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NEWS

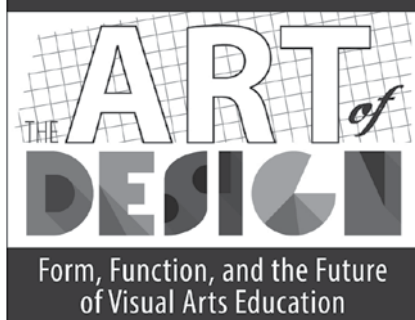
Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191
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2015 NAEA National Convention



Form, Function, and the Future
of Visual Arts Education

New Orleans
March 26-28, 2015

"Make It Work." This is a phrase that art educators can relate to. We problem solve; think on our feet; and juggle students, parents, administrators, curriculum and assessment, art clubs, art shows, and countless other tasks during the course of our professional lives. The voice behind the phrase "Make It Work" is known for his work on the popular



show *Project Runway*. We are thrilled to announce that **Tim Gunn** will open the 2015 NAEA National Convention! In juxtaposition with our theme—The Art of Design: Form, Function, and the Future of Visual Arts Education—Gunn will kick off our celebration on Thursday, March 26, with **Caroline Payson**, Director of Education at Cooper Hewitt, Smithsonian Design Museum. This sensational opener headlines 3 solid days of the ultimate in art education professional development. In addition, we will have New York sculptor **Lisa Hoke**, whose



work has been featured in more than 20 solo exhibitions and in numerous group shows. She is the recipient of the prestigious Edwin Austin Abbey Fellowship and The Joan Mitchell Foundation grant. Her work is in the permanent collections of the Whitney Museum of American Art (New York City), the New York Public Library, Johnson Museum of Art at Cornell University, Michele & Donald D'Amour Museum of Fine Art (Springfield, Massachusetts), and the New Orleans Museum of Art. Super Sessions are packed



NAEA Candidates for President-Elect

Term of office as President:
March 2017-March 2019

Diane Scully

Visual Art Educator/District Fine Arts Coordinator
Columbia Heights High School, Columbia Heights, MN

Leadership opportunities provided by NAEA must continue to develop art educators who are leaders within their schools, districts, communities, as well as at the state and national levels. This leadership growth influences our classrooms and gives direction to the future. NAEA is also responsible to make teachers aware of their need to avail themselves of these programs in order to further the field and to advance arts education for all learners. I am an art teacher who is a result of these kinds of opportunities.



Having served on the NAEA Board of Directors and Executive Board for two different terms, I am knowledgeable about the NAEA finances, structure, policy, and governance system of the organization. During those terms I was part of NAEA strategic planning and I will use that understanding to move the 2015-2018 strategic planning process and results into the future. I currently serve on the National Art Education Foundation Board of Directors and am an elected member of the NAEA Research Commission.

I took advantage of opportunities provided by NAEA because as I grow and develop, so do my art students. Being a K-12 art teacher in public school settings for the past thirty-four years, I am aware of the political and societal challenges placed on art teachers. It is through the strategies, programs, and personal connections that NAEA establishes whereby we create current and future leaders, and this can apply to both teachers and our students. NAEA must continue to deepen the knowledge and understanding of the required value of visual arts education in our 21st century world. That is our mission!

Education: MFA, Painting/Drawing, University of OR, Eugene; BS, Art Education, BA, Art, Bemidji State University, MN; AP training, Columbia College, Chicago, Carleton College, Northfield, MN, SCAD, Savannah, GA

NAEA & National Activities: NAEF Trustee 2014-2018; Secondary/Western Region Art Educator, 2012; NAEA Research Commissioner, 2012-Present; Secondary Division Director, 2009-2011; Western Region VP, 2004-2006; NAEA Board of Executive/Finance Committee, 2009-2011, 2004-2006; Distinguished Service Award, 2001; Western Region Elementary Art Educator, 1991; Delegates Assembly, 1996-1998; NAEA Strategic Plans and NAEA Next, 2005-2011; Instructional Resources Gallery (IRG), 2009-2011; NAEA Platform & Position Statements, 2009-2011.

State Activities: Art Educators of Minnesota (AEM) Art Educator/Secondary Art Educator, 2012; Distinguished Service Award, 2000; Elementary Art Educator, 1990; Fall Conference Chairperson, 1994-1996; President, 1996-1998; Editor, Membership Chair, YAM Chairperson, Vice/Past President, 1988-2000; Best Practices Network, MN State Dept. of Education and PCAE, 2007-2010; Education MN Local 710 President, Negotiations, Grievance & Building Representative, 1988-Present; Columbia Heights Teacher of the Year, 2004.

Exhibits/Publications: NAEA Instructional Resources Gallery, Secondary & Nintendo DSi submissions, 2010-2011; National juror for the Scholastic Art Awards, printmaking category for gold and silver key, New York, 2011; Personal Artwork in private and public collections: Purchase Awards, General Mills Company, Minneapolis, MN; AEM Member Art Show; Northern Lights Art Show, Lakewood Community College, White Bear Lake, MN; Teacher as Artist, AIM, 2012.

George Szekely

DGS/Professor
University of Kentucky, Lexington, KY

As we survey a pedagogical landscape of ever-changing teaching fads and curriculums, we see a need. Teachers and leaders of NAEA need to be the new trend-setters in education. This organization houses leaders with a creative vision for change that reaches lawmakers, school administrators, and the general public. By championing innovative practices and creative engagement, we must encourage all to embrace the positive potential of art in every aspect of learning.



As President, I would seek to reinforce the underlying current of creative learning in every core subject, in every school. I believe art inspires positive production and creates a bridge between disciplines. As we seek to demonstrate our commitment to learning, we seek to dispel any notions of art as only extra-curricular. Together with fellow members of NAEA, I hope to establish art education as a centerpiece of learning.

I will promote the art teacher as an invaluable, irreplaceable and powerful agent of change, and the art classroom as an innovative space that supports our nation's livelihood and our leaders' visions. It is my goal to increase the organization's national visibility, and as President of NAEA, I will lead to further our common vision for art education.

Education: High School of Music and Art, New York, NY; BFA, Cooper Union; MFA, Pratt Institute; MS, New York University; EdD, Columbia University

NAEA & National Activities: NAEA VP, Board of Directors, Student Chapters Director, Distinguished Fellow, Lowenfeld Lecture, Barkan and Marion Dix Leadership Awards, National Treasure; Editorial Boards Art Education, The Elementary School Journal, Arts and Activities; Director Center for Creative Art Teaching. Keynotes: Colorado, Florida, Georgia, Maryland, Michigan, Montana, New York, Nova Scotia, Ohio, South Carolina, Tennessee, Wisconsin, Illinois, Creative Brain Conference, George Mason, MICA, Mass Art, Univ. of the Arts, Montclair State, Nova Scotia, Wisconsin, Toronto, Southern Illinois, Texas State, University of Rome, and Helsinki. Museum lectures: Arkansas, Cincinnati, Columbus, Knoxville LACMA, Nashville, and Toledo.

State Activities: KyAE President, Chair Higher Education, Bluegrass Region, Awards, Journal Founder, Regional Conferences, High School Art Show, Middle School Art Fair, Elementary Calendar Show, Art Teacher Exhibits. Created KyAE radio and TV commercials and art programs for educational television. Developed the Adopt-a-School Project.

Exhibits/Publications: Encouraging Creativity in Art Lessons, From Play to Art, The Art of Teaching Art, A Retrospective: Writing for Art Teachers, Video Art in the Classroom, How Children Make Art, Art Teaching: From Elementary to Middle School, Play, Creativity and Art Lessons. Contributed to many NAEA anthologies and articles, *Children's Art Diary*, *Arts and Activities*. Solo exhibits in New York reviewed in *Art Forum*, *Art News*, and *The New Yorker*.



Election closes January 12, 2015. **Help Decide the Future of Your Association—Exercise Your Right to Vote!**

(continued on p. 7)

NaEA NEWS

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

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

MESSAGE FROM THE PRESIDENT



Supporting Art Teachers as Learners

Dennis Inhulsen

We now accept the fact that learning is a lifelong process of keeping abreast of change. And the most pressing task is to teach people how to learn.

—Peter Drucker

We are in an age of standards-based education. Nothing new there, of course: The birth of standards dates back to the early '80s. Standards for art education are now on equal footing with all content areas, rightfully so. National standards; state standards; local curriculum frameworks; and the parallel local, state, and national assessments tied to teacher effectiveness or evaluation strategies are all very much a part of the day-to-day lives of art educators everywhere. Art teachers are working within the total school community and are “at the table of student learning.” It has never been more important to support them in the era of high-stakes accountability. At NAEA, we are striving to do just that!

The new National Visual Arts Standards were written to be adaptable, attainable, assessable, and aspirational. The new standards allow teachers to formulate curriculum guides, instructional units, and assessments. The new standards can be integrated with state or local standards, course descriptions, and syllabi. The new standards will require professional communities of learners working collaboratively, building capacity for all students. The new standards support a comprehensive approach to learning in art. And the new standards will require teachers to learn and work together to fully implement them.

What is often missing from the national dialogue about standards is how to best deliver and support teacher's professional learning. Working on one's craft as a teacher takes much more than an hour or day of “sit and get” or the “one and done” approach. Our work with students deserves much more in-depth approaches. NAEA is examining how to best deliver opportunities for Professional Learning or Professional Development.

Kathy A. Dunne (2006), in her article “Teachers as Learners: Elements of Effective Professional Development,” lists seven qualities of professional development:

- Driven by a vision of the classroom
- Helps teachers develop the knowledge and skills to create a vision
- Mirrors methods to be used by students
- Builds a learning community
- Develops teacher leadership
- Links to the system
- Is continuously assessed

In other words, professional learning for educators must be focused on the instruction they deliver day-in and day-out. Teachers must feel they are leading learning, use methods they would use with students, be collaborative, be a part of the larger system, and monitor for success. They must know and have the confidence that they can apply new knowledge or skills on “Monday” and obtain professional relationships for reciprocal feedback over time.

With a culture of learning, relevant topics such as standards, curriculum, and assessment can easily be applied to high-level teaching and learning for all.

The well-established components of Professional Learning Communities (PLC) by Dufour et al. (2006) still hold true today; yet, oftentimes art educators are found to be on the fringes of the very communities needed to support their professional learning. The tenants of a PLC are:

- A focus on learning
- A Collaborative culture stressing learning for all
- Collective Inquiry into best practice
- An action orientation (learning by doing)
- A commitment to continuous improvement
- A focus on results

When I survey the professional learning needs of the teachers in my school, their response is always consistent with best practices. They share that, first and foremost, they want to spend valuable time with like-minded colleagues examining student work, analyzing results, and developing instructional strategies to meet the needs of all learners; this holds true for art educators, as well. But oftentimes art teachers work in isolation in remote communities or schools. At NAEA, we aim to support the learning of all members—regardless of their location or setting. We will build communities of learners.

Supporting a Culture for Learning

It is within our mission, vision, and purpose to support art educators with a culture of professional learning. Through careful, research-based planning that is relevant, art-centered, diverse, and action oriented, we will strive to provide a space for those seeking to improve the art instruction. Collaborative learning will be delivered by blended approaches such as face-to-face opportunities, online communities, and other “free spaces” supporting a creative flow of ideas. With a culture of learning, relevant topics such as standards, curriculum, and assessment can easily be applied to high-level teaching and learning for all. We have the capacity to serve a diverse and growing membership of art education professionals.

