, s/he will need to focus in on the skills most beneficial to him/her as an individual (you don't see Aquaman learning desert survival skills, do you?). Therefore, we provide sessions specifically geared to the Middle Level Teacher, such as:

- **Middle Level Division Awards Luncheon:** Celebrating and Connecting
- **Middle Level Showcase:** Sharing Excellence
- **Conversations With Colleagues:** Connecting With Middle Level Educators
- **Middle Level Medley I:** Multiple Presentations During the Course of One Session

- **Middle Level Medley II:** Multiple Presentations During the Course of One Session
- **Middle Level Round Tables:** Discussions About Middle Level Concerns With Middle Level Educators

I hope all of you #artsed Superheroes who teach at the Middle Level take the opportunity to join with your colleagues at these sessions. To all the #artsed Superheroes out there who pose as regular ol' Art Teachers, this Convention is your call to meet your "Super Friends" and address today's challenges. The topics that I see trending on social media for Art Education (Student Growth Objectives, Units of Study, Classroom Organization, Technology Integration, and the STEM to STEAM movement) form the foundation for what will be a great conference. These are the battles we will face as we work toward providing the best possible art education experiences for our students. Though it is not quite like fighting against the Legion of Doom, it is very worthy cause. I hope to see you in San Diego. ■



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HIGHER EDUCATION DIVISION

The NAEA National Convention is around the corner. The theme, Spark! Fusing Innovative Teaching and Emerging Technologies, has significance for higher educators as we negotiate opportunities, new approaches, and spaces for art education and, at the same time, examine and resist the critical impact of conservative educational reform initiatives promoted as innovation. Join us for one, a few, or all of our division events, ranging from awards and celebrations to networking and participatory panel discussions.

Two award events will celebrate higher education leaders who have made distinguished contributions through scholarship, teaching, and service:

- **Higher Education Division Awards Luncheon**, Saturday, March 29, 12:00 – 1:50 pm. After lunch, Kit Grauer, 2013 Higher Education Division Educator of the Year, will be giving her address and all 2014 Higher Education Division Awards recipients will be honored. Join us for lunch or come in later to partake in the commemoration.
- **The Manuel Barkan Award Lecture**, Sunday, March 30, 2:00 – 2:50 pm. Each year this award is given to the author of an article of great impact published in the *Journal of Art Education* or *Studies of Art Education*.

There will be four **Higher Education Division Special Forums**, each proposed and coordinated by a regional division director:

- **Higher Education Division Membership Meeting**, facilitated by Jeff Broome, Southeastern Region Division Director. An opportunity to meet with other Higher Education Division members and discuss issues, concerns, and topics of common interest. After initial introductions and a brainstorming session, participants will work in breakout groups to discuss such topics as changes in preservice evaluation and certification, emerging technologies and distance learning, and the role of research and the NAEA Research Commission. The session will close with a whole-group

review of discussion topics and informal opportunities for interaction.

- **EdTPA**, facilitated by Kim Cosier, Western Region Division Director, with Dipti Desai, Kerry Freedman, and Kristopher Holland. Standardization and accountability have been the name of the game in K-12 education for well over a decade. Now higher education finds itself in the crosshairs of those who seek to turn education into profit. Teacher education is most hard hit. States across the country are mandating the EdTPA, a performance-based assessment that takes the evaluation of teacher candidates out of the hands of the professorate and places it firmly within the grip of corporate profiteers. Pearson, the corporation that administers the EdTPA, will not stop at testing, however, offering customized, concept-to-completion learning management systems, which may threaten the very existence of brick and mortar institutions. The school reform machine that has been allowed to roll over schools throughout the US has breached the door to higher education under cover of performance-based assessment. This trend systematically narrows critical discourse, constricts academic freedom, and strips away self-determination in the academy.
- **Art Integration and Innovative Teaching: Leading With Art in the Schools**, facilitated by Julia Marshall, Pacific Region Division Director, with Louise Music and Delane Vanada. Art integration is reemerging nationwide, as a response to survival needs of art education in schools and as a source of innovative teaching strategies that could transform education. Proponents of art integration also underscore the affinity between this pedagogical approach and the use of integrative practices and ideas in contemporary art. Organizations such as the Alameda County Alliance for Arts Leadership, The SLANT Bay Area Consortium, the Higher Education Working Group of the Arts Education Partnership (AEP), and the CREATE CA Task Force are leaders in the movement



2013 Higher Education Division Awards Luncheon—John Howell White, Higher Education Division Higher Educator, 2012. Back Row: Nicole Romanski, Heather Fountain, John Howell White, Carrie Nordlund, Julia Hovanec. Front Row: Amy Pfeiler-Wunder, Marilyn G. Stewart, Jessica Harle.

to revitalize art education through art integration. This panel will include specialists and practitioners in art integration who will discuss current strategies for advocacy and leadership in art education, capitalizing on the directions in which current art practices can inspire approaches for maintaining art education in schools. They will debate how art integration can be conceptualized and implemented as a tool for art education advocacy and educational leadership.

- **Emerging Technologies and Social Justice**, facilitated by Jessie Whitehead, former Eastern Region Division Director. Inspired by a wiki that examines the possibilities of teaching with technology for social justice (<http://couros.wikispaces.com/socialjustice>), this panel explores how emerging technologies critically contribute to addressing social justice issues in art education. The discussion will focus on how emerging technologies are dis/empowering people, influencing democratic processes, and changing the way humans communicate and relate to each other.

I look forward to seeing you during the Convention to discuss the timely issues of our profession! ■



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SECONDARY DIVISION

When I first started my career as a teacher I had a mentor show me the ropes and share one bit of advice that has driven my teaching approach. This advice came after we returned from a retirement party for a fellow teacher. I believe I made the statement, "Wow, he's been teaching for 30 years!" Lynn, my mentor, said, "No, he's only taught one year; the last 29 have all been repeats from his first year." He then proceeded to tell me about how even this teacher's handouts came from his first year and had been recopied over and over again. These mimeographed copies more closely resembled black and white paintings of Jackson Pollock than they did the original.

Then he gave me what he believed to be the key to making my role as a teacher rewarding and keeping students engaged in my classroom. He said, "Surround yourself with people who are excited about teaching, go to art conferences, and become exposed to ideas that stretch you and keep you learning." Many of you have recently attended your state conferences where you did exactly that. We go to connect with great people and glean new creative approaches for teaching our students. This past year I asked my advanced students to create a 3-minute video sharing their creative process. These films included what inspired

them, their creative space or environment, and their method or process for making art. This was to cause them to reflect upon this process and to assist me in understanding what I could do to contribute to their artmaking. It was rather revealing to the students and me; the process also provided another avenue for expression through a new medium. This caused me to reflect upon my creative process for teaching art and I began to ask what contributes to the process for curriculum creation.

Artist Glenn Ligon stated in the Art 21 Season 6 educators guide, "I guess what I'm committed to is... love of the idea of making ideas." This resonated with me because I am increasingly striving to help my students see how a variety of artists use media and formal means to express these different ideas.

This fall I was attending an education event at the Utah Museum of Contemporary art and I was pleasantly surprised that two of my former student's work was part of an important exhibit. I remember these artists and how they were as my students and in fact I still have some of their work hanging in my classroom. I think at times we (art teachers) wonder if we are making a difference and if anyone is really listening in our classes. I was rewarded to see that these students had continued to make meaning through exploring their own ideas and approach to media.

The creative landscape and process for me as a teacher has widened over the years due largely to my interaction and greater involvement with other colleagues around the world in our annual conferences. I have been lifted, inspired by what others have done and are doing in their classrooms. The 2014 NAEA National Convention in San Diego is the perfect opportunity to reexamine your own creative process and to ask yourself what you can do to add to your teaching skills and create an invigorating learning environment in your classroom and avoid the mimeograph method. ■



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Scholarship for National Art Honor Society Students The Charles M. Robertson Memorial Scholarship at Pratt Institute School of Art and Design

Deadline for Application: December 13

The Charles M. Robertson Memorial Scholarship is a 4-year partial scholarship to the Pratt Institute School of Art and Design in Brooklyn, New York.

This scholarship is open to all high school seniors who are members of an active NAHS chapter with a 3.0 or higher GPA in all subjects, planning to major in art education. To retain the scholarship, students are required by Pratt to major in art education and maintain a minimum GPA of 3.0.

Visit www.arteducators.org/awards to download the NAEA Awards Program booklet containing more information on this scholarship, or contact Kathy Duse, Executive Services and Convention/Programs Manager, awards@arteducators.org, 703-889-1281.

Submit to: kduse@arteducators.org or mail to NAEA Charles M. Robertson Memorial Scholarship, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

Research Commission Update

by John Howell White, NAEA Research Commission Chair



This fall the Research Commission has been working to finalize a research agenda. The initial work for that was developed during the commission's summer retreat, where the commission looked at responses received from NAEA issues groups, divisions, regions, and publications to questions about their research interests and priorities. Following that work, the commission formed a Research Agenda Working Group—commissioners Enid Zimmerman, Melody Milbrandt, Mary Hafeli, and Diane Scully—which was charged with developing a matrix for the Research Agenda. The matrix is framed on one axis by locations of impact

(such as Students, Educators, Community Contexts, and Visual Arts Content) and on the other axis by contemporary research interests (such as Measurement and Assessment, Human Development and Global Impact, Technology, and Demographic Data). This matrix will be used to identify existing research and to support the formation of Research Working Groups, initiated by both the commission and the membership, and comprising NAEA members with an interest and expertise in these areas. The commission expects to have the agenda completed by the end of the year for an inaugural presentation at the 2014 National Convention in San Diego.

At the Convention there will be multiple opportunities to make connections with the Research Commission. Much of the next column, which will appear just prior to the Convention, will be devoted to the Research Agenda. I thought it would be useful to identify some of the Convention presentations at this time.

Research Commission Research

Forum: Data Visualization: This session will provide a forum for NAEA members to discuss emerging forms of data visualization. The initial work for this project was developed by the Commission's Data Visualization Working Group, including Chris Grodoski, Graeme Sullivan, Enid Zimmerman, and Randi Korn. The premise of that group is that data visualization influences how research is conducted, disseminated, and understood by varying audiences. The project promises to be a model for considering how a Commission Working Group, drawn from the interests of the commissioners, can expand into a Research Working Group that draws from

the shared interests and capabilities of the membership at large. The commission is looking forward to a broad-based discussion informed by the working group and the attendees.

Research Commission Leadership

Forum: Over the past year and a half the commission has worked to implement a liaison structure to communicate with divisions, regions, issues groups, and publications. Last year the commissioners attempted to attend as many business meetings as possible. Unfortunately each commissioner is a liaison to multiple groups. This year the commission will hold a single session at a time that doesn't conflict with the identified business meeting time. We will be sending out an invitation to all of the leaders and elects to meet together with the commission and to discuss the Research Agenda and other Research Matters with which the commission has been charged.

Research Commission Report to the Membership: This session will provide members with an overview of the work of

the commission this past year followed by a discussion of interests, suggestions, and concerns of the membership. As with the Liaison Meeting, the session will serve as a means to discuss the Research Agenda and other Research Matters with which the commission has been charged. One of the key elements of this session will be a discussion of how individuals and groups of members can contribute to and be involved with the commission and the systems it has developed to foster initiatives, including the Research Commission Working Groups and the use of the Research Commission Microsite.