If you have suggestions to help us shape professional learning opportunities, send me an e-mail; I'd love to add those to our collection. Exciting learning ahead! ■

References

- Dufour, R., Dufour, R., Eaker, R., & Many, T. (2006) *Learning by doing: A handbook for professional learning communities at work*. Bloomington, IN: Solution Tree.
- Dunne, K. (2003) *Teachers as learners: A multimedia kit for professional development in science and mathematics*. San Francisco, CA: WestEd.

Dennis Inhulsen, President

Patterson Elementary School, 3231 Grange Hall, Holly, MI 48442. 248-328-3703. dennis.inhulsen@has-k12.org

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

Welcome...

NaEA

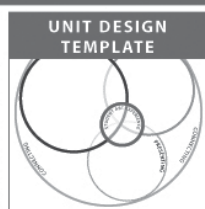
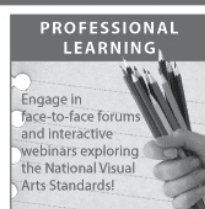
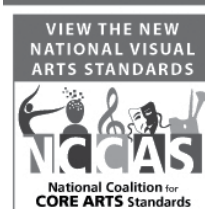
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Submissions for February NAEA News are due December 12.

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MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

On a recent Saturday morning, I made a long list of errands that needed to be done: dry cleaner’s, farmer’s market, grocery store, hardware store.... With my list in hand, I got into my car and, before realizing it, I was well on my way to our offices in Reston.

What caused the misdirection? Was it simply habit? Perhaps because my mind was preoccupied with several of the exciting initiatives NAEA has underway, I lost the focus on my errands and immediate plans.

In recent years, neurologists have been studying the parts of the brain that distinguish decision-making from habit formation and learning how humans successfully build new habits and change old ones. This is fascinating work that has implications not only for each of us personally, but also for how we approach our work as art educators and exercise our own brand of creative leadership within our professional communities.

My interest in neurology (and a review by Dan Pink) lead me to a new and intriguing book by Charles Duhigg entitled *The Power of Habit: Why We Do What We Do in Life and Business*. Duhigg’s book is about forming positive and empowering habits; becoming aware of existing habits and evolving them into new, more beneficial behaviors; and harnessing the untapped power of habit. It is a fascinating neurological study. One of the benefits for me is becoming even more aware of the possibilities that exist in habit—for individuals, for organizations, and for society. A newly formed personal habit I shared a few columns ago (and before reading Duhigg’s book)—10-minute morning paintings using my iPad (Paper by 53 app and Sensu Artist Brush & Stylus tool)—completely repositioned the start of my day in ways that literally open me to seeing new possibilities.

One of the main discoveries revealed in *The Power of Habit* is that research confirms our lives primarily consist of a continuous flow of habits—from our routine upon waking on a weekday morning to the pattern we follow in brushing our teeth at night. This may be the norm for us all... but is it a good thing?

We all take great comfort in our routines. And there are certainly tremendous efficiencies to be gained from those routines, particularly in the area of classroom management. When you say to your students: “Okay, everybody, we have five minutes until the bell—it’s time to clean up,” it’s both a wonder—and a relief—to see all the paints put back on the shelf, all the brushes washed, students’ work stored, and the art room ready for the next class... without having to say another word.

All of us have to balance the benefits of routine with the value and promise of our work as art educators. Our work... our passion... is about opening up possibilities. About shifting perspectives. About experimenting with the unknown. About meaning making. Our passion resides in the universe of creativity—and creativity is, in many respects, the antithesis of habit. As art educators, we walk a fine line between making students comfortable with the expected ambience of the art room, while challenging them with the unexpected.

If our lives consists of a lifelong accumulation of habits—and we know that some habits are vital to effectiveness and order—how do we break free of those other habits that may, in fact, be barriers to success? According to Duhigg, a small shift in perception can touch off a series of changes that can alter your course. That’s right: Just by focusing on one pattern, you can learn how

to become more adaptable and more easily alter other routines. In our fast-paced world of relentless demands, the challenge becomes how to *find the time and energy* to bring focused awareness to our personal lives and to our work.

In *Twenty-One Trends for the 21st Century*, futurist Gary Marx identifies “personal meaning and work–life balance” as a key 21st-century trend in response to “...an intense, high tech, always on, fast-moving society.”

In recent years, I’ve been finding the answer in mindfulness. Generally defined by psychologists as a state of active, open attention on the present, mindfulness is quickly moving into the mainstream. It’s about applying the intellect, exercising the mind, and exploring possibilities by being alert and present in the moment—in other words: creating a habit of bringing stillness and attention to your life.

As art educators, we walk a fine line between making students comfortable with the expected ambience of the art room, while challenging them with the unexpected.

The new National Core Standards for Visual Arts and Media Arts provide an opportune lens for bringing a mindful approach to reimagining your work as an art educator. How much is habit? What habits might you alter or eliminate? And what new habits might you create that will have a profound effect on your work?

You will find a multitude of opportunities to explore the answers to these questions during the 2015 NAEA National Convention in New Orleans. And, because even the way we experience a convention comes out of long-held habits, we are introducing this notion of mindfulness throughout the 2015 Convention. While the Convention delivers an epic experience in art education designed to inform, stimulate, and inspire, you will also want to explore the all-new UnConference that will provide fresh and engaging experiences in the peripheral to help you bring greater presence to your life and your work.

In the meantime, share your ideas about how art education is essential to your students. I hope your patterns of reaching out to me and to NAEA to share ideas and tap into the steady stream of timely resources and opportunities that support your work are, indeed, habit-forming.

Warm wishes to each of you and your families for the holidays, and here’s to a “mindful” new year! Heartfelt gratitude for all that you do to advance art education! ■

Deborah B. Reeve, EdD
Executive Director
NAEA, 1806 Robert Fulton Drive,
Suite 300, Reston, VA 20191
dreeve@arteducators.org



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
- 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! Welcome new members!
- GET TO KNOW the NAEA Board of Directors, the national leaders in your professional field. www.arteducators.org/board
- SEE the many accomplishments achieved by NAEA leaders, members, and staff working together toward the 2015–2018 NAEA Strategic Plan: prezi.com/f-lzzwf5xv3d/mission-forward
- BE INSPIRED by student art! Visit the NAHS Student Artwork Gallery featuring NAHS and NJAHS member artwork. Student work is also featured in the digital edition of *NAHS News* and on Pinterest at www.pinterest.com/arteducators
- ESTABLISH a Chapter of the National Art Honor Society (NAHS) or National Junior Art Honor Society (NJAHS) and bring greater recognition to your art program and your students! There are now 48,000+ art student members in 2,000 chapters across the nation! The National Association of Secondary School Principals has endorsed NAHS for the 2014-2015 program year. www.arteducators.org/nahs
- VISIT the award-winning NAEA website—over 1,863,372 site visits and 6,541,275 pageviews in 2014 (YTD). www.arteducators.org
- KEEP an eye out for NAEA’s new e-newsletter, coming soon, to keep informed on legislative briefs and updates on federal activities that impact arts education.
- WATCH the webcast of the public launch of the National Core Arts Standards. The NCCAS was joined by Ben Folds at the formal launch of the new National Core Arts Standards on October 20 at the Microsoft New York Metro District Offices in Times Square. www.nationalartsstandards.org/content/launch
- ORDER extra copies of the popular National Visual Arts and National Media Arts Standards posters for your classroom or office, or for an art education colleague. www.arteducators.org/Posters_OrderForm_2014.pdf
- RECRUIT a new NAEA member by January 31 and be entered into a drawing for your chance to win a \$500 Blick Art Materials coupon, 2015 NAEA Convention registration, and more! Learn about the pARTners Membership Rewards Program at www.arteducators.org/partners

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Recruit an NAEA member and be included in a drawing for a \$500 Blick Art Materials Gift Card, free 2015 NAEA National Convention Registration, and more!



New Visual Arts Standards Virtual Conference ON DEMAND ARCHIVE

There’s still time to watch this 2-day event through 12/31/14! Learn from art education leaders including members of the Visual Arts Writing and Assessment Teams as they introduced the new visual arts standards and the dynamic web-based standards environment that can be customized for teachers’ use. Viewers got an in-depth look at the Philosophical Foundations, Anchor Standards, Enduring Understandings and Essential Questions used to guide curriculum design and assessment. Learn what’s new about these Standards; how to use them to create instructional and assessment strategies that make connections to Common Core and 21st Century Skills; and how to demonstrate student growth in relation to teacher effectiveness and evaluation. Cost: \$89 NAEA Members. <http://ow.ly/DSwb9>



Research Commission: Networking Across Research Communities

by Graeme Sullivan, NAEA Research Commission Chair

www.arteducators.org/research/commission

We live in increasingly networked communities. Connectivity and the ready spread of information in all its studied forms, packaged media, and social messages means that we are continually in reach of just about everything. Like artist collectives, networks of researchers with shared interests gather around common goals and available resources, and this enhances their capacity to respond to changes afoot—those that are local and immediate, and those that may be imposed from afar.

The impetus to network comes from an inherent social need for human contact. Today, the desire to network is augmented by the reality offered by the digital spaces we occupy. Although the scale of networked communities has intensified since the advent of the Internet, not all networked systems lay on anonymous grids. We create them. The benefit is that networks offer a structure that can improve our competencies and capabilities in taking collective action, and this increases our agency and control over things that matter.

NAEA is a networked culture whose collective impact is generated by a common spirit and shared belief among the membership that visual arts and design is capable of changing lives for the better. Similarly, the NAEA Research Commission is a representative collective whose mission is to build networks of knowledge about art education that support diverse communities in using research to improve practice, theory, and policy. Like most educational networks that seek to enable others and strive for long-term impact, the forms they take cluster around points of convergence that are animated by *people*, *projects*, and *products*.

Sometimes, educational leaders such as Elliot Eisner or Maxine Greene are communities of inquiry in and of themselves, generating self-organizing networks around the ideas they offer. From a research perspective, the self-correcting capacity of methods to affirm and confirm tangible outcomes means that authority, critical review, and sustainability go hand-in-hand. Unlike the cultural lamplighters of the modern age, who drew others to new enlightened ways of seeing (and blinded them in doing so), the impact of present-day groundbreakers and bridge-makers stems from their capacity to enable others to be changed.

One of the goals of the Research Commission is to draw upon research leadership in the field to help NAEA members develop skills and understandings as researchers and to use research to improve their professional practice. The Commission has been developing several “people-based” community networks as a means of implementing its mission. For example, the infrastructure put in place to connect with membership through liaison with the NAEA Division leaders is seen as a network of two-way exchange. This has resulted in the

development of the NAEA Research Agenda, which positions areas of research focus within a landscape of research themes and issues seen as important to address. On the other hand, the Commission’s microsite is a series of information portals that are enlivened by networking among the membership around common interests in research opportunities, initiatives, and resources.

The projects sponsored by the Research Commission that are created as a result of networking around issues of significance are similarly responsive to the reality of collective needs and interests. The Working Group structure is the network that has evolved to pursue these projects. The Data Visualization Working Group continues to respond to the interests of a growing constituency of researchers who are adapting emerging methods that speak to a common desire to think visually and, in doing so, are contributing in important ways to the vibrancy of our research community.

Another Commission project introduces the newly formed Professional Learning through Research (PLR) Working Group. The PLR is a collective of art educators whose primary mission is to promote teaching for learning in visual arts and design by supporting continued professional growth in conducting, using, and sharing research. One of the first initiatives of the PLR is to seek input from the NAEA membership about research practices and professional development needs. Another project that promotes an exchange among NAEA membership around research matters is the program of Chats launched through the Interactive Café (<http://naearesearchcommission.hoop.la/home>). Led by researchers initially

drawn from Distinguished Fellows, Women’s Caucus members, and Data Visualization Working Group participants, this initiative got underway in fall. The program features weeklong chats and blogs about important research topics and their application to art education inquiry in all settings.

In addition to networks created in response to the interests of **people** and the **process** of initiating projects that have common appeal, research networks converge around **products**. These take many forms that can be read, viewed, visited, encountered, interacted with, and otherwise adopted or adapted depending on one’s motivation and circumstance. For example, the publication of research anthologies by NAEA makes use of extended communities of research practitioners around hubs of topical content. How we negotiate our way in, through, and around these landscapes of networked research can be likened to visiting diverse exhibitions of contemporary art that’s been collected and curated around particular themes and ideas. I’ll take up this subject in the Commission’s next *NAEA News* column. ■

Don’t Forget to Enter!

State/Province Association/Issues Group Newsletter Award

To recognize 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: cover letter containing association/group membership totals as of December 1 and the name and contact information (including address and e-mail) of the current Editor. FOR PRINTED NEWSLETTERS: Submit the nomination information listed above and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.). FOR DIGITAL NEWSLETTERS: Submit the nomination information listed above and low resolution PDFs of 3 separate issues. Please do not send a link to download a newsletter. If you do not receive an e-mail confirmation within two days, please enquire to verify that your submission has been received. Large files sent as attachments may inhibit e-mail delivery.

*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

To recognize 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.



Another Free Benefit for NAEA Members

NAEA is pleased to announce that it has partnered with the International Art Materials Association (NAMTA) to provide NAEA members with a free subscription to NAMTA’s biweekly art and art materials digital publication, *The Palette*. *The Palette* is designed to aggregate and share news, articles, and information from across a wide spectrum (100+) of art-related websites, blogs, newsletters, and publications. To get your free subscription, go to www.namta.org and click on the subscription link for *The Palette*. Please feel free to share this free subscription opportunity with your friends and associates!

James Madison University Alumni Return to Celebrate Grand Opening of Art Education Center: Harrisonburg, Virginia

by Kathy Schwartz and Roger Tomhave

James Madison University celebrated the Grand Opening of the Art Education Center in the School of Art, Design, and Art History on November 1, 2014, in coordination with JMU Homecoming festivities. After many years of planning, dreaming, and collaborating with students and faculty, the Art Education Center at JMU features state-of-the-art facilities for teaching, research, and collaboration.

JMU Provost Jerry Benson, along with College of Visual and Performing Arts Dean George Sparks and Associate Dean Sonya Baker, welcomed participants by demonstrating how art education inspires students to be educated and enlightened citizens who lead productive and meaningful lives. Kathy Schwartz, Director of the School of Art, Design, and Art History, presented "Living the Dream," a tribute to hundreds of JMU art education alumni who are teaching and directing K-12 art programs across Virginia and the nation.

Roger Tomhave directed the Grand Opening events with assistance provided by Karin Tollefson-Hall, Bill Wightman, Graduate Assistant Katie Gong, and current art education students. The events were sponsored by JMU's Graduate School, Center for Faculty Innovation, College of Education, School of Art, Design and Art History, and College of Visual and Performing Arts.

Emeriti Professors Philip James and Jay Kain discussed the early foundations they provided for art education at JMU. Distinguished alumni panelists included: Debbie Barnard, 1977; Sarah Brown, 2009, 2014; Colleen Crable, 2009; Allison Cusato, 1997, 2013; Mike Kalafatis, 2000; Holly Lotts, 2005, 2014; Margaret Miller, 2013; Kate Nesmith, 2008; and Jennifer Vaughan, 1988, 2007.

The Grand Opening also featured a preview of the book *Art Educators on Art Education*. This new JMU publication features essays originally presented at James Madison University from 2000-2014 by distinguished, invited NAEA scholars. Authors address topics presented in five sections:

Research-Based Art Education; Contemporary Connections; Museum and Gallery Experiences; Historical Contributions; and Student/Teacher Research. Distinguished authors are: David E. Burton, B. Stephen Carpenter II, Stephanie Danker, Paul Duncum, Wesley D. Greer, Carole K. Henry, Olivia Gude, Lanny Milbrandt, Melody Kennedy Milbrandt, Renee Sandell, Katherine A. Schwartz, Marilyn Stewart, Pamela G. Taylor, Karin Tollefson-Hall, Roger D. Tomhave, and William Wightman.



For more news regarding the JMU Art Education Center in Harrisonburg, Virginia, please visit www.jmu.edu/sadah or join us during the NAEA National Convention in New Orleans for the session *Art Educators: Shared Visions for the Future of Art Education*. ■



Duke Lobby in the School of Art, Design, and Art History. Photo by Charlie Walsh / Ripman Lighting Consultants.



Remaining photos by Bob Adamek.



Execute Your Right to Vote!

Beginning with the 2010 election, voting is now conducted online for NAEA National Officer elections. This year online voting will be conducted for the offices of Presidents-Elect and National Division Directors-Elect.

An e-mail was sent to all eligible voting members in mid-November. A second e-mail will be sent in early January. The deadline to vote is January 12, 2015, at 11:59 PM ET. The e-mail included:

- 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 e-mail 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 send an e-mail to elections@arteducators.org or call 1-800-299-8321.

PACIFIC REGION

One of the many great resources offered by NAEA are the carefully crafted Position Statements reflecting national trends and topics of interest to art educators. During the past several months, NAEA officers and national experts have been working to review selected existing statements as well as craft new positions to consider for publication. Proposed Position Statements will be presented for adoption at the National Convention this spring in New Orleans.

These Position Statements, according to NAEA, "represent the 'official' position of the Association, and should be useful to both members and the national office, when responding to requests from the media, school board members and school administrators, legislators, Congressional offices, and other policy makers regarding the view of the visual arts education community pertaining to an issue or topic. Position Statements can also be used to guide direction for... programming and activities."

Position Statements can be powerful tools to advocate and inform parents, administrators, and policymakers about issues important to you, your students, and your program. These statements can be found at www.arteducators.org/about-us/naea-platform-and-position-statements. Listed in alphabetical order, the statement content is reflected in its title for easy reference. A question I often hear is: "Who suggests these statements... Can I?" Position Statements can be initiated from several sources: the NAEA Board (includes Regional Vice Presidents and Division Directors), Delegates Assembly, NAEA Issues Groups, State Associations, and individual NAEA

members. Take the time to visit these statements; you will find them very useful!

In partnership with The California Arts Project, the **California** Art Education Association (CAEA) has been working on strategic planning. Project director Kris Alexander is facilitating the process with a planning group comprised of CAEA executive council members as well as representatives from each CAEA regional area. During a fall retreat, the strategic planning committee rewrote CAEA's vision statement, mission, and goals. Additionally, organizational strengths and weaknesses were identified and subsequent action plans developed. CAEA's new Vision Statement: "CAEA... the leading voice of art education in California. Art inspired, Educator designed." Strategic planning continued at the fall state conference in Irvine. The conference, entitled Art: The Power to Innovate, included keynote speakers Steven Hickner of Dream Works Animation; Kevin Staniec, founder of ISM; and Nirvan Mullick, LA based filmmaker, creative consultant, speaker, and entrepreneur.

Where ART Comes From was the theme of **Colorado's** fall conference held October 9-12 in Breckenridge. Keynote speakers for the conference included Shannon Galpin, National Geographic Adventurer of the Year; Anya Bebee, art therapist; and Ellen Dissanayake, author and educator. Ellen's first keynote, in 1991, was presented to 2,000 art educators in a hotel ballroom in Atlanta at an NAEA Convention with the theme of the title of her then-recently published first book, *What Is Art For?*

Boise High School was home to **Idaho** Art Education Association's (IAEA) fall conference featuring journal fodder junkies David R. Modler and Eric M. Scott. This dynamic duo are artists, educators, authors, and internationally recognized experts on the visual journal. They have presented at state, national, and international conferences and conventions, and provided workshops at artist retreats and other venues across North America. The IAEA annual reception was hosted at the historic Linen Building. Built in 1910 and originally known as the American Laundry Building, the Linen Building has been transformed into an environmentally friendly special events center and art gallery.

Celebrate, Collaborate, & Advocate was the theme of the **Oregon** Art Education Association's fall conference, October 10-11 at Wilsonville High School in Wilsonville. The conference highlight was a feature presentation by Laika, LLC, an American stop-motion animation studio specializing in feature films, commercial content for all mediums, music videos, and short films. The studio is best known for its stop-motion feature films *Coraline* in 2009 and *ParaNorman* in 2012. Laika is owned by Nike co-founder and chairman Phil Knight and is located in Oregon's Portland metropolitan area; Knight's son, Travis, is president and CEO.

The **Washington** Art Education Association fall conference was held October 25 in Tukwila. The conference kicked off with a preconference party at Gage Academy of Art on October 24. A wide range of workshops were offered for educators at the conference including STEM to STEAM - The Importance of Visual Arts

Education in Science, Technology, Engineering, and Mathematics with Amy Cantrell. This presentation investigated the meaning of STEM education and its implications related to art education. Participants engaged in a hands-on activity that explored the integration of visual art into STEM subjects.

The **Wyoming** Art Education Association (WYAEA) is excited to announce that it's second-ever spring conference will be February 28 and March 1 at Triumph High School, Cheyenne. Pat Franklin, NAEA President-Elect, will be the keynote speaker. She will be present at WYAEA's first-ever Awards Luncheon. Mary Morrison of Golden Paints will present a master class workshop. Other workshops will include information on implementation and assessment of the new Wyoming Art and Common Core standards. WYAEA won a 2-day Da Vinci Initiative classic drawing workshop for members, which will be held this summer. Watch for news of this and other items on Wyoming's new website: www.wyarted.org. ■



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EASTERN REGION

Fall conferences are behind us, holiday preparations have begun, and the 2015 NAEA National Convention, The Art of Design, will be here before you can ask: "Why Design? I teach Art!"

Since before the caves of Lascaux, humans have sought to put some kind of order between birth and death. Our beliefs give some reason to the unreasonableness and our art gives us hope for something beyond our reason. In all of life, we are designing: designing a canvas, a toaster, a curriculum, and better ways of teaching. The challenge is to learn anew what we know and put our knowledge into a new paradigm so we can communicate to another generation.

Several of our State Affiliates in the Eastern Region have been redesigning their Constitution and Bylaws. What I have been learning is that the structures of governance, though often written and forgotten, actually have a major impact on our membership and how our membership views the organization. Have we designed formats that welcome new people or have we unconsciously designed structures that exclude? Whatever the answer, the future is always in that last article: How do we amend our structures? Often it means going back to find the passion of the underpainting, the original sketch, or the original design.

Structures of the past—DBAE, National Standards, No Child Left Behind, Race to the Top, and most recently, Common Core Art Standards—are all designed to serve our children better, and though there are failures in all things, there is also good in all of these designs. The challenge is not to lose the good but to redesign our teaching so that we are learning how to better reach the students that we miss in our present paradigm.

The **Delaware** Art Education Association conference was held on October 3 at Delaware



Art Educators of New Jersey celebrates its 75th anniversary, honoring AENJ Past Presidents.

State University. It was a combination of studio time, national standards discovery, and art advocacy with the Delaware Arts Alliance. Debra Hansen, the Delaware State Department of Education associate, showed 50 Art Educators the new national arts standards and how to use resources to implement them. In combination with the DAA (Delaware Arts Alliance), participants enjoyed a performance of two poets and an inspiring talk by author Lorene Cary. An intergenerational panel on the digital divide was followed by studio courses in printmaking, computer graphics, hand building, pastels, and other media. The day ended with a discussion panel: So, What's Education Got to Do With It? Linda Popp, Baltimore Public schools; Donald Becker, Delaware State University; and George Watson, University of Delaware were the guest panelists. It was a great combination of discussion, advocacy, and studio experience.