Research Speed Dating for the

Curious and Creative Researcher: This session will be a repetition of last year's successful Speed Dating session. It provides members with a fast-paced, "thin slicing" participatory event to share their research focus with a range of different people in a string of brief, one-on-one conversations. In the session members will chat about their work, hear about the research

interests of others, make new contacts, and find potential collaborators—all in a lively, interactive environment. No presentation materials are necessary, but business cards for distribution are recommended. This year the commission will be looking to follow up this session to identify collaborations that develop out of this event.

The Big R: Bringing Research into the

Hands of Art Educators: This presentation will be conducted through the commission's Professional Learning Working Group. The presentation will provide opportunities for professional learning about research to art educators.

The commission will also be holding an extended business meeting of the end of the Convention to discuss the results of sessions presented and to plan for the next year's work.

Contact the NAEA Research Commission at research@arteducators.org. ■

Have a Research Question? ??? Ask A Fellow ???

NAEA's Distinguished Fellows are members who are recognized for their service to NAEA and to their profession.

“The information and tips that I received from Ask A Fellow had a defining impact on my research paper and presentation. The responses I received were insightful and directive. I was given advice about using a book that turned out to be one of the most important sources I used. A variety of people volunteered their time to meet my needs as a researcher and this was really incredible. My final product, a presentation to the Ontario Council of Exceptional Children's annual conference in Niagara Falls, was a reflection of the input I received through the Ask A Fellow program. I still intend to present this work to more teachers here in Ontario. As a Canadian, I felt especially honoured to be offered the support of American educators. It was a privilege to have the opportunity to use the ASK A FELLOW program.

When I reflected on my research project for the Ontario Secondary School Teacher's Federation (OSSTF), I recognized that the NAEA's Ask A Fellow service really was the gateway that allowed me to successfully engage in and complete that work. Your member Fellows identified key resources and generously shared their time and expertise. The service was pivotal to the success of my visual arts research project. I would encourage others in visual arts education to utilize this important NAEA resource.”

—Natalie Mathews, Secondary School Visual Arts Special Education Teacher, West Credit Secondary School, Mississauga, Ontario, Canada

[www.arteducators.org/
contact-us/ask-us-a-question](http://www.arteducators.org/contact-us/ask-us-a-question)



VOTE! Help Decide the Future of Your Association

Voting is now conducted online for NAEA National Officer elections.

This year online voting will be conducted for the offices of Vice Presidents-Elect for the Eastern, Pacific, Southeastern, and Western regions.

Eligible members will also be voting to decide on a possible new Division of NAEA, Preservice Education.

An email was sent to all eligible voting members in mid-October. A second email will be sent in early December. **The deadline to vote is December 15, 2013, at 11:59 pm ET.**

The e-mail will include:

An online link to vote; your **NAEA ID number**; and, a **unique password** for your secure vote.

Please keep this e-mail as the NAEA office will NOT have access to the secure passwords.

Make sure your membership is current or you will not receive an email to vote. Eligible members to vote are Active, Retired, Student, and Life Members who are current at the time the ballot is made available for voting.

Questions? Please e-mail to elections@arteducators.org or call 1-800-299-8321.

NAEA Members to Vote on Establishing Preservice Division

For more than a year, the NAEA Board of Directors studied a proposal submitted by Student Chapter leaders calling for the establishment of a new Preservice Division. Currently, members are represented on the National Board of Directors through one of four regions headed by elected Regional Vice Presidents; or by one of six divisions, headed by elected Division Directors: Elementary, Middle Level, Secondary, Administration/Supervision, Higher Education, or Museum Education.

Based upon careful study that included input from state affiliate leaders, review of current governance and fiscal impact, and NAEA policy, the Board recommended action by the 2013 Delegates Assembly. Past President F. Robert Sabol—along with Regional Vice Presidents Linda Popp, Penelope Venola, Debra Pylypiw, and Laura Milas—presented the recommendation to the 2013 Assembly; registered delegates voted unanimously to recommend the establishment of a new Preservice Division to the membership for their consideration and vote.

On the election ballot this fall, members will be asked to vote on the proposed new Preservice Division and related amendment to the NAEA Constitution. Contingent upon a favorable vote of the membership, the Student Chapter leadership structure will transition over this year and next to align with the NAEA Division structures. According to NAEA President Dennis Inhulsen, “such action clearly indicates the value of engaging preservice art educators [those who spend 51% or more of their time in undergraduate or graduate studies] in leadership conversations that will help shape the future of NAEA.”

To see the nominees and their information, please go to www.arteducators.org/elections

MUSEUM EDUCATION DIVISION

Learning in community motivates most of us to participate in NAEA. This was one of the findings from an NAEA Members Needs Assessment Survey released last June by the consulting firm Veris, Inc. The Development Committee delved a bit deeper into these results to better understand how we can best support current members and remain relevant in the coming years. We learned that, compared to the overall NAEA membership, Museum Education members are:

- **Younger.** 53% are under 40, whereas for NAEA as a whole only 38% are under 40.
- **Newer to the field.** 74% have less than 20 years of experience, 47% have less than 10.
- **Satisfied.** Just as the rest of the membership, 81% of us indicated that we are either satisfied or very satisfied and 87% agreed we would recommend NAEA to a colleague. However, there is room for improvement—only 29% said you are very satisfied.

Access to professional development, networking opportunities, and encouragement from colleagues were the primary reasons why you joined. The National Convention and two publications—*Studies in Art Education* and *Art Education*—are the membership benefits you most value.

All of this tells us that being responsive to the needs of new and emerging museum educators while creating opportunities for interaction among members is vital to us as an organization. Fostering new research and the sharing of knowledge are also high priorities. This fall we have been busy moving forward these goals.

Our **Peer-to-Peer Initiative** (P2P) got off the ground this November with the first of a series of six Google+ Hangouts on program-

ming for adults, artmaking, docent training, Common Core, and K-12 learning. Members also had a chance to hear from the Institute of Contemporary Art and Boston's Teen Art Council, and to experience the Milwaukee Art Museum's new twist on the typical book club. Stay tuned to the NAEA listserv for new hangouts. Not sure how a Google+ Hangout works? Find detailed instructions and tips at www.arteducators.org/community/museum-education. E-mail Eastern Region Representative Michelle Grohe at mgrohe@isgm.org with questions. Thanks to the super team that has been steadily working on this effort.

A task force has been busy at work on the **Research Initiative**. They have focused the scope of what would be the first Division-led research study on the value of art museums to people, and have also interviewed potential researchers while developing a research RFP. This group, led by Museum Education Development Committee members Wendy Wolf and Barbara Bassett, has included Ben Garcia (Hearst Museum of Anthropology, UC Berkeley and Pacific Region Rep), Lynn Pearson Russell (National Gallery), Andy Finch (Director of Policy, Association of Art Museum Directors), and Anne Kraybill (Crystal Bridges Museum of American Art). We have also begun to seek funding for this research.

Ambitious museum-specific projects as well as do-it-yourself evaluations also fuel our work. We saw this in August when Crystal Bridges released a report documenting the outcomes of art museum visits for school children. In October I asked you, **what have you learned recently?** The following three samples reveal the kind of reflective practice that continues to strengthen what we do as educators.

Melissa L. Sais, Manager, School & Teacher Programs, Crocker Museum of Art, Sacramento: "I received some interesting feedback from our Teacher Advisory Committee. The members said, 'We can teach Math and ELA in the classroom; we need you to teach us Art.' This quote has helped us refocus our efforts in the School and Teacher Programs division by focusing on doing what we do best: teaching art and filling the gaps in art education."

Sara Klein, Teacher and School Programs Manager, Amon Carter Museum of American Art, Fort Worth: "During the past year, I reexamined teacher programs at the Amon Carter Museum of American Art using evaluations handed out at the end of each session. Here's what I gleaned.

- Listen to teacher feedback!
- Balance content and implementation strategies.
- Include information about museum resources available to teachers, but also provide time, space, and access to them (and staff) so teachers can research, plan, and write.
- Teachers routinely indicated they like the multidisciplinary atmosphere during small group reflection, but quickly get off task. Adding structured activities and conversation prompts their feedback and ascertains they are using time wisely."

Christine Healey, Education Manager at Heide Museum of Modern Art, Melbourne, Australia; PhD Candidate at RMIT University: "Titled *Education in art museums today: An exploration into pedagogies and practice*, this PhD project focuses on the delivery of education programs at select art museums and galleries. The goals

are: to understand and describe the roles of art museum educators through interviews, fieldwork observation, analysis of program goals and delivery practices; and to reflect on these subjectivities given my own practice as a museum educator at Heide. Conducted from an Australian perspective, this project will contribute to a field in which little Australian research has previously been undertaken."

Don't miss your chance! Register today for the Museum Education Division **Preconference on March 28**. This year's theme is Stronger Together: Collaborating to Connect Communities. ■



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SUPERVISION AND ADMINISTRATION DIVISION

"One secret of leadership is that the mind of a leader never turns off. Leaders, even when they are sightseers or spectators, are active; not passive observers."

—James Humes

We as administrators, supervisors, consultants, and leaders can relate very well with this quote. As we focus on our learning and growth and prepare for the NAEA National Convention in San Diego, consider how you as a leader "never turn off." What can you do now, during, and after the Convention to be an active participant and learner?

Spark! Fusing Innovative Teaching and Emerging Technologies is scheduled for March 29-31, 2014. Your input and feedback on issues and concerns are needed before and during our Supervision/Administrative sessions. We will have several opportunities to share and network in our Issues Forum and Conversations with Colleagues sessions, along with during the many sessions our members are presenting. On Saturday, March 29, I encourage you to attend our awards luncheon so we can celebrate together the awardees and their accomplishments.

We also encourage you to attend the NAEA Pre-Conference session, Professional Learning Institute **"What YOU need to know about the New Core Standards for Visual Arts and Media Arts" on Friday, March 28, from 9:00 – 4:00 pm.** Get an in-depth look at the standards and meet members of the Visual Arts and Media Arts Writing Teams.

- Learn about the new arts standards framework using Enduring Understandings and Essential Questions.
- See how the visual arts standards and the all new media arts standards interface

to support student learning and your instructional practices.

- Identify essential strategies for using the standards to help all learners succeed.
- Unpack the standards to optimize instructional practices that support the transfer of knowledge and skills called for in the Common Core standards.
- Deepen your knowledge about cornerstone assessments.
- Explore instructional and assessment strategies that prepare students for college and careers.

Besides attending district, state, and national in-services, we as leaders need to be reflecting and learning every day. My experiences over the past year have led me to learn about new artists, new techniques, and new strategies to use with students and staff. For example, while doing some research, I discovered the work of Patricia Carr Morgan. Her photographs exhibited in *Reality is a Good Likeness* invited viewers to think about how reality, memories, and their suggested narratives are constructed, influenced, and altered. Finding new artists that will engage students and help them connect to the art, the stories, and the content is vital to modeling how to develop rigorous and relevant art problems.

I have also been working collectively with educators, community members, and researchers on creating curriculum based on Place and by looking first at how the Indigenous lived and were a part of this Place. I learned more about abstract expressionist George Morrison, a Chippewa who was acquainted with Willem De Kooning, Franz Kline, and Jackson Pollock. Although many of

you may be familiar with these artists, what is available to us that we are not aware of?

"We keep moving forward, opening new doors, and doing new things, because we are curious—and curiosity keeps leading us down new paths."

—Walt Disney

What are you curious about? How can NAEA and its members assist you in learning more? Take time to explore our website, attend the National Convention, and reach out to other professionals, artists, and administrators to expand your knowledge and understanding.

In closing, consider these thoughts:

"If you have an apple and I have an apple and we exchange these apples then you and I will still each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas."

—George Bernard Shaw

"A good objective of leadership is to help those who are doing poorly to do well and to help those who are doing well to do even better."

—Jim Rohn, American motivational speaker, author

"Every man dies, not every man lives. The only limits to the possibilities in your life tomorrow are the 'buts' you use today."

—Les Brown 1912-2001 American Songwriter

"Opportunity rarely knocks on your door. Knock rather on opportunity's door if you ardently wish to enter"

—B.C. Forbes, 1880-1954. Scottish-born American editor, founder of *Forbes* magazine ■



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San Diego Museum Specials for NAEA 2014 Convention

Don't miss these great deals on great art!

Museum of Photographic Arts

www.mopa.org
1449 El Prado, San Diego, CA 92101
\$4 discounted admission with NAEA Convention badge.
10% discount at the MOPA Store with NAEA Convention badge.
Tuesday - Sunday 10:00 am - 5:00 pm;
Closed Monday.

San Diego Museum of Art

www.sdmart.org
1450 El Prado, San Diego, CA 92101
March 28: Full Adult Admission for Convention attendees; March 29-31: 1/2 Price Adult Admission when attendees present NAEA card or Convention badge.
10% discount in the store throughout the 4-day period (with NAEA Convention badge).
Monday - Tuesday, Thursday - Friday, Saturday 10:00 am - 5:00 pm; Closed Wednesday;
Sunday 12:00 - 5:00 pm

The New Children's Museum

www.thinkplaycreate.org
200 West Island Avenue, San Diego, CA 92101
Monday, Wednesday-Saturday 10am-4pm,
Sunday noon-4pm. Closed Tuesday.
Free admission to all Convention attendees who present their badge at the Welcome Desk.
The entire museum will be devoted to "Feast: The Art of Playing With Your Food."

Mingei International Museum

www.mingei.org
1439 El Prado, San Diego, CA 92101
Free admission for all NAEA Convention attendees who present a badge.
Tuesday - Sunday 10 am - 5:00 pm

Exhibit: **Function and Fantasy**
William and Steven Ladd
www.mingei.org/exhibition/function-and-fantasy

Exhibit: **Please Be Seated**
www.mingei.org/exhibition/please-be-seated, plus permanent collection galleries dedicated to beads, dolls, toys, and other works from the collection.

Timken Museum of Art

www.timkenmuseum.org
1500 El Prado, San Diego, CA 92101
The Timken Museum offers free admission to all year-round.
Affectionately called San Diego's "jewel box" of fine art, the Timken Museum of Art in historic Balboa Park is home to the Putnam Foundation's world-class collection of European and American masterpieces and Russian icons.
Tuesday - Saturday 10:00 am to 4:30 pm;
Sunday 12:00 to 4:30 pm; Closed Monday.



Fountain at San Diego's Balboa Park.

Museum of Contemporary Art San Diego

www.mcasd.org
700 Prospect Street, La Jolla, CA 92037-4291 and 1100 Kettner Blvd., San Diego, CA 92101
With your Convention badge, receive \$2 off admission and a 10% discount at the X Store.
11:00 am - 5:00 pm daily; Closed Wednesday.

Exhibit: **David Copley's Christos**
January 31 - April 6, 2014, MCASD La Jolla
Christo is perhaps best known for the monumental projects he and his late wife Jeanne-Claude accomplished—works that include the 24 ½ mile long *Running Fence* in California's Sonoma and Marin Counties in 1976, the *Wrapped Reichstag* in Berlin in 1995, and the *The Gates* in New York (7,053 of them spanning the walkways of Central Park) in 2005. But Christo's drawings and collages are masterful evocations of their many projects. To honor David's great commitment to this enduring

body of work, and his memory, David Copley's *Christos* opens on the anniversary of his birthday on January 31, 2014.

Exhibit: **Christian Marclay: The Clock**
March 13 - April 27, 2014, MCASD Downtown Foster Gallery, Jacobs Building
In 2012, Christian Marclay was named one of *Time* magazine's 100 most influential people in the world. Marclay recently captured the imagination of the broad public through his captivating 24-hour long video installation, *The Clock*. The work sequences moments of time from film and television history to complete a 24-hour experience drawn entirely from film archives. The montage is built from thousands of appropriated clips from cinema past that are synchronized with real time, yielding the film into an accurate working clock of its own. Clips often include a timepiece, and incorporate scenes ranging from classic silent film to contemporary blockbusters. Marclay also composed the soundscape for the film.

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RETIRED ART EDUCATORS AFFILIATE (RAEA)

Dean Johns, RAEA President. E-mail: deangjohns@gmail.com

Linda Willis Fisher, RAEA President-Elect. E-mail: lmwfis@ilstu.edu

Continual Involvement and Being Creative

The term "being creative" has different meanings to each one of us. For some it is the lightning bolt from the sky which strikes and inspires; for others it is a methodical awareness of the placement of a variety of components to create order from seeming disorder; yet others consider it a process which has been learned from continual involvement and that offers support for the building blocks that form the scope and structure of the idea.

Whatever your own definition is for "being creative," it takes continual involvement on the part of the "doer" to translate and transform ideas into a reality and even more involvement and support if that idea is to be put into a "practical workable reality."

We get rusty from not using our creativity and involvement. And then the rust has to be scraped off and the creativity and involvement has to be refitted and retooled. It really doesn't matter what the reality is for us. Substitute Advocacy, Art Education, Assessment, Standards, or any of the current topics for "reality." Scrape the rust off and provide



emphasis through continual support and involvement to make each of these successful and workable in our schools, classrooms, and communities. ART MATTERS!

NAEA San Diego Convention

"California here we come..." The **RAEA Awards Luncheon and Annual Business Meeting** will be held back-to-back as in previous years on Sunday, March 30. Other presentations include the **RAEA Issues Group Meeting; Blending Our Voices** (the annual joint session of the RAEA and NAEA Student Chapter); and **Artistic, Professional, Personal: RAEA Members Speak UP!**

Please remember that the Convention is March 29-31. The last day is a full Convention day, so plan accordingly! Looking forward to seeing you there! (Note to RAEA Members: If you have a presentation or workshop that was accepted for San Diego, please e-mail the title and description to me. Thanks.)

2014 Silent Auction

Mike Ramsey (Kentucky) is hard at work developing the Silent Auction, which will be held during the Artisans Gallery on Friday night, March 28. This once-a-year venue to purchase original works of art from all members of NAEA is an opportunity not to miss.

It's not too early to get your creative juices flowing and make a wonderful artwork or two for the RAEA Silent Auction! Any NAEA member may donate his or her own creations to this main fundraiser. Monies raised are the principal support for our awards programs, annual contribution to NAEF, and other endeavors. For those too busy to make artwork, please consider sponsoring an RAEA sales table. Queries concerning artwork donations, delivery, table sponsorship, auction



Jay Tucker (left) with Auction Chair Mike Ramsey at the 2013 Silent Auction. Photo courtesy of Dan and Mary DeFoor.

volunteer, or other questions may be directed to Mike Ramsey at (janeandmichaelramsey@hotmail.com). Mike looks forward to hearing from you!

National Art Education Foundation

You're going to miss a wonderful opportunity if you don't make plans to purchase a ticket and attend the 3rd Annual **NAEF Fundraising Benefit Event**, "Mastering the Chaos of Creativity," Sunday, March 30, 10:30 – 11:50 am, Hilton San Diego Bayfront. Arts Education Researcher James S. Catterall will share his ideas about advancing creativity.

Legacy Statements

I attended the North Carolina Art Education Association Annual Professional Development Conference in October and each keynote speaker said that getting someone to "tell their story about their involvement in art" was a terrific form of advocacy. What was your first encounter with the arts in or out of school? Let us know! Make a note to yourself to send your statements to me or Bob Curtis (rcartguy@aol.com) for inclusion in the RAEA e-Bulletin.

RAEA Members Gallery

We are looking for artwork! Your e-Bulletin editors are interested in featuring the artwork of RAEA members in the RAEA Members E-Gallery, a new feature of our e-Bulletin. When you submit your artwork we request that you include: Your NAME and STATE, the TITLE OF THE WORK, MEDIUM, SIZE, and a SHORT DESCRIPTIVE COMMENT.

RAEA State Chairs

An ongoing process for us is the updating of RAEA contacts in each state, who are considered members of the RAEA Membership Committee. Please send name, e-mail, and any contact information. ■

ATTENTION ART TEACHERS: SURVEY

Please consider volunteering to answer a survey/questionnaire regarding your experiences as a novice teacher. You can be at any stage of your career to respond to this survey/questionnaire.

I am conducting a study to investigate the kinds of support and advice that might be of interest to novice teachers as they negotiate their first three years of teaching and to inform first year novice art teachers of what to expect during this crucial time in their careers. **The study will address the question:** What are the issues and problems facing novice art teachers as they negotiate their first years of teaching?

The survey/questionnaire can be found on Survey Monkey. Please copy and paste this web link (https://www.surveymonkey.com/s/novice_art_teachers). It should take approximately 30 minutes to complete. If you have any questions, please feel free to contact me at kmiraglia@umassd.edu or 508-910-6936. I appreciate your help.

Deadline: April 1, 2014

Kathy Marzilli Miraglia, EdD, Associate Professor of Art Education, Chairperson, Department of Art Education, College of Visual and Performing Arts, University of Massachusetts Dartmouth

□The passion for art education does more than impart facts and figures. A classroom journey can be inspired, fostered, and offered new insights by the superb resources of experiences from RAEA Emeritus Members.□



2014 SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES NAEA SAN DIEGO 2014

All NAEA members are invited to donate a piece of their own original artwork for the Silent Auction sponsored by RAEA.

All proceeds support joint programming with the NAEA Student Chapter and the RAEA Awards Program.

CATEGORIES FOR ARTWORK INCLUDE:

painting • drawing • mixed media • printmaking • fabric • jewelry • sculpture • ceramics • photography • glass

For information and donation form:

CONTACT

Michael Ramsey

janeandmichaelramsey@hotmail.com

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

Kimberly Sheridan, Associate Professor of Educational Psychology and Art Education, George Mason University, Fairfax, VA. E-mail: ksherida@gmu.edu

Given that this is my first issue as President of SRAE, I'd like to briefly introduce myself. I am Kimberly Sheridan, an associate professor at George Mason University with a joint appointment in Educational Psychology and Art Education (<http://cehd.gmu.edu/people/faculty/ksherida>). Prior to coming to GMU, I received my doctorate in Human Development and Psychology at Harvard University Graduate School of Education, and was a research specialist at Harvard Project Zero (www.pz.harvard.edu) on the Studio Thinking Project. In my current work, I use mixed-methods research to study arts learning in diverse contexts, often focusing on new technologies and diverse informal educational contexts. I am particularly interested in how the frameworks and research approaches characteristic of the learning sciences can inform studies of arts learning. I am currently co-directing (with Erica Halverson) a National Science Foundation funded study, Learning in the Making: Studying and Designing Makerspaces, using a combination of case study methods and design-based research to study and design makerspace-learning environments that bridge art, engineering, and technology.