The **New Hampshire** Art Education Association (NHAEA) sent Lori Sweeney, Treasurer, and Lisa Rancourt, President, to the NAEA National Leadership Conference last summer in Santa Fe, New Mexico. NHAEA got a terrific return on their investment through the knowledge collected that was directly applicable to the functions of leadership at NHAEA.

NHAEA also won a \$3,000 Da Vinci Initiative Weekend Retreat Giveaway! Mandy Hallenius from The Da Vinci Initiative has been coordinating with NHAEA to provide this free professional development opportunity for NHAEA membership. The Da Vinci Initiative will hire a nationally known skill-based artist to lead a 2-day, 6-hour-per-day workshop May and June 2015 at the Maine College of Art, Portland.

The **New York** State Art Teachers Association (NYSATA) conference was November 21-23 with Keynote speakers Charles Simonds, Bruce Taylor, Aaron Knochel, and Force Per Unit. At a Pre-Conference, Bruce Taylor presented How the Arts can thrive in an Era of Common Core. NYSATA is working with other New York State arts organization to survey members and nonmembers regarding implementation of the New Core Arts Standards in New York State. We will determine a recommendation to the NYS Board of Regents as to whether we adopt, adapt or reject the standards. NYSATA is working on expanding District Membership where schools and/or districts can purchase a membership for all their art teachers. District Membership offers member rates for event registrations and opportunities for students and teachers.



Art Educators of New Jersey celebrates its 75th anniversary.

The Art Educators of **New Jersey** (AENJ) fall conference opened with an awards ceremony that celebrated all of their Past Presidents. Congratulations on the 75th anniversary and to all these amazing people who, through their commitment, continued the mission to support visual arts education in New Jersey. Congratulations to Joann Onnembo, AENJ's new President, for coordinating an amazing conference. JoAnn's leadership and vision drove the success of the conference! AENJ is older than NAEA and is one of the oldest state art education associations in the country.

Hold the dates of June 26-28, 2015, for the Eastern Region Meeting in Maine. ■



Peter Geisser

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SOUTHEASTERN REGION

Determination: The art of not giving up.
“Let us not be content to wait and see what will happen, but give us the determination to make the right things happen.”
—Horace Mann

What an amazing weekend I just had, attending my state art education association’s 40th anniversary conference! I know that fall weekends were filled with state art education conferences across the nation where learning, networking, and hands-on experiences fueled teacher’s spirits, and these happy spirits are ultimately brought back to our students, leaving them with rich learning opportunities that push them to be better artists, thinkers, and creators.

During one of our meal events I had a wonderful conversation with a young teacher who told me the story of her **determination** to attend her first-ever conference. She was told that she would not be able to attend due to more budget cuts and her administration really didn’t see the need for it. But this creative second-year teacher didn’t give up—she did her homework! She contacted seasoned art educators and the GAEA board, and visited the NAEA website to collect the data she needed to prove that she indeed *did* need to attend the conference, because Her Students Deserved It! I felt honored and humbled to sit next to this energetic young teacher; I knew that her story would become part of our Southeastern Region *NAEA News* column and that our word would be **determination** in her honor! It’s a good word to hold onto during these trying times when budgets are being cut, class sizes are increasing, and teachers are being evaluated at a level that has many feeling frustrated and discouraged.

I reached out to a few of our Southeastern State Presidents and asked them to consider the word **determination**. Here is what they said:

Karen Nobel, Florida Art Education Association President, writes: “Leadership takes shape in many complex forms, and at times, it can be very challenging. Decisions have to



be made and sometimes the job is tougher than you imagined it to be. Yet, if you take the approach that you are **determined** to, do not give up, and step back a bit when most needed, things appear to be more clear. Through it all, it’s best to go to those leaders whom you respect and admire and follow their lead. Those people serve as mentors who share their stories, give you clarity, and show you that failure is not an option, so you can continue on, even when faced with adversity. In the end, you have to know it will all be worth it and through **determination**, you will not fail yourself and those who believe in you. **Determination** pushes leaders to move forward for their members and for their organizations... ‘Leaders do not inflict pain; they absorb it.’ I would like to thank the NAEA for their support of our 2014 Annual Conference in Daytona!”

Cathy Heller, Georgia Art Education Association President, writes: “**Determination**—I love that word, especially now as we all continue to be inundated by the policy changes in education through high stakes testing and other types of policy that force us to make changes in the way we teach and how we, as teachers, are evaluated. In Georgia we are **determined** to continue fighting the ‘good fight’ to make sure our students continue to receive a quality education in the Visual Arts regardless of the changes. We are banning together through mutual support as art educators and through



Far left: Nicole Crane, Karen Nobel, Matthew Reinhart, and Mabel Morales at FAEA Conference.

Left: Kim Soule and Leslyn Rushing at the National Quilt Museum at KYAEA Conference.

Below: 40 years of Presidents at the GAEA Conference. From left to right: Drew Brown, Bruce Little, Debi West, Tom Cato, Verle Mickish, Cathy Heller, Lauren Phillips, Kirby Meng, and Dan DeFoor.



our advocacy efforts for our programs throughout the state and nationally.”

And **Kim Soule**, Kentucky Art Education Association President, writes: “Members of KyAEA are **determined** to ‘give back’! This year at our Fall Conference, October 3-4, we raised over \$1,400 through our silent auction for our Allan Perkins Scholarship, which will benefit two Art Education students next year! We also offered conference registration for students at the unheard of rate of \$25... why? Because we believe that if we give, they will also give. We are **determined** to give so that teachers and students across Kentucky will have opportunities to create, learn, and grow through ART Education! We also continued our Special Needs Art Show, which showcases students who, through sheer **determination**, can overcome any obstacle to create!”

I can’t thank these remarkable Southeastern Art Star leaders enough for their words of wisdom and relentless **determination** to lead their organizations to excellence! They make us all proud!

“A dream doesn’t become reality through magic; it takes sweat, determination and hard work.”
—Colin Powell ■



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2015 NAEA National Convention
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with information on design and other topics of interest. This includes **Rosanne Somerson**, furniture designer and Interim President of the Rhode Island School of Design. **Jack Lew** returns to share his latest venture in the design field and the ever-popular Local Artists series features **Thomas Mann**, who rocked the house post-Katrina, as well as new emerging artists. **So, Make It Work!** Start planning your journey and join us for a great time in NOLA. Keep the momentum alive in your classroom with the latest and most current news in our field. Trade ideas and connect with your tribe. See you there!



—Susan Gabbard and Sarah Cress-Ackermann, 2015 NAEA National Convention Program Co-Coordinators



NAEA National Convention: Proposal Process



In 2007, NAEA began regularly conducting comprehensive member needs assessments; the data informs organizational planning and Board decisions. Based on member feedback and in an effort to strengthen NAEA’s convention proposal submission/review process, several steps were taken over two years, among them:

- a rubric was introduced to guide the proposal development
- review process (2008) and names were removed from the proposals to ensure further objectivity and equity (2009)

These decisions, made by the NAEA Board of Directors, are transparent to all members and included annually in the proposal submission and reviewer materials. All proposals are reviewed by NAEA members and throughout the community—Issues Groups, Divisions, Regions, etc., with any decisions outside the concurrent session reviews made at the discretion of the National Convention Program Coordinator (NAEA member appointed by the NAEA President).

While only proposals that reach the highest scoring tiers are accepted, any member can contact NAEA to find out the ranking of their proposal. As is the case with most organizations, there is no appeal process for convention proposals that are not accepted; this year, NAEA received 2,324 proposals and accepted 967.

Since these ‘organizational best practices’ have been instituted, the number of proposals submitted continues to grow annually. Additionally, the quality, as evaluated by members, has also improved significantly. And the NAEA convention continues to grow and thrive during a time when most education association conventions have experienced a disheartening shortfall in participation.

NAEA continues to review and refine all aspects of the convention—including the proposal submission/review process—all toward creating an optimal experience for members.

PRESERVICE DIVISION

Greetings from the NAEA Preservice Division! I would like to share some of the exciting things our division is working hard to implement.

Student Chapter Development, Support, and Growth

In October, I attended the GAEA State Conference. I had the pleasure of meeting so many amazing art educators and state leaders! Georgia shares the common desire expressed to me by many states: to build their presence in the Preservice Division through Student Chapter development and growth. Attending this conference was a wonderful opportunity to help support their goals and initiatives.

Amanda Barbee and I are eager to assist any state and/or university that is in need of guidance or support to help students get excited to become a part of something AMAZING! This common desire has motivated our team to begin the creation of a packet that will function as a resource tool for states and universities looking for assistance with their student chapters.

We have made ourselves available for support and guidance, as well as holding Skype sessions and Google chats and attending state conferences to provide a face and voice to the Preservice Division and assist in getting student spirits rallied!

Student Chapter State Leaders

An exciting initiative currently in the works is the creation of Student Chapter State Leaders. This is currently in the planning stages and information on how this will be handled will be rolled out shortly through Facebook and e-mail communications. It is our desire to provide more opportunities for student leaders to emerge and allow them the ability to “get their feet wet” in a leadership role that is feasible while having the workload of a student. I am excited for this initiative.



My hope is to build a strong force of student leaders in NAEA; after all, students are the future!

National Convention Preparation

Our team is excited to be preparing for the National Convention to be held in New Orleans in March 2015! We will be offering sessions geared toward the goals of our members. This is an exciting time to be a part of the Preservice Division, because we will be forming the path of our Division’s future with your help! The sessions we will be holding at the National Convention are listed below. Please prepare yourself to be a part of this amazing journey we are embarking on! We couldn’t do it without all of you!

Student Meet & Greet: This session is meant to provide an opportunity to network and mingle with your NAEA Preservice Division Presidential Team, Student Chapter Advisors, and fellow students from universities across the nation. Information about convention opportunities and sessions catered to Preservice needs and concerns will be shared. This is a time to ask questions about membership and roles and learn how to stay involved, run for national positions, and enhance local university chapters.



GAEA Conference:

Far left: From left, Stan Dodson, Tiffany Searcy, Carla Majczan, Kelli Shadwell, Tricia Spencer, Debi West.

Left: From left, Christy Mortimer, Lauren Phillips, Carla Majczan, Drew Brown.

Entering the Art Education Profession:

Getting the Gig: This session will introduce students and early professionals to resources and strategies for transitioning into the art education field. We will share best practices and interviewing tips, and answer burning questions our members have about getting the gig!

Blending Our Voices: During this session, the 2015 Outstanding Student Chapter will present their accomplishments. This session is offered jointly with RAEA, so there will be opportunities to interact with chapter representatives, advisors, and mentors to influence positive actions.

Preservice Division Roundtables: This session will offer minipresentations in a roundtable setting, allowing students from around the country to share their undergraduate and graduate research, community outreach programs, lesson plan ideas, student chapter experiences, and more.

Preservice Division Reception: This 2-hour reception will bring together future art educators from across the nation for a fun night of collaboration, celebration, recognition, and amazing giveaways from generous vendor donations! This event will acknowledge

and commend accomplishments of various Preservice Division student chapters and members. We will celebrate New Orleans style while creating and strengthening connections with fellow Preservice members from around the country.

Conversations with Colleagues: This interactive discussion’s purpose is to introduce and establish connections among established student chapters, advisors, and Preservice members who are interested in starting a student chapter at their own university. Goals of the Preservice Division and its new role in NAEA’s structure will be shared, as well as opening the floor for responses, feedback, suggestions, and other concerns from within our division. ■



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MUSEUM EDUCATION DIVISION

Juline Chevalier, as Southeastern Region Representative-Elect, has taken the helm of the Peer2Peer Initiative (P2P) and what is now a working group with more than 10 members to, as she notes, “continue using the Google+ Hangouts platform as a way to share ideas in a format that is a bit more like we do informally in person in between sessions at the national conference.” Starting in November, Hangouts will take place on the second Wednesday of each month at 1:00 PM EST/10:00 AM PST. To watch a Hangout live, find it on the NAEA Museum Education Division’s Google+ page or check the schedule on the Museum Education page of the NAEA website. Hangouts are also archived on YouTube. This project is strengthened by your ideas and input. To offer ideas, contact Juline: Juline.chevalier@duke.edu.

We are also at an exciting moment with our research project, Impact of Art Museum Programs on K-12 Students. As part of several activities during this Planning Year, a group of NAEA members met to hone aspects of the study. Emily K.D. Jennings, Manager of School and Teacher Programs at the de Young Museum, shares her thoughts on the project and that gathering:

.....
Since 2011, many of us have tracked the progress of the NAEA Museum Division research initiative. The initiative started with the broad question: “What are the benefits of art museums to people?” Since that time, the Division selected Randi Korn & Associates [RK&A] to facilitate the planning year and

design key elements of the national study. The core research question now is:

What are the benefits to 5th-8th grade students of engaging with original works of art within the context of object-based art museum programs that take place during the formal school day?

The strong boundaries embedded in this question, both in regard to age range and type of experience, will ensure that the evaluation findings are robust and inclusive of the wide range of art museums that serve students throughout the United States.

On October 3, 12 museum educators from across the country gathered for a working session in New York (Emily Holtrop, Wendy Wolf, Barbara Bassett, Michelle Grohe, Marissa Reyes, Ann Kraybill, Stacey Shelnut-Hendrick, Jennifer Czajkowski, Anne Henderson, and myself). RK&A guided us with the support of Olga Hubard and Jackie Terrassa. Andy Finch, the Director of Policy for AAMD, also joined the group, providing valuable reminders of the multiple audiences this study will serve. During the 4 hours of the session, we pursued two aims. First, to help define what we mean by single-visit school programs. Second, to identify an initial set of core student outcomes for these programs.

To provide a conceptual reference point, we read two articles: Jennifer deWitt and Martin Storksdieck’s “A Short Review of School Field Trips: Key Findings from the Past and Implications for the Future” and Olga Hubard’s “Illustrating Interpretive Inquiry: A Reflection for Art Museum Education.”² The

To watch a Hangout live, find it on the NAEA Museum Education Division’s Google+ page or check the schedule on the Museum Education page of the NAEA website.

contrast between these articles represents the challenge of this project. To create a research study that is informed by existing literature about nontraditional learning environments and accounts for the nuances of ART MUSEUM education.

We quickly established some parameters for defining the term *single-visit school program*: Programs under investigation would only include facilitated experiences that occurred within a 45-minute to 2-hour block. Other elements were much more elusive. For example, would the study take into consideration studio activities that connect to the gallery? How will the study address the role of classroom teachers? What is the definition of inquiry-based learning? Participants then reviewed the possible program elements and each selected six items. This exercise revealed areas of commonality without overlooking essential outliers.

We approached our second aim by working in three small groups. Each group reviewed a list, compiled by RK&A, of potential student outcomes drawn from the literature review for the study that Jackie began to develop during her fellowship at The Clark this summer. Each group analyzed the reality of the proposed outcomes assessing, which were realistic and aspirational. Given these specifications,

each group generated strikingly similar lists of outcomes, which can only speak to the strength of the core beliefs that drive our work.

.....
Together, we are doing significant work that serves our field. Full steam ahead! ■



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HIGHER EDUCATION DIVISION

Higher Education Forums: An Evolving Tradition

A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. (Deleuze & Guattari, 2011, p. 24)

Every year, our division organizes Higher Education Forums during the National Convention. Typically they are spearheaded by each Regional Division director, with an emphasis on promoting a critical conversation about current issues in higher education. This column will share two developments related to our division's forums from the 2014 San Diego Convention and our upcoming plans for the New Orleans Convention next year that seek to launch a new tradition.

edTPA

The edTPA is a standardized assessment of teaching based on a video that candidates submit of their performance in K-12 teaching situations—required in many states for teacher certification. The edTPA is being marketed as a way to “professionalize” the field of education, a premise that is insulting to those of us who are teacher educators. The edTPA will be administered during student teaching. It is a high-stakes assessment because certification depends on its successful completion. This assessment has raised concerns of teachers and teacher educators for several reasons: (1) Although its initial versions were developed at Stanford University, the instrument is being sold and administered by Pearson, Inc. and is expected to cost candidates around \$300. (2) Assessments will not be scored by teacher educators; they will be scored by temporary workers paid about \$75 per exam. These scorers are not allowed to know the teacher candidates, nor will they be familiar with

the communities in which student teaching occurs. These conditions negate the importance of relationships and cultural responsiveness in the development of teaching.

Last year, Western Region Director Kim Cosier led a forum on this contentious topic. The forum engaged the panelists and audience in discussions on the impact of this mandated practice, strategies to resist it, and ways to support our teacher candidates who are mandated to participate in the test. A follow-up to this critical and topical discussion will be organized in a future publication authored by presenters.

Art-Centered Learning

In San Diego, Pacific Region Director Julia Marshall spearheaded a discussion on the topic of integration, closely linked to her research interests. She shares news of a research collaboration between higher education faculty and a local school district to bring theory into practice and to foster systemic change in education through arts integration.

The Department of Integrated Learning of the Alameda County Office of Education (ACOE) has received a \$2 million Arts in Education Model Development and Dissemination (AEMDD) grant from the U.S. Department of Education. With this funding, the Department will pilot a 4-year intensive project in two underserved middle schools in Oakland, California.

The purpose of the project is to develop school-wide models of substantive, multi-dimensional, arts-centered learning that support teachers’ efforts to meet the Common Core State Standards in Language Arts and Mathematics and the Next Generation Standards in Science. Its goal is to demonstrate how a systematic integration of arts-centered

learning can transform teaching and learning, making schools more equitable and school-work more relevant and engaging. Ultimately, the program will serve as a model for other schools—including elementary, middle, and high schools—in communities around California.

At the core of the project is in-depth, ongoing teacher education provided by the Integrated Learning Specialist Program (ILSP) of the ACOE, which offers professional development for teachers and teaching artists in integrated arts-centered learning (arts integration) and the research-based frameworks of Harvard’s Project Zero. The principal investigators on the project are Julia Marshall of San Francisco State University and Louise Music, the Executive Director of the ACOE Department of Integrated Learning.

New Formats

The 2015 NAEA National Convention will feature two thematic research forums organized by teams of Regional Directors (Jeff Broome and Julia Marshall; Marissa McClure and Kim Cosier). Selected proposals will advance a critical discussion about design issues and their possibilities and impact in visual arts education research and practice around the following topics:

The idea of Universal Design: Although discussions on Universal Design often focus on wheelchair ramps, door measurements, and other issues of physical accessibility for special populations, Universal Design can also refer to intellectual access and goes to the heart of educational opportunities and availability in all potential learning experiences for all human beings.

The idea of systems thinking: Systems thinking involves the holistic recognition of

the interrelated nature and impact of parts of a system to a whole, and also to larger interconnected systems over time. If we take the definition of design as human intention, then systems thinking permeates every scale of design. We cannot design an interaction, school, object, space, architecture, or learning experience without understanding its immediate as well as global life cycle implications.

Structured with input from the membership, the new forums are designed to engage broader participation and to allow the conversation to continue after the Convention through a published proceedings developed in collaboration with the NAEA Research Commission. ■

Reference

Deleuze, G., & Guattari, F. (2011). *A thousand plateaus: Capitalism and schizophrenia*. Minneapolis: University of Minnesota Press.



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ELEMENTARY DIVISION

The Art of Advocacy

I still remember when I first realized that I alone was responsible for advocacy for my art program. At the beginning of my first teaching position, I naively assumed my principal would be pleased to know of an upcoming special event in my room and that she would contact the local newspaper about it. I quickly learned my lesson (and how to write press releases) and eventually developed a professional relationship with the local arts editor. Nowadays the Internet, e-mail, and digital photography make it much easier to share and publicize your art program. And don’t be shy about it; you are doing it for your students! Effective advocacy efforts share your students’ successes with administrators, fellow teachers, parents, other students, and the community, and can only benefit your program.

Advocacy is the process of showing support for or bringing attention to an important issue, idea, or event. As an art teacher, you are responsible for displaying your students’ artwork in hallways and display cases. One simple way you can immediately make these exhibits more effective is to accompany the artwork with short, student artist statements or teacher explanations of the project’s objectives or processes.

After first checking with your principal and/or district public relations representative, contact your local media for special exhibits or presentations, especially if they will provide colorful photo opportunities. You might end up on the front page of your local newspaper! If the newspaper or district doesn’t send a photographer, take pictures yourself and send them in with a press release (who, what, when, where, and why).

And speaking of photographs, I recommend always having a good digital camera with you at school and using it every day. Take photographs of students working, of both the process and the product. For publication purposes, try not to show students’ recognizable faces. Shoot over their shoulders or from across the table. You will find lots of ways to use these photographs online and in print, but they need to be high-resolution images for print reproduction (300 dpi). Images used online can be lower resolution (72 dpi).

The next advocacy step is to look beyond your school and into the community. Look for local, public exhibition venues such as arts festivals, public libraries, banks, hospitals, businesses, and billboards. Don’t be afraid to ask; you’ll be surprised by how many people will say yes.

Do you have a blog or a website for your art program? If not, you might consider starting one, as they can be an incredible resource and advocacy tool. Blogs can serve as advocacy for your art program; share your teaching philos-



Above: The Art of Advocacy.
Right: Students dressed as Diego Romero and Frida Kahlo, the stars of a school production, in a photo that has been used in a number of advocacy efforts.



ophy, goals, and objectives; provide a place to share your students’ artwork with a worldwide audience; generate discussions with other art teachers; and more. You can start a free site through Blogger, Weebly, or WordPress. These all have sample templates and lots of help to get you started.

NAEA offers an incredible wealth of advocacy resources for you at www.arteducators.org/advocacy. Many can be printed or e-mailed to administrators or parents. They include advocacy white papers, position statements, and such gems as Elliot Eisner’s “Ten Lessons the Arts Teach.” NAEA also offers many ways to connect with other elementary art educators (box at left). Photographs you take in your art room can be shared on many of these sites.

Finally, get published! Whether it is in an art education magazine, a website, or a blog, getting published is one of the best ways to spread the word about your art program. And don’t be shy about sharing. Frame print publications and hang them in your art room.

Send copies to your administrators. Successful art advocacy can only benefit your students, principal, school, and program.

For visual examples of many of these suggestions, visit www.slideshare.net/nwalkup/the-art-of-advocacy. ■



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NAEA Elementary Division Online
Ning: <http://naaelementarydivision.ning.com>
Facebook: www.facebook.com/NAEAElementaryDivision
Listserv: www.arteducators.org/news/listserv
Pinterest Research: www.pinterest.com/nancy_walkup/national-art-education-elementary-division
Pinterest Advocacy: www.pinterest.com/nancy_walkup/arts-advocacy
Pinterest Assessment: www.pinterest.com/nancy_walkup/naea-elementary-art-assessment

MIDDLE LEVEL DIVISION

Professional Development for Art Educators

My goal for this article is to provide you with insight into and information about the new National Visual Arts Standards and share ideas about meaningful professional development. I enlisted our four Regional Directors to assist me in my efforts. Below is my best attempt at synthesizing their wonderful ideas in a meaningful way for you.