I mention my research interests because connecting with other arts education researchers is the central activity of SRAE. We state our organization's purpose as: to provide for an informal yet focused exchange of ideas about research and inquiry in the field of art education. Essentially, the group seeks a means for those concerned with research to come together to learn of each

other's activities, discuss work in the field, and project means by which the Seminar might further research efforts. As such, we evolve to reflect the interests, activities, and goals of our members at any given time. The diversity of our members' research interests are reflected in our recent convention presentations—including secondary data analysis of national arts assessments, a phenomenological study of one learner's experience, design-based research on arts education programs, experimental designs, a study learning through arts integration, and arts-based research studies. Our current composition of members uses a wide range of research methods including multiple varieties of quantitative, qualitative, historical, and mixed-methods to study many aspects of arts learning and teaching in diverse settings. Most are also interested in methodology itself—studying how to conduct research and the implications of different research approaches.

Our past president, Kimberly Powell, and her predecessor Sara Wilson-McKay began a particular focus on research mentoring that I hope to continue. We are working on strategies to provide a support network for graduate students learning research methods and conducting research, and for faculty learning to teach research methods. We encourage anyone interested in discussions of research methods, methodology, and mentoring to join our listserv and participate in our group (www.arteducators.org/community/committees-issues-groups/srae). ■

*What did you do
on your summer vacation?*

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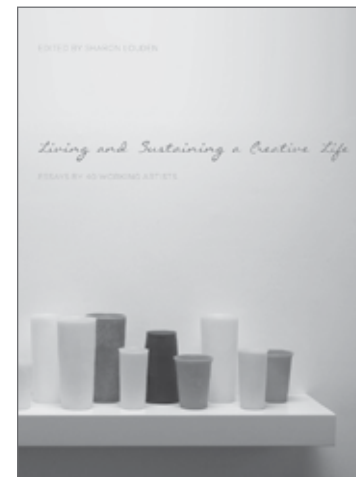
Living and Sustaining a Creative Life

Essays by 40 Working Artists
Edited by SHARON LOUDEN

With an Introduction by Carter Foster

"Anyone serious about a career as an artist must read this book."—Adam Sheffer, partner, Cheim and Read Gallery

224 p., 40 color plates
Paper \$40.00



Art as Research

Opportunities and Challenges
Edited by SHAUN MCNIFF

The new practice of art-based research uses art making as a primary mode of enquiry rather than continuing to borrow research methodologies from other disciplines to study artistic processes. Drawing on contributions from arts therapies, education, history, organizational studies, and philosophy, the essays critically examine unique challenges of artistic enquiry.

240 p., 15 halftones
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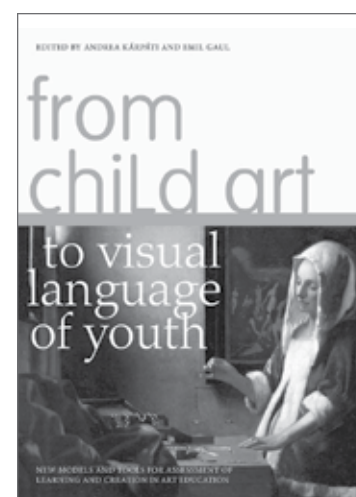
From Child Art to Visual Language of Youth

New Models and Tools for Assessment of Learning and Creation in Art Education

Edited by ANDREA KÁRPÁTI and EMIL GAUL

This collection provides a critical overview of research on the assessment of visual skills in six- to eighteen-year-old students. In a series of studies, contributors reconsider evaluation practices used in art education and examine current ideas about children's development of visual skills and abilities.

224 p.
Cloth \$60.00



FROM  **PARK BOOKS**



The Digital Turn

Design in the Era of Interactive Technologies

Edited by BARBARA JUNGE, ZANE BERZINA, WALTER SCHEIFFELE, WIM WESTERVELD, and CAROLA ZWICK

Looking at both the obstacles that the digital world creates for designers, and also the opportunities to do new and boundary-pushing work that it provides, *Real Digital* is a complete account of designing with interactive technologies.

304 p., 400 color plates
Paper \$59.00

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STUDENT CHAPTER (SC) www.naeastudentchapter.ning.com

Kayla Gale, *Student Chapter President*. K-8 Art Educator, Chicago Public School District. E-mail: kgale.naea@gmail.com

The Student Chapter team is working hard to make sure this year's NAEA National Convention will SPARK your curiosity and imagination! Student chapters from around the nation will be gathering in sunny San Diego to attend workshops, museum tours, exhibits and much more. Meaningful connections with fellow art students and professionals in the field will be made and collaborative masterpieces will be created! The Student Chapter will be hosting over six sessions addressing advocacy, professional learning, research, and organizational vibrancy.

Starting on Saturday, we will begin the Convention with a **Student Chapter Meet and Greet**. We encourage you to join us for this session to mingle with your NAEA Student Chapter Presidential Team and students representing universities across the nation. Members will learn about the many different opportunities and conference sessions available to them. We will also offer greater insight about your membership in NAEA and roles in the Student Chapter. This session will excite our members about the Convention and serve to answer any questions students have about their week in San Diego, their student chapter, or their role in NAEA. The meeting will provide information to students on the many ways to stay involved on a national level all year, how to run for national student chapter positions, and how to enhance their local university chapters.

Saturday evening we will be hosting our annual **Student Chapter Roundtables**. During these mini-sessions, students from across the country will have the opportunity to share their graduate research, community outreach programs, lesson plan ideas, student chapter experiences, and more through a short presentation format. Presenters will be hand selected to present based on the NAEA presentation rubric. This roundtable event will host several presentations simultaneously, giving our members the ability to attend multiple presentations.

Day two of the National Convention will kick off with the **Student Chapter Leadership Development Forum**. Advisors and students of NAEA student chapters across the nation will participate in a dialogical format through a roundtable discussion. This session will provide an opportunity for new advisors and chapters to learn the tools needed to start a chapter in their college or university. In addition, attention is given to connecting with chapters to form a community that shares NAEA's mission. Through a shared vision, we will discuss the work of our diverse professional communities, our support of visual arts education, and activities within the chapters that teach students to be effective leaders and educators. Advisors and students will share service projects, local college events, community outreach activities, and fundraising projects that have been successful. The goal is to build upon ideas in practice to create dynamic student chapter programs.

Meaningful connections with fellow art students and professionals in the field will be made and collaborative masterpieces will be created!

Sunday evening hosts our most lively event, the **Student Chapter Reception!** This interactive session will bring together future art educators from all over the country for a night full of collaboration, celebration, and of course the chance to win many amazing giveaways! The night will highlight the accomplishments of student chapters and individual NAEA Student Chapter members who have presented during the Convention. There will be refreshments and hundreds of vendor items given away as raffle prizes. This year's reception will also be focused on promoting national leadership service and a call for nomination for potential candidates to direct the potential new Preservice division. The reception will be Mardi Gras style as we look forward to the 2015 Convention in New Orleans!

On Monday morning, the Student Chapter encourages all to attend the **Blending Our Voices** session, co-hosted by the Retired Art Educators Association. At this session, our 2014 Outstanding Student Chapter Award winner will present their chapter accomplish-

ments. Come interact with chapter representatives, advisors, and mentors to influence positive actions within the field.

Our **Entering the Profession** session will wrap up our Convention schedule on Monday. This session will introduce students and early professionals to resources and strategies necessary for transitioning into the art education field. We will explore best practices for developing success in the classroom through discussion of teaching experiences at various levels (i.e., student teaching, first years, etc.), networking, and identifying mentors. We will address how to become/remain an art advocate in a school setting and how to translate student chapter advocacy initiatives into a teaching role, as well as operating with limited resources, budgets, and identifying quality materials.

We encourage all student chapter members to consider attending the National Convention this year. Please keep abreast of our monthly e-bulletins to gain tips and ideas on fundraising as a student chapter. Also, keep an eye out for scholarship opportunities at your universities that can help fund your trip. Join our Facebook page for Convention updates, fundraising ideas, and additional professional learning opportunities. The Student Chapter team is looking forward to seeing you in sunny San Diego! ■

EARLY CHILDHOOD ART EDUCATORS (ECAE)

Angela Eckhoff, Assistant Professor of Teaching and Learning, 243 Child Study Center, Old Dominion University, Norfolk, VA 23529. Tel: 757-683-6263. E-mail: aekhoff@odu.edu

Happy December, ECAE members! Over the past few months, I've heard from several ECAE and NAEA members about their concerns, struggles, and successes related to being an advocate for early childhood visual arts. Advocating for arts education is a challenging task; however, advocacy in early childhood arts education is particularly challenging due to the multiple contexts and content areas that many of us cross on a daily basis.

As this academic year moves forward, I continue the work of preparing early childhood teachers who will enter schools and classrooms that struggle to provide a supportive institutional context for excellent early arts experiences. Novice early childhood and arts teachers are particularly vulnerable to contextual and institutionalized constraints because they are just beginning the long journey of understanding themselves as a teacher and assuming that role in practice.

In order to better prepare the teachers I work with, I have spent some time reviewing the current literature and suggestions for advocacy practices in art education (Freedman, 2011; Miksza, 2013; Sabol, 2013). This process has served to strengthen my own knowledge of advocacy practices as applied to the early childhood visual arts context. I thought I would use this column to share these ideas, and it is my hope that we can continue this conversation on the ECAE listserv (www.arteducators.org/community/committees-issues-groups/ecae) or Facebook page (www.facebook.com/#!/groups/earlychildhoodarteducators).

In order to effectively advocate for all early childhood students, and in order to be a change agent in early arts education, it is important to recognize that:

- Systematic, pedagogical change is a process developed over time—not a one-time occurrence.
- Change begins with the individual teacher.
- Change within the culture of early childhood schooling requires intense preparation on the part of teachers, administrators, and parents/caregivers.
- Administrative or legislative mandates do not make change work; only a sound, supportive process makes change effective.
- Sustainable, pedagogical, and content-based change will be effective only if accompanied by support from administration, peer teaching faculty, and parents.

Early art education is not limited to a particular place or a program. Rather, it is a flexible set of opportunities, experiences, and supports that children experience in many different contexts.

Like many of you, I find great inspiration from my own work with young children as we explore, discuss, create, connect, deconstruct, and create again. This summer I had the opportunity to spend many hours with three classes of 3-, 4-, and 5-year-olds exploring photo and video media as a means to engage the children as researchers of their own worlds. As my work with the children has come to a close, I find myself in my office pouring over countless hours of the children's video and photographic images such as the one here.

On one memorable morning of the project, I accompanied a class and their teachers while they went on a walk in the neighborhoods surrounding the university where I work. The



Still frame from neighborhood walk.

children had several digital and video cameras with them to use that day. During the walk, I had the opportunity to respond to questions from preservice student teachers, parents, and a few community members as they passed by about "what the kids are doing with the cameras." I typically gave a quick explanation for the project as an opportunity for the children to use the cameras to document their experiences and create images and videos. It is only now, after the project has ended, that I realize I missed a valuable chance to stop, slow down, and engage the questioner in a deeper conversation about the process and value of this particular arts-based experience. In retrospect, inviting the questioner to view an image or clip created by one of my students would have provided a much deeper base from which to talk about why we were spending time exploring, documenting, and creating that day. As I learned from my review

Novice early childhood and arts teachers are . . . just beginning the long journey of understanding themselves as a teacher and assuming that role in practice.

of the arts-advocacy literature, change and advocacy begins and is sustained by individual teachers. When valuable advocacy opportunities present themselves, take advantage and help to build change from within. ■

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UNITED STATES SOCIETY FOR EDUCATION THROUGH ART (USSEA) <http://ussea.sdstate.org>

Steve Willis, *USSEA President*. Professor of Art Education and Coordinator of Foundation Studies, Missouri State University. E-mail: stevewillis@missouristate.edu

USSEA has been busy preparing to engage with and support our fellow educators. Even though most of our academic lives are quite busy with teaching, committee commitments, publications, and exhibitions, it is an exciting time to be in education. USSEA is a wonderful organization and I am very happy to have been a member and now act as president.