Julie Sawyer, Eastern Region Director, definitely got me thinking as she began by stressing the need for schools to create interesting and relevant professional development for art educators, and making it flexible and personalized. Julie understands that art educators “need time to think, innovate, and experiment.” When advocating for getting the best from our art educators, Julie states that we need to “create work environments that are open and allow time for ‘creative incubation’ and collaboration.” Julie realizes the need we have for space and time for this, and recommends that art supervisors, principals, and other administrators ask art teachers what they need most for professional development, and that they differentiate professional development for them as much as possible.

The enthusiasm that Aimee Burgamy, Southeastern Region Director, brought back from her state art education association conference was contagious. Aimee has been teaching at the middle school level for 13 years, has a PhD in art education, and is still a learner. I truly related when she shared, “There is just no substitute for interacting with other art teachers who speak your language.” Aimee truly gets what it is like to be the art teacher who is alone on an island at the middle level. Aimee shared the frustration that many of us have experienced in the “thousands of hours of local or district staff development that had little or no application to our teaching environments.” This is why she emphasizes

that “art-specific staff development is so important to your continued success and to helping you avoid burnout.” We all have the opportunity to take advantage of this kind of relevant professional development at our state conferences. This is the kind of professional development you need as an art educator. Aimee hits home with the point that it isn’t just the fantastic sessions that make a conference invaluable: It is “the time I spend interacting with other middle level art teachers, which just proves the statistic about adult learners and social learning environments, namely that ‘more than 50 percent of the learning occurs outside of formal instruction’ (Boyer, 1987, p. 180).”

I love the specific work done in the state of Arkansas that was shared by Nikki Kalcevic, Western Region Director-Elect. Arkansas worked on creating a new state K-12 fine arts framework this summer, while reviewing the new National Visual Arts and Common Core State Standards to gain better insights on creating Student Learning Expectations for the framework. Nikki shared the pride that the state framework committee demonstrated in their work. Their efforts are now going through the state approval process, and the new state framework will be debuted in the spring/summer of 2015. The 2014 Arkansas state conference will feature several sessions where the national arts standards, along with assessment and project planning, will be addressed. They are definitely on the right track.

Lastly, Pamela Valentine, Pacific Region Director, shares practical tips about using the new National Visual Arts Standards in the classroom. Pamela believes that the Standards “can be relatively easy and totally transferable to your classroom teaching!” Her practice suggestion is as follows: You can use the Standards as Goals, Objectives, and Targets. The Goals are the four main areas (Creating, Presenting, Responding, and Connecting); the Objectives are the Anchor Standards (e.g., “Generate and conceptualize artistic ideas and work”); and the Targets are the specific lesson (e.g., “Document early



Bentonville Public Schools art and special education teachers at a district workshop. Photo courtesy of Nikki Kalcevic.

Right: Student example of stenciled self-portrait by Zachary H., 7th grade (under the direction of art educator Aimee Burgamy). Photo courtesy of Aimee Burgamy.



stages of the creative process visually and/or verbally in traditional or new media”) that will be taught that day. Pamela is right. This is a great way to get the new standards into the classroom and into your teaching!

I can’t thank Julie, Aimee, Nikki, and Pamela enough for helping me out. Not only do I feel good about what they were able to help me pass on to you through this article, but also I am excited about the professional development that has been offered for the new National Standards and what awaits us next year. ■

Reference

Boyer, E. L. (1987). *College: The Undergraduate Experience in America*. Stanford, CA: The Carnegie Foundation for the Advancement of Teaching.

NAEA Middle Level Online

Ning: www.naeamiddle.ning.com

Listserv: www.arteducators.org/news/listserv

Facebook: www.facebook.com/naea.middlelevel

Twitter: www.twitter.com/naeamiddlelevel

Pinterest: www.pinterest.com/naeamiddlelevel



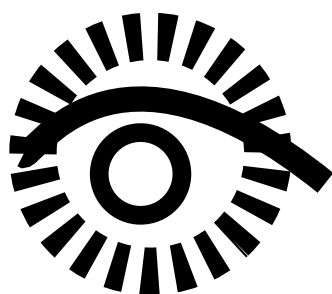
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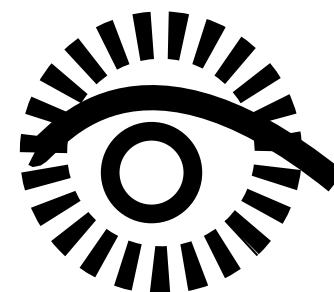
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Registration and details at www.arteducators.org

SECONDARY DIVISION

Fall is when many areas of the country are filled with a variety of colors; it's also when most of our state art education associations hold their annual conferences. I was thinking about this as I got up early this morning with the intent to write this column. But instead I grabbed my keys, stuck my bike in my car, and headed for the nearby mountains to be closer to the change in color and patterns. After a long week with many students constantly demanding my attention, I needed some peace, quiet, and time to be alone to think. As I peddled through the mountain trails, I thought about my journey as an art educator and all the many encounters I've had through the years with dynamic art educators I met, primarily through interactions at different conferences over the years. I've been fortunate to maintain many of the relationships I formed there. As I was thinking about this, I came upon a grove of Aspen trees arrayed in a golden hue. I remembered that Aspens are considered to be one organism linked by a massive underground root system. Interestingly enough, the largest organism in North America is a grove of Aspen trees found near where I live; it's known as Pando (Latin for *I spread*). The root system provides nourishment to each tree and



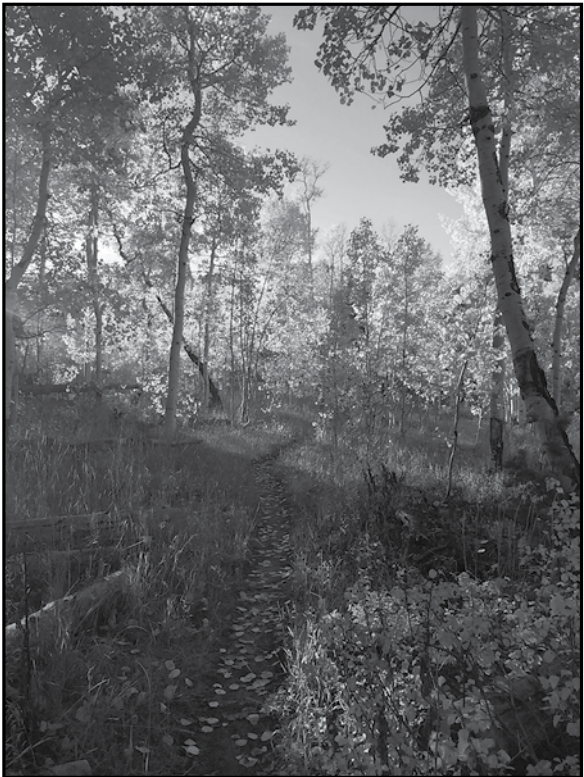
The power of propinquity is something that every teacher knows and implements in the classroom each day.

gives them strength and support. It also helps it to survive climate shifts from wet to semiarid, and even intense fires, sending up new stems in the aftermath of a wildfire. **I thought this was an apt analogy to the kind of association I feel with each one of you.** As I've come in contact with you in various settings, I have felt nourished, supported, and strengthened as an art educator. There have been times when the education system has undergone its own shifts in pedagogy and some of us have also faced drastic funding challenges. The wildfires of continual educational reform and high-stakes testing can cause us to dig deeper into different *pedagogical* approaches, research, and innovative educational practice. Another idea I was thinking about as I was pedaling on this crisp morning was a word I've come across recently, *propinquity*:

how physical nearness or proximity affects relationships and behavior. The power of propinquity is something that every teacher knows and implements in the classroom each day. We wander the room while we're speaking and get close to students that we want to help focus a little better. Our physical proximity increases our influence and effectiveness as teachers. The same idea is also true of our

Photos by James Rees.

professional interactions with one another. While we can gather a great deal through literature and social media, most of these means are effective as they link us to a primary physical connection in a relational connection that we form when we meet face-to-face. This past October I was fortunate to be able to attend California Art Education Association's annual state conference and connect directly with many outstanding teachers and leaders. I also had the privilege of participating with visual arts educators from across the US and the globe in a virtual conference, and to share some of my insights related to the national visual arts standards. Electronic media has certainly extended the reach of our connections and our ability to keep connected with one another. These are just two great ways to form connections with each other and to strengthen our understanding of the big ideas happening in our field and to reach out and support individual growth. I've gathered a lot of strength and support and I've been nourished by the interaction with so many of our Secondary Division members. Our national conferences provide an ideal environment to connect with great ideas, new curricula, and different perspectives that encourage us to stretch. NAEA's systems and structures help build greater interconnectedness with each other and further disseminate information that extends theory and practice. There is a great range of skills, expertise, and perspectives that exists among the members of NAEA. Our research work and continual self-improvement makes our organization more vibrant. I certainly see the individuality and unique contributions of each of our members, and at the same time I can feel a great sense of community, a deep interconnectedness in our roots. ■



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COOPER HEWITT'S PEOPLE'S DESIGN AWARD WINNER

Spire, a wearable personal health-tracking device, took home the trophy for the 2014 People's Design Award at Cooper Hewitt's National Design Awards gala in New York, October 9. Designed by Zhao Zhao, Spire is worn on the hip or torso and determines patterns of breathing, movement, and activity through a group of sensors that provide feedback in real time to a user's smartphone. Based on set personal goals and the data it collects, the device sends messages throughout the day to shift one's state of mind to improve mood and reduce stress, or inspire activity if one is sedentary. Described as a "mini yogi in your pocket," Spire was introduced to the market in October 2014 after 3 years in development with a team from Stanford University's Calming Technology Lab. This year's contest, organized by Cooper Hewitt and Smithsonian.com, invited the public to vote for their favorite design from a pool of 20 works. To learn more and view all award winners, visit www.cooperhewitt.org/national-design-awards.

THE VIRTUAL FILM SCHOOL: CAMERA & EDITING

The Virtual Film School is a groundbreaking initiative designed to get filmmaking going in every classroom. Without any prior knowledge or experience, teachers can simply visit the website and—along with their students—watch a step-by-step guide in how to make a professional-looking film using iMovie 2.0 for iPad—for FREE! In just 1 hour, pupils learn the basics in camera and editing, then shoot (and edit) a short film for screening at the end of the session. Everything you need to run the Virtual Film School in your classroom is located at: www.youngfilmacademy.co.uk/film-in-schools/virtual-film-school#sthash.DpndPxFo.dpuf.

2015 NAEA National Convention: New Orleans

Join us for the 4th Annual NAEF Fundraising Benefit Event

“Design and Art: Perfect Partners to Change the World”



Design Thought Leader Toni Sikes
will share her ideas about the intersections of design, art, and community engagement

Saturday, March 28 • 10:30–11:50 AM
New Orleans Convention Center

Today, business community leaders have come to believe in the power of design and art. Large artwork projects that pull together collaborative teams of designers and artists are raising awareness about environmental and social issues, the importance of innovation and creativity, and increasing community engagement and pride. What are the skills that our students need to participate in this brave new world? Toni Sikes is co-founder and CEO of CODAworx, a global online community that showcases and celebrates design projects featuring commissioned artwork in interior and architectural spaces.

This is a ticketed event, 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.





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



NATIONAL CONVENTION!

www.arteducators.org/convention

- **Online registration is open!** The earlybird deadline is February 26, 2015. Register early & save big! View the preliminary schedule and events online now. The complete daily schedules will be available in December.