As **Allan Richards**, *Vice-President for Membership* indicates:

In collaboration with the President and the Executive Board, I am working hard to provide every opportunity for our members' advancement as professional art educators who prepare students through the arts. One way that this promise can be realized fully is for students, K-12 teachers, and educators from post-secondary education to join USSEA for a larger and richer membership; one that serves our needs for professional development, and activities that inform and collaborate for advancing art education across all constituencies. To inactive members, USSEA needs your expertise. Please share your thoughts with me (allan.richards@uky.edu) on how the organization might assist you. In joining us, we will help to build the organization in new and exciting directions and dimensions. USSEA has begun several initia-

tives to benefit its members: mounting our annual juried exhibition at the NAEA Conventions, creating online, peer-reviewed exhibits, posting lesson plans online, opportunities for collaboration with research initiatives and videoconferencing, and making the newsletter more widely distributed.

Alice Wexler, *President-Elect*, is accepting lesson plans that embrace varied applications for our diverse populations. We are hopeful that many K-12 art educators as well as higher education faculty will submit lessons for a broad and deep database for all to use. Contact Alice Wexler at wexlera@newpaltz.edu and be one of the first to have a lesson plan added to the database. Encourage your colleagues and students to submit. Fresh approaches, philosophies, and pedagogies are exciting and welcome.

Fatih Benzer, *DeJong Artists Exhibition Chair*, has developed multiple ways for teaching artists and arts educators to have their images presented publically. First, USSEA offers an open-access, online, juried gallery that allows for each artist to present a brief bio and up to 10 images. Since USSEA has a direct professional relationship and connection to the International Society for Education through Art (InSEA), the gallery images can be seen by our international friends. Additionally,



USSEA Membership Exhibition: 2012 NAEA Convention, New York.

Benzer makes the arrangements to exhibit USSEA members' artworks at the NAEA Convention each year. He has already called for submissions for the 2014 San Diego exhibition, but it is not too late for your submission. The exhibitions that were in New York and Ft. Worth were really exciting to see—bringing to the public the understanding that educators are also very fine artists. For more information and procedures to submit your artwork, contact Fatih Benzer at fbenzer@d.umn.edu.

Elizabeth Garber, *Editor of the Journal of Cultural Research in Art Education*, and **Nancy Lampert**, *Editor of Voices/Newsletter* continue to seek submissions for these USSEA publications. Both publications and specific information are available at www.ussea.net. To contact the editors directly, e-mail Elizabeth Garber (egarber@email.arizona.edu) and Nancy Lampert (nalamper@vcu.edu).



2013 Ziegfeld Award Recipients Helen Illeris (left) and Karen Keifer-Boyd (right).

2013 Ziegfeld Award Recipients

International recipient: **Helen Illeris**, Danish University of Education

National recipient: **Karen Keifer-Boyd**, Art Education and Women's Studies at The Pennsylvania State University

From all of us active in USSEA, we invite you to engage in conversations, collaborate in new ways, share your expertise, and help USSEA grow; we are diverse, active, and committed. Use our online system (www.ussea.net)—it is easy to maintain membership or to become a new member. For membership information, contact Allan Richards (richard@uky.edu). For information about payment by check, contact Nanyoung Kim (kimn@ecu.edu). ■

SPECIAL NEEDS IN ART EDUCATION (SNAE) www.artsspecialied.org

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A Joyous Occasion—Thoughts on the Kennedy Center Intersections: Arts and Special Education Conference 2013

Guest Columnist: Sharon Malley, Contractor, VSA and Accessibility, The John F. Kennedy Center for the Performing Arts

Picasso once said, "Art is the lie that enables us to realize the truth." For many students with disabilities, the truths of their lives are often best revealed through their art. Those of us who have the privilege to work with such students recognize that education in the arts can serve as a catalyst for communication, self-realization, and personal success—significant outcomes that are often not possible through other educational offerings.

In response to the growing number of professionals and stakeholders working to assure that students with disabilities receive quality arts education, the Office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts provided a rich opportunity for national continuing education through the Intersections: Arts and Special Education Conference held on August 7-8, 2013, in Washington, DC.

The conference presentations, numbering over 50, included those given by practitioners, K-12 teachers, university educators and researchers, and community arts educators. They spanned the disciplines of visual arts, music, dance, theater, and media arts education. Over 250 attendees enthusiastically attended and engaged in experiential, lecture, panel, and research sessions.

Exemplary presentations included those given by NAEA members. Lynne Horoschak provided an overview of the Moore College of Art & Design MA in Art Education with an Emphasis on Special Populations. This was followed by research presentations by three of her graduate students on the efficacy of art education for special education and ELL students, students with emotional disturbance, and



NAEA member presentations at the Intersections: Arts and Special Education Conference in Washington, DC.

young women with special needs. Juli Dorff presented a case study of a model art teacher working with students with autism. James Catterall gave another outstanding presentation on his research of a new creativity assessment for use by children with autism.

Participants of the Intersections: Arts and Special Education Forum continued the work begun the previous summer by examining progress on the national agenda, discussing challenges faced by those dedicated to providing rich arts education experiences for students with disabilities, and offering suggestions and ideas for future work at the national level. Passionate about the work that they do, these enthusiastic leaders set a new agenda as we continue to advance the knowledge base and influence the future of the intersection of arts and special education.

Sue Loesl: This year's Intersection of Art and Special Education Conference offered many opportunities to take the work started last year to new heights of potential and greater depths of understanding. It is apparent that this conference is on the leading edge of where the arts in special education need to

These enthusiastic leaders set a new agenda as we continue to advance the knowledge base and influence the future of the intersection of arts and special education.

go to meet the unique needs of students with disabilities.

Veronica Hicks: I watched video documentation that made me cry tears of joy to see students acting, participating, and accomplishing things in education that some would believe unattainable. The conference reaffirms that we, as advocates of arts and special needs, are a community of leaders in education who make waves and reexamine the methods of teaching art to individuals with disabilities.

Alice-Ann Darrow: The 2013 Intersection: Arts and Special Education Conference was a stimulating and enjoyable opportunity to

interact with other arts professionals who share a passion for making the arts accessible to persons with disabilities. Through both formal presentations and informal discussions, I acquired useful information that I was able to take home to share with my university students and to further the arts accessibility movement in our community.

Peter Geisser: It was great to see so many colleagues and Board members from NAEA there to voice the concerns of visual arts educators and to share many great programs and ideas. One of the challenges is to disseminate the information and experiences of the conference. My hope is that the Kennedy Center and VSA can successfully shift their limited resources towards this effort.

Beverly Levett Gerber: Imagine a conference where *all* presentations focused on students with special needs. Imagine a conference filled with colleagues who work to bring the visual and performing arts to all students. What a joyous occasion! ■



WOMEN’S CAUCUS (WC) <http://naeawc.net>

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Assessing Collegiality in the Workplace: Holy Grail or Red Herring?

Collegiality in the workplace is essential for the well being of educational institutions. Schools and universities are legally empowered and morally obliged to hold faculty members accountable for their collegiality (or lack of). Apparently, the problem of noncollegial coworkers in academia has gotten so bad that there is an initiative afoot to evaluate faculty members’ collegiality as a stand-alone criterion in promotion, retention, and merit salary considerations. Opponents to such tactics argue that collegiality is deeply intertwined with and already assessed in evaluations of teaching, research, and service. They challenge the notion that collegiality can be objectively measured by itself, and direct attention to ways that educational institutions militate against collegiality. Finally, critics argue that usage of separate collegiality measurements in faculty evaluations erodes principles widely agreed to be central to the vitality and relevance of the academy: academic freedom, diversity of opinion and open discourse in the advancement of new ideas, and dissent.

The goal of holding faculty members accountable for their hostile behaviors toward colleagues is laudable. But in addition to issues mentioned above, assessments of collegiality pose issues of concern to women educators. Evaluations of women’s collegiality must include consideration of women’s communication styles and persistent workplace-embedded gender stereotypes and inequities that shape women’s social interactions. Empirical studies consistently support such consideration. Women educators are bullied more and supported less, they earn less across academic disciplines and at every level of teaching, and they hold lower ranks and fewer positions of power within educational institutions than their male

counterparts. As a female-dominated profession, we need to conduct and disseminate research that critically examines how women art educators’ work experiences (preK through post-secondary) shape performance of their professional responsibilities. Most of all, we need to understand how our working conditions both facilitate and impede our success as art educators wanting to make a difference in the world. For an expanded version of this column and more extensive resources see my blog: <http://bit.ly/delacruz101813>

WC on Facebook! The Women’s Caucus Facebook group, currently hosting more than 400 members, is an open forum for dissemination of feminist initiatives impacting art education. We invite current, former, and future NAEA Women’s Caucus members, as well as those who do not intend to join the NAEA WC, to engage in dialogue with us! www.facebook.com/groups/177480239379/

2014 Lobby Session. What do you believe is critical to lobby for in 2014? Post your response on WC Facebook or e-mail Karen Keifer-Boyd at kk-b@psu.edu. All are welcome to participate in our next Lobby Session in San Diego on Saturday, March 29, 6:00 – 7:00 pm.

Call for Nominations. The Women’s Caucus seeks nominations for WC leadership positions. See our bylaws at <http://naeawc.net/bylaws.html> for more information about WC Board positions, and nominate yourself or another via e-mail to edelacru@illinois.edu ■

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NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

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National Core Arts Standards Updates

Lynn Tuttle, *Arizona Director of Arts Education, SEADAE and NCCAS Leadership Team Member*

Work continues on the creation of the National Core Arts Standards, a revision to the 1994 National Visual Arts Standards. More than 3,000 people participated in a summer review of the pK-8 draft standards, including 1,071 visual arts educators—thank you! The amazing Visual Arts Writing Team met the first days in August to review the information provided by arts educators in the review process. Here are a few questions the writing team is responding to following the review (and these are shared across the arts disciplines):

- How do we best balance the need for content within an artistic process framework?
- How much content is the right balance for a set of standards, without dictating curriculum?
- How can we simplify our language and still retain the essence of the artistic discipline we are describing?
- What is the difference between “domain specific language” and jargon when trying to describe an artistic discipline?

- Are there opportunities for increasing the commonality between the artistic disciplines while still distinguishing and honoring the differences between them?

And some of the needs you identified for us to work on include:

- A glossary of terms for the standards.
- A refined reader-friendly format for the standards themselves, and a complimentary Web-based architecture which is both searchable and intuitive.
- A “tagging” system that will identify performance standards in Visual Arts (and Music) which meet the Conceptual Framework’s definition of Connecting, and therefore allow the Web-based set of standards to reflect the underlying Connecting standards for each of these disciplines, along with those identified by Dance, Media Arts, and Theatre.

SEADAE members—the folks who support visual arts education at State Departments of Education—continue to monitor the progress of the standards revision and are beginning to look at ways in which these standards may be used at the state and local level once they are completed in March 2014. If you haven’t

yet, reach out to your SEADAE member (www.seadae.org) and ask how you can be involved in the state level in process.

In closing, we continue to invite your feedback to the revision process of the national standards. Look for the final review period over the New Year holidays—opening in late December and closing in mid January. We need your input to create an excellent set of national art standards!

NASDAE Membership News Updates

James L. Tucker Jr., *Coordinator of Fine Arts, Maryland State Department of Education*

Governor O’Malley Calls for Arts Education Task Force

Governor Martin O’Malley’s P-20 (Pre-K through postgraduate) Leadership Council voted unanimously to create a statewide task force on arts education in Maryland schools, according to a September 16 announcement from the Arts Education in Maryland Schools Alliance (AEMS).

Dr. William E. (Brit) Kirwan, Chancellor of the University System of Maryland, made the initial motion to endorse, commenting on the power of the arts in his life and the impor-

tance of the arts for all students. Sculptor and AEMS Founder Mary Ann Mears and Maryland State Department of Education Deputy Superintendent Dr. Jack Smith will co-chair the P-20 Task Force on Arts Education.

The Maryland State Arts Council’s Arts-in-Education (AiE) program includes partnerships with AEMS, the Maryland Teacher/Artist Institute (MATI), and the 21st Century Learning Institute, in addition to Visiting Performer and Artists-in-Residence grant programs and the annual Poetry Out Loud competition. FY13 AiE grants of \$628,166 impacted an audience of 198,604 students in 507 Maryland Schools. To continue Maryland’s standing as a national leader in education, the Governor wants to extend quality arts education experiences to all Maryland students.

P-20 Leadership Council members emphasized the critical importance of creativity and innovation in the workforce and the need for students to have a creative edge in order to be globally competitive. The task force will present a final report to the Governor and the Council in June 2014. ■

DESIGN ISSUES GROUP (DIG)

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Bridging Creativity, Art, and Design Education and the Economy

Interest in creative thinking is receiving support from various sources. U.S. political and business leaders in three states have encouraged the investigation of the development of an index that would measure the extent to which schools provide opportunities to foster creativity. Massachusetts created a state commission that drafted recommendations for such an index for all public schools. The lead sponsor of a bill calling for developing creativity-oriented skill building, Senator Stan Rosenberg, defends the bill by explaining that there is a clear need, as expressed particularly by employers, to reincorporate creativity into the curriculum and school experience for young people. In California, the Senate approved SB 789, a bill calling for the development of a voluntary Creative and Innovative Education Index. Governor Mary Fallin of Oklahoma announced plans for a public-private partnership to produce an innovation index for schools, which she described as a valuable tool that will help Oklahoma become a national leader in innovation and make the state more competitive, and promote entrepreneurship (Robelen 2012).

With concerns about job creation and business growth playing a vital role in policy agendas and economic growth, the National Governors' Association (NGA) is looking at agencies and programs in arts, culture, and design. The NGA report explains that the need for knowledge workers to innovate and create new products and services that solve real problems is a major force driving the world economy (Sparks & Waits, 2012). The U.S. workforce will continue to grow until 2020, but under current trends, workers will not have the right skills for the

available jobs (Manyika, 2011). Education has a direct influence over a better-prepared workforce.

The Creative Industries

The creative industries are gaining importance in this post-industrial knowledge-based global economy. The recent emergence of the creative industries as a distinct area of interest for public-policy makers, economists, statisticians, and cultural specialists reflects a growing awareness of their economic potential. John Howkins (2007) explains that the creative economy primarily consists of fields such as advertising, architecture, design, film, music, publishing, television, and video games. The United Nations Creative Economy Report shows that the creative economy is principally based on design. The 2010 report charted the contributions of the creative goods by groups. In 2002 the Visual Arts, which included painting, sculpture, other fine arts, plus antiques, contributed 7.5%. Design contributed 56%. In 2008 the Visual Arts dropped to 7.3% and Design rose to 59%. It is evident that design contributes a great deal to a nation's economy.

Strengthening the economy and strengthening art and design education in the education system could go hand in hand. In this climate of No Child Left Behind (NCLB) with a narrow focus on math, science, and reading that disregards the teaching of creativity, we should direct the focus to building a workforce capable of strengthening the economy through teaching creativity in art and design education. We should argue that NCLB has not shown positive results in math and science performance. If jobs of the future require creativity and innovation, how can

If the NGA and other elected officials, the United Nations, UNESCO, economists, and many writers are addressing the economy and creativity then it appears that art and design education would gain by abetting this agenda.

we continue to promote basic skills testing requirements that are not succeeding, but rather hampering creative thinking? The answer should be that we do both. We ensure students have basic competency in math, science, and reading—but we also foster creative thinking (Holliday 2008).

Art and design educators should build the argument that narrowing the curriculum to such a heavy focus on three subjects denies students the opportunity to bolster a proven area of economic innovation. Creativity is central to innovation and it is a vital life skill. If the NGA and other elected officials, the United Nations, UNESCO, economists, and many writers are addressing the economy and creativity then it appears that art and design education would gain by abetting this agenda. In our education system, creativity is an area where art and design should take the lead, which may gain favor with corporate representatives and elected officials. Not everyone in the field will agree with this attitude but may concede that it's a strategic move.

Given the relationship between creativity and economic advancement, it benefits students to learn through and about multiple approaches to creativity. Addressing creativity through approaches used primarily by designers will nurture creative thinkers, which support both the economy and personal growth. It

behooves us to advocate to decision makers in the corporate, educational, and political realms that art and design education is the field best suited to educate our youth to be innovative, creative thinkers that are so badly needed in this global economy. ■

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COMMUNITY ARTS CAUCUS (CAC)

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Community Partnerships

At a recent guest lecture I gave on community arts, an excited student from another university asked me where to find community arts jobs. I was taken aback for a moment as I started to run through my mind every community arts job I had, and it occurred to me that not one of them was a job I applied for—at least not in a traditional sense. Every one of them was a result of immersing myself within the community, forging partnerships, and in many cases creating opportunities that didn't exist before. I was first introduced to and became involved in community arts as part of my coursework at the University of Cincinnati. I still remember the day Karen Hutzler came and talked to our class about a community project she was working on in the city. I was so enthralled with the way she talked about her interactions with the community and the impact that the arts made in their lives, that I asked her if she needed any volunteers—I think she was surprised when I actually showed up.

My participation that summer led to meeting other people and getting involved with other organizations, and helped to shape my perspectives on community arts. Many of the jobs I had and programs I worked on started out as ideas or suggestions. Then I had the good fortune to be in the midst of a group of individuals who thrived on making things happen. We started writing grants,

networking, and getting others involved... we started programs and classes, placed artists in schools, and partnered with other community organizations. It seemed random and chaotic, yet there was a method to our madness.

My perspectives regarding community arts have integrated aspects of contemporary arts practices and service learning. As a collaborative partner within the communities with which I became involved, rather than focusing on perceived areas of deficiency, we looked for opportunities to support and expand upon local resources. **We focused on utilizing art as a unifying experience and producing new works of art that positively impacted the community.** But it took a lot of people and diverse resources to make it happen.

As a university student, and now as a university professor, I have been fortunate that my school has often been in the position of being an asset to the community. Many community practitioners don't have that luxury. Yet a significant part of the process is to approach working within a community based upon what resources are currently available and building upon these strengths, whether it is a school, a church, an after-school program, an arts organization, or any other advocate for the arts within the community. Oftentimes, particularly in larger urban areas, there may be many organizations that are already working toward common goals.

We started programs and classes, placed artists in schools, and partnered with other community organizations. It seemed random and chaotic, yet there was a method to our madness.

As a caucus, it is one of our goals to help foster such partnerships—whether it is through informal exchanges on our Facebook page or through sponsored sessions at conferences. Additionally, we hope to announce by next spring's conference the formation of a new advisory board consisting of past CAC executive committee members as well as prominent practitioners and scholars within the field. The goal is to help form such collaborative community partnerships, mentor new community organizations, provide research resources, and connect local organizations to colleges and universities.

But to make this happen requires an active and energized membership. Please become a member of CAC for \$10 per year—especially as you renew your membership and register for the 2014 NAEA National Convention. Members help to foster a diverse and inclusive national network of community arts practitioners—including practitioners, artists, educators, students, and researchers—that works to represent and advance the concerns of the field. A strong membership helps ensure that community-based art educators have a voice

within the larger field of art education on a national level. Payment of dues entitles you access to communication and activities that support the mission of the CAC. With a few more members, we will be able to contribute to sponsorship of a nonprofit community arts partner travel stipend to attend and participate in the Convention.

Thank you, and please share this with friends and colleagues interested in supporting community arts. Stay tuned for more detailed information about CAC events and meetings scheduled at the 2014 Convention! ■

LIFELONG LEARNING (LLL)

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Guest Columnist: Bonnie Bernau, Education Curator for Community Programs, Harn Museum of Art, University of Florida, Gainesville, FL. E-mail: bernaub@ufl.edu

The Harn Museum of Art, as one of the top public university art museums in the nation, has an outreach program for senior citizens called **Art for Life**. The program provides Alachua County Florida seniors, who may be unable to visit the museum, an opportunity to benefit from the Harn's offerings through educational activities and visuals brought to their residences and centers. This distinctive program delivers the best of the museum on campus into the community, complementing the educational mission of the Harn and the University of Florida's goal of lifelong learning.

The National Center for Creative Aging (NCCA) supports the belief that "creative expression is important for older people of all cultures and



The Harn Museum of Art utilizes outreach programming to facilitate engaging dialogue with senior citizens through the arts.

ethnic backgrounds, regardless of economic status, age, or level of physical, emotional, or cognitive functioning." Among the key points identified from NCCA research studies is that the arts contribute to communicating, building a sense of identity, preserving or restoring social capital, and strengthening social networks in communities (artsandaging.org).

Further, the aging baby boom generation represents 39.7% of Florida's total population. Over the next 2 decades, Florida's residents aged 60 and older will account for most of the population growth, representing 55.2% of the gains (<http://edr.state.fl.us/Content/population-demographics/reports>). This demographic information compelled the Harn Museum to create a program to meet the needs of this growing population.

Art for Life began in 2003 with support from the MetLife Museum Collections Grant Program that allowed the Harn to create a set of 12 educational modules based on art from the museum's permanent collection. Designed as 1-hour presentations containing both contextual information and utilizing large-scale, laminated, and mounted posters, each module focuses on a singular work of art selected from the Harn's Asian, Modern, African, Photography, or Contemporary permanent collections. The art selections were made in discussion with curators, education staff, and docents who meet monthly to plan, schedule, rehearse, and debrief presentations. Especially skilled docents bring the large posters, hands-on objects, music, and photographs into retirement facilities to engage the senior audiences.

The **Art for Life** program goes beyond what may appear to be primarily art appreciation presentations. The two goals of the program

"The program benefits a population that can use some added stimulation in their day. And there is nothing more rewarding than seeing the people . . . respond with good questions, related comments and specific meaningful memories of their past."

are: 1) to enrich the lives of seniors through arts programming delivered to residential and community locations; and 2) to use art as a catalyst for developmentally appropriate interaction among senior residents, facilitators and staff. It is this second goal that creates the magic during docent-led presentations. Based on participant feedback, the diversity of artwork from different cultures, styles, and time periods provides lively interaction among local elders as they reveal a lifetime of personal experiences and wisdom.