- **Book your accommodations** for the 2015 NAEA National Convention to be held March 26-28 in New Orleans, LA.
- **Interested in exhibiting or advertising opportunities?** Visit: 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.

- **NAEA Adopted Position Statements**

View position statements as of April 2014.
www.arteducators.org/statements

- **Arts Education for America's Students: A Shared Endeavor**

View the document, diagram, and press release.
http://ow.ly/urcSY

RESOURCES!

www.arteducators.org/store

- **Download the 2014 Resources Catalog**
www.arteducators.org/research/Resources_Catalog_2014.pdf

- **Practical curriculum resources and texts** for your classes, including new books:

Exploration in Virtual Worlds: New Digital Multi-Media Literacy Investigations for Art Educators

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

Practice Theory: Seeing the Power of Art Teacher Researchers Purposes, Principles, and Standards for School Art Programs.

Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research

- **Art Matters Advocacy Gear**

Express the importance of visual arts education with these shirts, aprons, tote bags, stickers, and flags.

- **National Visual Arts Standards Posters**

Order posters for your classroom and colleagues.



SOCIAL NETWORKING!

www.arteducators.org/socialnetworking



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

NEWS & EVENTS!

- **Implementing the New Visual Arts Standards Webinar Series**

Stay tuned for upcoming webinars on Implementing the New Visual Arts Standards

www.arteducators.org/national-standards

- **New Visual Arts Standards Virtual Conference ON DEMAND ARCHIVE** (see page 3). Cost: \$89 NAEA Members. **http://ow.ly/DSwb9**

- **NAEA SummerVision**

Join a professional learning community and spend four art-filled days in America's Heartland and/or the Nation's Capitol exploring Art, Architecture, Nature, and the Museum Itself As a Work of Art!

SummerVision CB (Crystal Bridges): June 22-25, 2015, Bentonville, Arkansas and/or **SummerVision DC:** July 21-24, 2015, Washington, DC.

www.arteducators.org/summervision



COMMUNITY!

www.arteducators.org/community

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

- **State Associations**

What's going on in your state? Find out by visiting your state association's website.

- **Issues Groups**

Interested in a particular art education issue? Join an issues group!

- **Monthly Mentor Blog**

NAEA's "Monthly Mentor" blog is authored by different award-winning educators tackling new topics each month.

- **NAHS Link**

Check out the microsite dedicated to NAHS sponsors and their students. View sections on how to Establish or Renew a Chapter, About, Sponsors, Students (including Student Artwork Galleries), 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

RESEARCH & KNOWLEDGE!

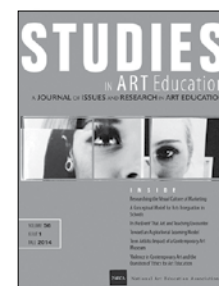
- **National Core Arts Standards**

The National Core Arts Standards are intended to be voluntary standards for adoption or adaption by states or districts and consist of resources in relation to five artistic disciplines: Dance, Media Arts, Music, Theatre and Visual Arts. The 2014 standards are web-based and included a series of supporting documents like the Conceptual Framework for Arts Standards and research by The College Board. **www.nationalartsstandards.org**

- **Studies in Art Education**

Subscribers: The Fall 2014 issue of *Studies* is available in digital format. Access it from the homepage with your NAEA-registered e-mail address.
www.arteducators.org

Not a subscriber yet?
http://ow.ly/B3VFe



- **Implementing the new Visual Arts Standards Webinar Resources**

Access the archived recordings, PowerPoint presentations, and transcripts from past webinars here:
www.arteducators.org/webinar-resources

- **NAEA National Leadership Conference**

Members may access resources from the 2014 NAEA National Leadership Conference: The Artistry of Leadership: **www.arteducators.org/nlc-resources**

- **View the latest NAEA Advisory**

Preparing Preservice Art Teachers to Work With Students With Special Needs
www.arteducators.org/research/naea-advisory

- **Research Commission Microsite**

The NAEA Research Commission has issued an ongoing Call for Submissions for the microsite, and is working to meet the ongoing research needs of the visual arts education field.

www.arteducators.org/research/commission



- **NAEA Research Commission Interactive Café**

In early 2014 the NAEA Research Commission launched the Interactive Café - a home for all art educators to connect around research. The Interactive Café supports user-generated blogs, chats, image and video posts, and much, much more. The NAEA Research Commission invites all members to enter and creatively use the Café in ways that support conversations about research theory and practice in art education. Becoming a part of the Café is simple: simply visit <http://naearesearchcommission.hoop.la/home> and click "JOIN" in the top, right corner.

- The NAEA Research Commission is pleased to announce a series of free, online events for NAEA members. Beginning in the fall, events include week-long chats and blogs about important research topics and their application to art education inquiry in all settings.

http://naearesearchcommission.hoop.la

HAVE YOU READ?
November *Art Education*

THE ART OF DESIGN
This issue of Art Education focuses on design as it relates to art education, in anticipation of the 2015 NAEA National Convention on The Art of Design. Discussions include curriculum design, interior design, and unique art education techniques.

SIX QUALITIES OF SOCIALLY ENGAGED DESIGN: Emerging Possibilities for K-12 Art Education Programs

STEAM AS SOCIAL PRACTICE: Cultivating Creativity in Transdisciplinary Spaces

THE DESIGN PROCESS IN THE ART CLASSROOM: Building Problem-Solving Skills for Life and Careers

A CONVERGENCE OF THREE: The Reflexive Capacity of Art Practice, Curriculum Design, and Pedagogy

TEACHING ART A GREENER PATH: Integrating Sustainability Concepts of Interior Design Curriculum Into the Art Education Curriculum

ENVISIONING HOME, SELF, AND COMMUNITY Through Vernacular Art Environments

ALSO: View the September Practice & Theory issue online at: www.arteducators.org/research/art-education



ART EDUCATION
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Artist-Scholar
Reflections on Writing and Research
G. James Daichendt
Paper \$26.00

Representations of Working in Arts Education
Stories of Learning and Teaching
Narelle Lemon, Susanne Garvis, and Christopher Klopfer
Cloth \$70.00

Images and Identity
Educating Citizenship through Visual Arts
Edited by Rachel Mason and Carl-Peter Buschkuehle
Paper \$35.50

Decentralization and Dysfunction in New Media Art Education
Robert W. Sweeny
Cloth \$43.00

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NAEA News
Online!

Members can access this and past issues of *NAEA News* online by logging in at: www.arteducators.org/naeaneews



CALIFORNIA ARTS COUNCIL LAUNCHES NEW WEBSITE AND BLOG

The California Arts Council recently launched a new website featuring a new blog that expands their storytelling and outreach opportunities. Blog entries are posted every Wednesday. A previous (Oct. 22) entry is by Arts Program Specialist Shelly Gilbride, who recently observed the powerful work taking place in Alameda, CA, as part of a statewide initiative, Creativity at the Core. This initiative positions the Arts as integral part of a comprehensive curriculum, helping teachers and students thrive in 21st-century learning with the new Common Core State Standards. In this blog, Shelly reflects on her personal experience at a juvenile justice center where one Creativity at the Core professional development module was piloted. Check out this and other blog entries at: <http://cac.ca.gov/blog/Blog10222014.php>

COLOUR WHEEL GAME APP TEACHES COLOR THEORY

Colour Wheel is a simple-to-learn, easy-to-play card game that teaches ROYGBIV color theory. Players lay down cards to make an expanding wheel, creating a work of art every time. The object is to be the first with no cards left. The game helps reinforce what was taught about color theory in school; children as young as 10 can play it, enjoy it, AND learn about color for art and design! The game is also now available as an app. Visit www.colour-wheelgame.com to print-and-play or to download. For more information, please contact Steve Robbins at steve Robbins@gmail.com.

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Photo by Martin Seck

LIFELONG LEARNING (LLL)

Christine Woywod, *LLL Chair*. University of Wisconsin-Milwaukee. E-mail: woywod@uwm.edu

Liz Rex, *LLL Columnist*. Northern Illinois University. E-mail: rex@uwm.edu

In this year's *NAEA News*, we have invited guest columnists to share the programs they have been involved in, which highlight the range and quality of work being done with lifelong learning through art. The following piece, written by Pamela Harris Lawton, is one such example of the important work that LLL members engage with.

Guest Columnist: Pamela Harris Lawton, George Washington University. E-mail: PHL7@gwu.edu

As the director of a holistic art education program that prepares pre/in-service art educators to work with learners across the lifespan in school, museum, or community settings, our curriculum is designed to provide students with learning experiences that will prepare them to work with learners in any of these environments. The course I developed, Community-Based Teaching and Learning, was intergenerational, interinstitutional, and interdisciplinary.

The inspiration for the course came from my art practice as a printmaker, my interest in community-based art, and a desire to work with educators from other disciplines and institutions to develop community through art.

In this 4-week summer course, students studied theories of transformative and service learning as it applies to intergenerational community settings through art study and making. My students explored teaching, learning, and curriculum planning for learners across the lifespan through the implementation of a community/public arts project on the concept of "freedom" in tandem with members of THEARC (Town Hall Education Arts and Recreation Campus) community and students from the University of Maryland (UMD). Each stakeholder had an equal role in planning and



Above: Participant in community-based, intergenerational art education course and programming carving a woodblock based on the theme of *freedom*.

Right: Using a steamroller to print woodblocks with community artist Steve Prince.

implementing the project. College students studied community/public art and how to write effective project proposals, how to conduct visual research, and how to practice the documentation of the process/project.

We created three 4x8-foot woodcuts on the concept of *freedom*. Course participants included college students from a variety of disciplines connected to education (art, math, English, etc.) and studio art, along with three professors—myself and printmaking professor Dennis O'Neil from GWU, and art education faculty Margaret Walker from UMD; Gallery Director John Shipman from UMD; Melissa Green, Director of Community Partnerships at THEARC; and her intern, Armando Lopez. The course took place at THEARC, a community center in a low socioeconomic neighborhood with few cultural outlets, located in the south-east section of Washington, DC. The teaching



space is a Corcoran Gallery Studio classroom located at THEARC, specifically for after-school art outreach (ArtReach) programming for all members of the community. There is a small gallery used to display artworks created by participants in these classes.

During the first week, we discussed what community-based art/art education is and its connection to public art. We looked at woodcuts and the process of creating a woodcut. The course took place 3 days per week (Monday, Tuesday, and Wednesday) with Tuesdays reserved for college students to discuss readings, learning theories, and assignments. Mondays and Wednesdays the community members came in. Six community members aged 9-74 participated with faculty,

administrators, and college students brainstorming ideas and writing stories and poems on the concept of *freedom*. Each week new ideas surfaced that enriched and enhanced collaboration as well as the overall experience of participants in this course. For example, we only had enough participants to create three woodblocks. Therefore, faculty and administrators worked on the fourth woodblock using the concept of *community* for inspiration. This gave us an opportunity as creative leaders to use our learning about interinstitutional collaboration as a means of building community as the basis for the content of the print.

The poems and stories, along with the prints, became part of the exhibition. A graduate New Media/Photojournalism student documented the interaction in class and created a professional video of the faculty, administrators, and participants speaking about their definitions of/experiences with freedom. The class ended on a Saturday coinciding with the Farmers Market at THEARC. We rented a steamroller to print the woodblocks and had community artist Steve Prince consult with us during print day.