"We are discovering that the subject matter of art is almost secondary. We are able to stimulate their minds, teach them something new, encourage them to participate by asking interactive questions and, especially, have them voice their opinions and share their memories with us and their fellow residents," said a Harn Museum docent who has given presentations of the program. "We listen to what they have to say. The 'before and after' looks on their faces and the changes we see happening in their spirits during this event are memorable and rewarding." A second docent noted, "The program benefits a population that can use some added stimulation in their day. And there is nothing more rewarding than seeing the people . . . respond with good questions, related comments and specific meaningful memories of their past."

In an effort to enhance and expand the **Art for Life** program, the museum secured a National Endowment for the Arts (NEA) grant in 2011 to create six additional modules and to hire a program facilitator to serve as a liaison between the museum and the senior residential facilities, greatly increasing communication, which led to a larger number of presentation appointments. The NEA grant also allowed the Harn to capitalize on an established relationship with the University of Florida Center for Arts in Healthcare Research and Education to explore combining movement with visual art concepts through the expertise of Arts in Medicine dance faculty already leading programs for seniors. This professional now accompanies the docents on selected presentations and together they creatively engage the program participants with the **Art for Life** concepts through another art form.

The power of the arts to connect us as human beings, in particular for older adult populations living in retirement facilities, is especially evident when witnessing the lively interaction and engaging life stories that emerge during **Art for Life** programs. For more information about the Harn Museum's program, please contact Bonnie Bernau at bernaub@ufl.edu or visit www.harn.ufl.edu ■

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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Artist/Administrator

Some artists find inspiration only while alone in their studios, but today more and more are working in other art-related capacities for inspiration, survival, or both. Art administrators are often trained artists, bringing an inside perspective, an eye for identifying problems, and an unparalleled passion for the field with them. Managing not just one career, but two or more, an artist/administrator's life is not always easy. It comes with enormous time pressures, questions about how and where to expel creative energy, and financial circumstances that are often less than ideal—but with hard work can come great rewards. In the paragraphs below, we will see how these worlds meet and exist together, how they thrive off of one another, and what challenges arise along the way by examining the lives of five artists/administrators that are making it work!

Over a decade ago, painter **Matthew Deleget** started his career at the New York Foundation for the Arts in Information Services for Artists. In this capacity, he spearheaded initiatives including online searchable job postings and workshops for artists on legal issues, grant writing, and accessibility to health insurance. These were all areas where he saw a need first-hand as a practicing artist. Deleget notes that his studio practice has been key to his success as an administrator by giving him unique knowledge that couldn't be found in books.

In managing art careers, the possibilities and stories are endless, yet we see here that some things seem to stay the same.

Juggling a full-time job in the arts with a thriving studio practice, Deleget had a focused dedication to both, which have come back to him in spades. By participating in the field from many perspectives, he has grown not just as an administrator but in his art practice as well. Through his administrative work, he has gained insights on how to navigate the art market and made connections that have led to exhibitions and features of his personal work. Matthew reports that the two sides of his career have now become one indistinguishable entity—"where one area is constantly feeding the other." Co-founder of his own arts organization, MINUS SPACE, Deleget is still creating work, curating, and participating in a larger conversation about artist training and career sustainability.

Although she loves her dance practice, **Priya Sircar** knew from the beginning that she didn't want it to be her professional career and instead received her formal training in arts administration. There, she learned about issues in the field that affected her as an artist and specific business techniques to change those issues. Now a consultant for Lord Cultural Resources, Priya is using her formal education

in business, with her insight as an artist, to understand what arts organizations need to best serve their audiences. Although she has a stable source of income to create and fund her personal work, Priya notes it can be very difficult to find the time and energy.

Andrea Wenglowksyj and **Sara Jones** shared a similar sentiment. As a photographer and painter, respectively, Andrea and Sara started their creative solutions company, Kind Aesthetic, as a melding of their lives as artists, designers, creative problem solvers, and organizers. After art school, both found themselves expending their creative energy working for outside organizations, leaving them exhausted when it came to their own personal work. In response, they created Kind Aesthetic and designated one day a week exclusively to their own studio practice. Their remaining time is now spent helping clients come up with creative solutions to their problems, whether that is a new branding initiative, curating a show, or hosting community-building events. Starting as an intern at the budding CUE Art Foundation over a decade ago, mixed media artist and CUE Associate Director **Beatrice Wolert-Weese** says that she has grown as

both a manager and an artist simultaneously. Beatrice thrives on having a full plate. Her thirst for learning on her feet and meeting new people at CUE keeps her focused and inspired in her personal work. Juggling a full-time job, an art career, and a family, Beatrice reports that discipline is key with her studio time. After spending much of her day thinking about how to help artists better promote themselves at work, she sheds her administrative mindset and focuses on making her art when she gets home, often favoring her creative practice over her own self marketing and management tasks. A small price to pay for the social, intellectual, and market engagement and growth she receives on a daily basis at CUE. Her work there has allowed her to build an important and growing network that has led to residencies, exhibitions, and friendships that have been life changing.

In managing art careers, the possibilities and stories are endless, yet we see here that some things seem to stay the same: the need to be flexible, to learn on the job, to constantly observe the world around you, to be self motivated, and to stay disciplined. More than that we see that some artists thrive in having a foot in both worlds. It becomes part of their creative process, where ideation takes form beyond the studio and allows for a richer life and career on all fronts. ■

ART EDUCATION TECHNOLOGY (AET) (formerly EMIG) www.niu.edu/artedu/AET

David V. Gill, *Chair*. Assistant Professor of Art and Teacher Education, Youngstown State University, Youngstown, OH, 44555. Tel: 330-941-1865. E-mail: dvgill@ysu.edu

In this issue, I am pleased to introduce Shuron Taylor, currently Professor of Art and Design at Victor Valley College and a new member and voice in Art Education Technology. Shuron has taught for over 2 decades, and in addition to teaching, she organizes a home-school group that focuses on Art, Technology, and Science. In this column, Shuron reminds us that despite the fact that digital technology has become less expensive, it might not solve some old problems.

Art, Technology, and the Digital Divide: Yes, We Need to Talk About It Again!

Guest Columnist: Shuron Taylor, Professor of Art and Design, Victor Valley College, Victor Valley, California. E-mail: shuron.taylor@vvc.edu

Developments are inexpensive and most everyone has access to the Internet in the United States. Free Wi-Fi is everywhere. The technology gap is closing! Right or wrong? For decades, the trend was to add expensive technology to the classroom. New portable devices are more powerful and less expensive, prompting many schools to adopt material and curriculum that are only available on them. This trend forces us to once again ask the question: how does this affect the economically disadvantaged student? In the field of instructional technology we sometimes assume that everyone has access due to the concerted effort to make sure that all are included in the digital revolution. Still, in 2013, whole populations of students are slipping through the cracks. This issue may not seem to be an art educator's problem, but art education is both directly and indirectly affected because art departments are notorious for

being the last department to receive funding for technology while community art programs have been negatively affected by the downturn in the economy. It is the art educator's responsibility to advocate correcting the inequalities across culture, race, and economic boundaries.

Lack of access as consumers of educational media is only part of the problem. Not having adequate equipment to create, produce, and publish content; not participating in the artistic and communicative processes that new media production facilitates is another part of the problem. It is a common misconception that the technology to create and disseminate media is as easily accessible. Consumption of media is debated all the time, but there exist few studies that address the digital divide among the creators of new media. Elementary school students and children as young as 4 years old have been known to use new technologies in media to develop content. Most students can take a video or photo and edit it using inexpensive hardware and software, but the quality is often inferior. Inexpensive hardware and free software often create production barriers that are difficult to overcome.

Some may argue that it is okay for students to use sub-par equipment, because they are still learning. This notion is correct to some degree, but if we consider an artist who paints, we can see that the quality of paint is of utmost importance to the creation of the painting. Materials that do not meet basic standards will negatively affect the students' painting and their ability to understand and work with the medium. We receive the message differently

Consumption of media is debated all the time, but there exist few studies that address the digital divide among the creators of new media.

when the image is clear and the sound is not distorted. For example, a video may contain an excellent message, but if it suffers from poor picture quality due to an inadequate lens or pickup device, the message will generally be interpreted differently. The task at hand is to create an environment where students have the ability to create and receive content so that they learn to become authors of their own messages.

Many economically disadvantaged students don't have access to even the low-quality hardware, leaving them out when they have the creativity to develop innovative and creative works. Parents of these students were often left out of the first wave of the digital revolution a generation ago, and now the current students are being forgotten by the new trends and practices. The outcome and lasting effects of this trend are yet to be determined.

In the March 2013 issue of *WIRED*, Christine Bonnington addressed the issue in her article, "Can the iPad Rescue a Struggling American Education System?" She points out that

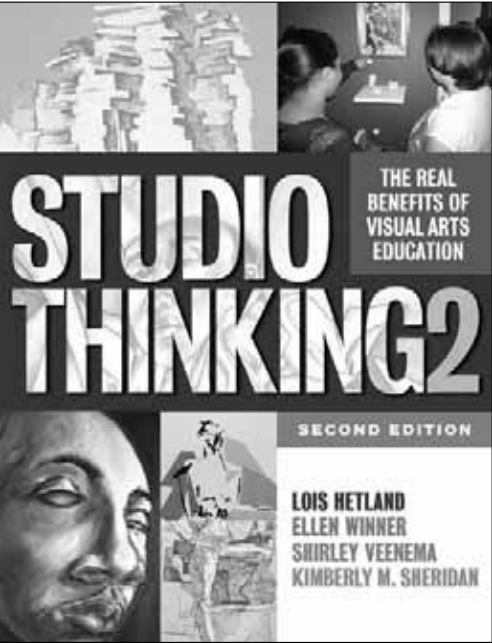
"We are approaching the day when tablets won't be an option, but a requirement. Arkansas State University, for example, requires all incoming freshman to have their own iPad... But as tablet adoption proliferates amongst those students and schools with the money to buy the devices, low income students and cash-strapped schools may be left behind. That could deepen the divide between those with access to the latest learning tools and those with traditional technology and limited Internet access. We are seeing this kind of segregation already, but some of it is self-imposed. Many college freshmen, for example, are using iPads in class while many upper-classmen prefer their laptops or even pen and paper for coursework. (Bonnington, 2013, para. 20-23)

In today's world, lack of access to new media limits communication and skews the reality of our society when subcultures are systematically, for whatever reason, disenfranchised. This conversation and debate will continue with each change in technology. Art Educators will have to continually address this issue and use creativity to advocate for equality as it pertains to technology in the arts. ■

Reference

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



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CAUCUS ON SOCIAL THEORY AND ART EDUCATION (CSTAE) <http://cstae.org>

Beth Thomas, *Columnist*. SUNY New Paltz, E-mail: thomasbanne@gmail.com

Now is the perfect time to be thinking ahead to the NAEA National Convention in San Diego by applying for the **Social Theory in Practice Award**. We want to encourage all PK-12 art teachers whose teaching draws upon and embraces social theory and who are presenting a session at the 2014 NAEA National Convention to apply. Two awards are given to help support attendance at the Convention. We also invite graduate students to apply for the CSTAE **Graduate Student Research Award**. Two awards are given recognizing graduate students who are presenting sessions at the Convention and whose research draws upon social theory. Deadline to apply for both awards is midnight, **December 1, 2013**. For more information on both and to apply, please visit <http://cstae.org> or e-mail CSTAE Coordinator Alice Pennisi at pennisac@buffalostate.edu.

You can help develop an inspiring and interactive space where art teachers and other practitioners in art education may find useful resources for projects by **submitting lesson and unit plans** that embody social theory to CSTAE's e-portfolio on the NAEA Digication website. See <https://naea.digication.com/cstae> for criteria and submission instructions,

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CSTAE Coordinator: Alice Pennisi, Associate Professor, SUNY Buffalo State. E-mail: alicecarla75@gmail.com

I'm interested in the potential for assessment to move the field of art education toward goals that reflect our values and beliefs about the persuasive, expressive, intellectual, subversive, and transformative potentials of the arts and possibilities for a just and humane world.

or contact jennifer.combe@mso.umt.edu for more information.

Values and Judgments: Thinking About Assessment

Lately I've been preoccupied with assessment.

I'm working with my preservice students to help them understand ways students and teachers can gain insight into engagements with images and objects through different forms of assessment; we talk together about how assessment can help students develop critical agency in their growth as thinkers and become active participants in the world. My colleagues and I use information from assessments to help us improve our teaching and keep our curriculum responsive to students and the contexts we are operating within. I'm interested in the potential for assessment to move the field of art education toward goals that reflect our values and beliefs about the persuasive, expressive, intellectual, subversive, and transformative potentials of the arts and possibilities for a just and humane world.

I'm also thinking about how assessment can feel like a threat to students and teachers. I'm not surprised by research showing that both teachers and students experience heightened anxiety, stress, pressure, and worry in connection with high-stakes testing as compared with classroom testing (Segool, Carlson, Goforth, Embase, & Barterian, 2013), particularly when I consider the consequences of poor test scores

on statewide tests for students and teachers alike. The degree to which English Language Learners—who comprise roughly 10% of students in U.S. classrooms (NELA, 2011)—are subject to evaluation errors and come to see themselves and are seen by their teachers as less-than-capable because of assessment mistakes (Cummins, 1996) is another important concern. I find myself reflecting on the situations of those art teachers in New York, the state where I live and teach, whose annual teaching performance reviews are impacted not only by students' growth and learning in art but also by students' performances on English Language Arts examinations.

My point in writing about my musings is that assessment isn't simple, and assessment *matters*. Assessment in art education, for students and for teachers, is part of what Robert Sabol (2013) calls a seismic shift that is occurring in education: a moment of overwhelming change when educators are searching for ways to respond to demands for educational reform. At this particular moment my students and I are talking about ways assessment practices are a direct reflection of cultural, institutional, and individual values. We're considering how information gathered in educational assessments reveals something about what is regarded as important for or desired in students' work, pedagogic practices, and, in the case of art education, contemporary art practices and contemporary culture.

We work to develop assessment practices that value complexity and are able to account for critical ambiguities inherent in artistic engagement. We search for evaluative opportunities to recognize *points of exception*, or "virtualities that lead to other artistic actualizations that are closed off for the most part" (Jagodzinski, 2010, p. 167) by systems that presuppose knowing, perceiving, and representing the world in standardized ways (Atkinson, 2007). And all of this leads me to puzzle over how my understandings of myself and my students are being impacted given the assessment practices I choose, and those I am compelled to participate in.

I'm thinking a lot these days about assessment. Maybe you are too. ■

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CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE) www.csae-naea.org

John Derby, *CSAE Chair*. Assistant Professor, University of Kansas. E-mail: johnderby@ku.edu

As Chair of CSAE, I am pleased to present the second installment of two yearlong series of guest columns: the first of which features CSAE members, and the second of which will invite distinguished members of other NAEA Issues Groups. Although he needs no introduction, I am pleased to introduce CSAE co-founder and NAEA Distinguished Fellow, Peter London.

What's the Hush?

Guest Columnist: Peter London, Professor Emeritus, University of Massachusetts Dartmouth. E-mail: plondon@umassd.edu

There comes a time in every class, at least in every art class conducted by a highly competent teacher—such as you, dear reader, when a hush descends on the class, and all the students hunch over their own work rubbing and scrubbing away as if every stroke is important to get just right, and the whole class seems invested with dedication.

Just a few minutes ago the students entered the class; some excitedly talking about something neither about art nor school, some droopy-eyed and slack-shouldered, lumbering to their seats and flopping down, others stuffing the last of their lunch—or something—into their mouths, a few actually greeting you and asking, "What's up today, Mr. X / Ms. Y? We gonna finish up that thing we were workin' on last week?"

And you, still optimistic, world-saver-through-art, good soul that you (still) are, you start the period, cheerfully and hopefully (for the thousandth time). "Good morning class! How are you all? I hope you all had a good night's sleep, for today we are going to learn about using a new material! Something special! I am going to teach you how to use encaustic paints!! Just like the Egyptians five thousand years ago!!! We are going to use that ancient method to make self-portraits!!!! Just like those funerary portraits we saw in the museum last week!!!!!" More slumping in seats, more stuffing leftover things in mouths, more scratching and fussing with hair, checking nails.

But these are good kids, they have nothing against you; they know how to "do" school, so when you get out all the paraphernalia for your carefully prepared and finely choreographed demonstration, practiced on your seemingly rapt family just last night, the students stand around your table, watch and listen politely, some actually interested and ready to melt, drip, and scrape wax and make—*funerary* was it?—self-portraits.

And you do your thing and the students go off to do theirs. Just like a real art classroom. Students making things that the teacher just taught them how to make, and the teacher teaching a really thoughtful art lesson sure to satisfy seven or more national standards and comply with at least as many state frameworks. Ah, the satisfactions of a job well done.

After a while, something sometimes happens. You hardly notice it at first; indeed it is hardly noticeable. It is what is *not* happening as much as it is what is happening. No one is talking. No one is moving around. No one is looking up from their work. No one is asking anyone about anything. Everyone is simply doing something and paying no mind to anyone else. The students seem of no particular age—no longer 5th or 9th graders. Just young people. The young people in the classroom no longer seem to be students, what children condensed into students most often become—rudderless and sluggish. The young people in the room are just young people, each working carefully making something that seems important to them. And the classroom disassembles itself from a classroom into just a large room, sort of a workshop, where young people are working on things. And even you forget you are a teacher, and you, when you become aware of it, feel yourself floating within but somewhat above these young people, benignly watching them, watching over them. You are so pleased to be among these young people, they seem lovely each in their own shape and color and gesture. Now that they are quiet and absorbed in something—you really do not know what—like a parent who comes in late at night to their child's bedroom to make one final check on their well being for the day, you see them as beautiful. Marvelously and variedly beautiful. You see them, oh, for only a moment, but you

do see them as stunningly constructed creatures, everything so well carved and fabulously put together. And so alive!

This shifting from student back into their true and fuller self as a young human being, the shifting from art lesson to care-filled dedicated work, the shift from you as a teacher to yourself as you more fully are: an adult human being caring for your young, and finally, carrying out an art lesson that shifts to the mysterious and quiet joy of making something in the manifest world that incarnates a yearning for something not yet in the world. We might say that this shifting, this elevating the ordinary toward the something *more*. We might say that the directionality of these shifts, are towards the spiritual dimension. And if we did say this, we would be correct. ■

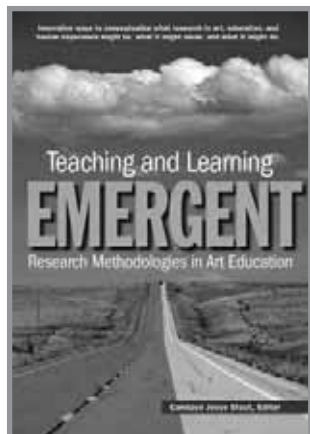
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School of Art, College of Design, Architecture, Art, and Planning,
University of Cincinnati



Teaching and Learning Emergent Research Methodologies in Art Education

Candace Jesse Stout, Editor

Designed for instructors, students, and anyone interested in learning more about developing new research techniques. Readings detail innovative ways to conceptualize what research in art, education, and human experience might be, what it might mean, and what it might do. Taking cues from

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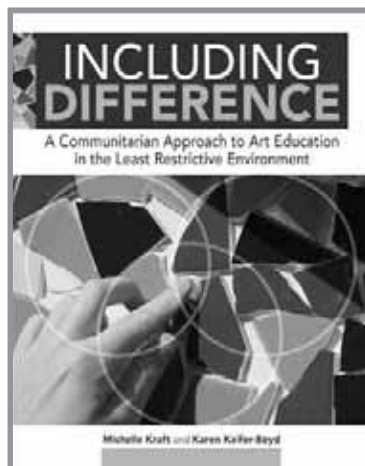
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“Including Difference will assist educators in negotiating the often challenging or descendant spaces that they may encounter regarding how children with disabilities are educated. This handbook helps art educators proactively consider how they can create inclusive classroom spaces where all students are empowered in and through art.”

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Kutztown University of Pennsylvania and author of *Differentiated Instruction in Art*



Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment

By Michelle Kraft and Karen Keifer-Boyd

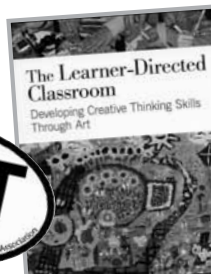
Strategies for the inclusion of individuals who experience moderate to severe disabilities into the art class community in a fully participatory way.

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the varied needs of a broad spectrum of learners within the art class setting. This book contributes to the small but growing body of literature on current special education law and inclusion practices in the art class environment at a time when teacher certification programs are reexamining curriculum for integrated and stand-alone courses that meet increasing state expectations for addressing educational diversity.

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CALL FOR ENTRIES: 17th Annual National K12 Ceramic Exhibition at NCECA in Milwaukee



The 17th National K12 Ceramic Exhibition requests entries for the 2014 show held in conjunction with the 48th National Council for Education in the Ceramic Arts (NCECA) Conference (see www.k12clay.org). Designed to showcase the best K12 ceramic work made in the country, the exhibition is scheduled for the Milwaukee Art Museum, March 19-22.

Teachers may submit entries anytime between November and **January 10, 2014**. Works made during the last part of the previous school year may be entered this fall. Each school may submit up to 10 works for

\$30. Each piece entered may have two images sent in JPEG format to the curator using an easy online entry system. Teachers, follow the online instructions for entering student work.

Jurors for The National K12 Ceramic Exhibition are top-ranking American ceramic artists. Teachers are notified in February via e-mail of accepted work, which is then shipped to the NCECA host city. The K12 Foundation produces a poster, catalog, and CD each year with the names and works of the accepted students. Students and teachers receive a poster and catalog. Scholarships and awards are presented to many of the winners. Student work is shipped back to teachers on the last day of the NCECA Conference.

Of about 1,100 entries received in 2013, 150 were juried into the show. Nearly 100 awards were given (cash, books, supplies, equipment), including four \$1,000 scholarships (some renewable), and a kiln and wheel. 4,000+ NCECA conference attendees view the exhibition. The K12 show has become one of the most attended and respected exhibitions of the conference.

The National K12 Ceramic Exhibition Foundation is an educational foundation and was established to permanently support the exhibition. This group maintains the website (www.k12clay.org) and coordinates the details of the show.

The exhibition and awards are sponsored by the NCECA Board, Skutt Kilns, Clayworld, Potters Council, Spectrum Glazes, Aardvark Clay, Hyperglaze Software, Studio Potter, American Ceramic Society through *Ceramics Monthly*, *Clay Times*, Ceramic Services, Ingrid Mahan Foundation, Axner, Trinity, Bailey, Ceramic Supply of NY/NJ, National Art Education Association, The Orton Foundation, and others. The K12 Foundation is a federally recognized 501(c)(3) nonprofit that supports the exhibition, organizes scholarships, and provides education opportunities for ceramics teachers.

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