We inked and printed three sets of four prints for display at THEARC, the Corcoran, and the Gallery at UMD. The prints will be auctioned and the proceeds used to fund another summer community art class around a different theme and medium. There were a lot of moving parts to this course, but it mirrored the nature of collaboration and community diversity and provided all involved with an opportunity to connect through an art medium and process few had experienced before. ■

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

RAEA State Chairs

An ongoing (and sometimes very frustrating!) process for us is the updating and maintaining of the network of RAEA contacts. Why do we continue to seek RAEA contacts in each state? It gives us multiple opportunities to share expertise among our constituents and:

- Learn about the "emeritus" art education dynamics of each state.
- Get acquainted with communities across the country.
- Create referral networks.
- Expand professional development.
- Develop resources of knowledge.
- Establish specific contact to impart and receive news and information.

No one person is an authority and sharing lets us be open to new and possibility life-changing opportunities. Networking is about making connections and building enduring, mutually beneficial relationships. Please send or have your State President send the contact's name, e-mail address, and any other contact information to Dean Johns or Bob Curtis (rwc Curtis37@gmail.com). This information is most appreciated!!

National Convention in New Orleans

Begin making plans to attend the NAEA National Convention in New Orleans, March 26-28. The theme is The Art of Design: Form, Function, and the Future of Visual Arts Education. "The National Convention will investigate the comprehensive role of design

in our modern world and its implications for visual arts education." Preregister, book a hotel, and view more information at the Convention microsite, www.arteducators.org/naea15.

The **RAEA Awards Luncheon and Annual Business Meeting** will be held back-to-back, as in previous years. RAEA will elect a new President-Elect this year, as Linda Willis Fisher becomes President after the Convention. Other presentations include **Blending Our Voices** (the annual joint session of the RAEA and NAEA Student Chapter) and **Artistic, Professional, Personal: RAEA Members Speak UP!** hosted by Bob Curtis and featuring Harvey Goldstein, MacArthur Goodwin, and Emily "Boo" Ruch. A complete list of presentations and workshops by retired art educators will be in next issue's column.

2015 Silent Auction

Michael Ramsey (Kentucky) once again will lead us to a successful RAEA Silent Auction, to be held during the **Artisan's Gallery**. All NAEA members are invited to donate a piece of their own original artwork. The auction is a wonderful opportunity to purchase original works of art!

Michael says: "It's not too early to start creating your donations for the 2015 RAEA Silent Auction in New Orleans. A wide selection of generously donated artworks made last year's Silent Auction a wonderful success. Let's keep up the good work!"

Any questions may be directed to Michael Ramsey at his new e-mail address,

mgramsey01@comcast.net. Thanks in advance for your generosity!

For those of you who were not able to submit artwork last year but wanted to participate, sponsor an auction table! This was a huge success!! All tables were sponsored, which allowed for 100% profit from the sales of the artwork. All proceeds support the activities of RAEA.

National Art Education Foundation

Don't miss a fantastic opportunity to hear **Toni Sikes**, Co-Founder and CEO, CODAworx (www.codaworx.com). Toni will be the guest speaker at the **4th Annual NAEF Fundraising Benefit Event**, Saturday, March 28, 10:30–11:50 AM, New Orleans Convention Center. Toni will share her ideas about the intersections of design, art, and community engagement. Please make plans to purchase a ticket and attend the benefit event at the Convention. It is open to all NAEA Convention attendees.



NAEF is a tremendously worthy organization that loops directly back into support for art educators. RAEA makes a donation every year!! Plan on making your individual donation now!!

"The Foundation was established as an independent, sister organization to the National Art Education Association (NAEA) to provide support for a variety of art education programs. Foundation grants are made only to NAEA members, including student and retired members, state/province associations, and recognized affiliates."

RAEA To-Do Suggestions

- **Send Dean Johns or Bob Curtis the contact information for your state representative.**
- Contribute artwork and/or sponsoring an auction table for the RAEA Auction at the NAEA Convention (the only revenue-producing event to fund RAEA programming).
- Exhibit in the RAEA Members E-Gallery. When submitting work, please include: Your Name and State, Title of the work, Medium and Size, and a short Descriptive Comment. Your contribution makes the E-Gallery a success!
- Submit an article for publication in the RAEA E-Bulletin.
- Inform the editors about subjects you would like to see addressed.

YOU ARE RAEA!! Participate in making RAEA a vital Issues Group. Create new opportunities for yourself and those around you. ■

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

As I write one of my last columns for USSEA, I wonder how the time as President passed so quickly. USSEA has grown in many ways and that is attributed to USSEA's excellent Executive Committee and all those who work so tirelessly for the improvement of our organization and our profession. As USSEA transitions to new leadership at the NAEA Convention in New Orleans, I must recognize the members of the current Executive Committee: President-Elect **Alice Wexler**, Treasurer **Nanyoung Kim**, Vice President for Membership **Allan Richards**, Executive Secretary **Wanda Knight**, and Secretary **Barbara Caldwell**. Special recognition goes to **Karen Hutzel** (USA) and **Fiona Blaikie** (Canada) as InSEA North American World Councilors and **Marjorie Cohee-Manifold** as InSEA Vice President. At the NAEA Convention in San Diego, USSEA was able to celebrate a reunion of past Presidents (see photo).

USSEA Regional Conference
In other USSEA news, thanks to the efforts of Outreach Committee Chair Vida Sabbaghi and President-Elect Alice Wexler, an exciting USSEA regional and InSEA endorsed conference is

scheduled for the Queens Museum in Queens, New York, July 17-19. USSEA will partner with traveling arts project An Inclusive World to present the conference theme, An Inclusive World: Bridging Communities. This 3-day conference will examine art education in classrooms, museums, and community arts organizations and will explore ways that participants might share resources, knowledge, and expertise to enrich their respective disciplines. In addition, An Inclusive World will exhibit the works of artists of diverse backgrounds. Please join us and share your ideas. For more information and presentation proposal forms, go to www.ussea.net.

The Ziegfeld Award, an annual USSEA recognition for national and international scholars, is chaired by Patricia Belleville (pkbelleville@eiu.edu), who seeks nominations. The nominees should be persons who have brought distinction to international and/or national art education through exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts. For the national recipient, involvement with USSEA is required. Nominations may be

submitted by any member of USSEA, and must be in English.

Fatih Benzer continues to coordinate the exhibition opportunities for USSEA membership. We have an **online juried gallery**. For information, Contact F. Benzer at fbenzer@d.umn.edu.

The Journal of Cultural Research in Art Education (www.jcrae.org/index.html), edited by Elizabeth Garber (egarber@email.arizona.edu), seeks submissions for our online, open-access journal.

Mara Kristin Pierce, editor of the **USSEA Newsletter**, seeks contributions from a very wide range of educators and artists. Send inquiries to Mara Kristin Pierce at artgrad1@email.arizona.edu.

USSEA invites all art educators to become part of our organization, including preservice students and experienced educators, from K-12 to higher education, and from both private and public institutions.

Steve's Postscript: As an educator, I worry about the current era of hardcore, blame-the-teacher, standardize-the-classroom, and a one-size-fits-all assessment. I wonder how other art educators are facing these significant changes that impact our profession. Is there consideration of the trajectory of how education is delivered? In the art classroom, we actively encourage students to challenge the rules, seek a different way of knowing, and become

empowered in their own methodology. We should promote an abundance of creativity, critical inquiry, and personal empowerment in every K-20 classroom. I applaud teachers who are more sensitive to their students' needs than the standards and who are politically active to protect what is valued in the Arts. But many art educators struggle with the inordinate amount of manipulative teacher and student evaluations that generate fear and mistrust. Faculty compete for tidbits of salary increases and professional recognition that battles one against the next. Do we participate in the promotion of standards over a student-to-faculty quality education? Can these differences coexist? Is the quality of teaching validated less than standardization? In this situation, are art students likely to discover that they cannot compete in an environment where their unique perceptions are invalid in a standards-rich learning environment not designed to accommodate differences? Will they end up disenfranchised from a system that could not accommodate their individual needs or dreams? Will they become a part of a litany of statistically driven political rhetoric pointing to unsuccessful students dropping out of the standard education system by blaming the teacher? I feel we need to protect these students and our communities, and as I've stated many times, if we don't protect these students, who will? ■



USSEA Past Presidents, left to right: Alice Arnold (2005-07), Marjorie Cohee-Manifold (2009-11), Steve Willis (2013-15), Christine Ballengee-Morris (2003-05), Allan Richards (2007-09), Teresa Unseld (1999-2001), and Mary Stokrocki (1995-97).

Not pictured: Kenneth A. Marantz (1977-79), Larry Kantner (1979-81), Jan Rubinowitz (1981-83), Al Hurwitz (1983-85), Maryl Fletcher De Jong (1985-87), Barbara Boyer (1987-89), Robert Saunders (1989-91), Patricia Stuhr (1991-93), Lois Petrovich-Mwaniki (1993-95) Prabha Sahasrabudhe (1997-99), Sharon Greenleaf La Pierre (2001-03), and Wanda Knight (2011-13).



Are you following NAEA's Monthly Mentor?

Read current and archived columns at www.arteducators.org

The Passion of RAEA members for art education does more than impart facts and figures. It is a superb resource of experiences that inspire, foster, and offer new insights into one's own classroom journey.

Abbazia di Spineto by Liz Smith-Cox

2015 SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES

NAEA NEW ORLEANS 2015

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
mgramsey01@comcast.net

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WOMEN'S CAUCUS (WC)

<http://naeawc.net>

Sheri Klein, *WC Co-President*. Coordinator of Art Education, Kansas City Art Institute. E-mail: kleinsheri353@gmail.com

Jennifer Motter, *WC Co-President*. New Media Art Program Developer and Art Teacher, Forest Hills Middle School. E-mail: jennifer.motter@gmail.com

WC Mission: *The NAEA Women's Caucus exists to eradicate gender discrimination in all areas of art education, to support women art educators in their professional endeavors and to educate the general public about the contributions of women in the arts.*

Equity in the Art World

Women's artistic voices continue to be absent from representation in mainstream art world venues. Between 2000–2004:

- 8.5% of the solo exhibitions at the Metropolitan Museum of Art featured works by women artists;
- 1.5% of these exhibits included work by women of color;
- 30% of solo exhibitions at the Whitney featured work by White women artists.

Yet 65% of graduate students at the School of the Visual Arts (NYC) in 2008 were female. In 2009, 67% of College Art Association members were female. With these high numbers of women artists, where are the shows (Eler, 2013)? The Guerrilla Girls called for equitable opportunities for women in the art world more than 30 years ago (Guerrilla Girls, 2014). Issues of equity remain central to feminist pedagogy, artmaking, and activism.

WC Online Presence

Blog: <http://naeawcvoices.wordpress.com>

Twitter: www.twitter.com/naeawc

Website: <http://naeawc.net/index.html>

Facebook: www.facebook.com/groups/177480239379

Confronting Gender Discrimination

Findings from Mentkowski and Rogers' (2013) 10-year study suggest that faculty and other academic professionals who educate undergraduate women in capabilities such as effective communication, teamwork, and leadership that are integrated with the disciplines (e.g., biology, history, fine arts) and professions (e.g., education, nursing, management) indirectly assist their students to confront gender discrimination. The majority of women participants in this study demonstrated at least one of four ability factors that challenge gender discrimination: Collaborative Organizational Thinking and Action, Balanced Self Assessment and Acting from Values, Development of Others and Perspective-Taking, and Analytical Thinking and Action. Developing both independent and collaborative abilities and skills are critical.

Feminist Art Resources

Some interesting venues and resources that feminist K-16 art educators may be interested in:

ArtFem.TV: <http://artfem.tv>

Brooklyn Museum's Elizabeth Sackler Center for Feminist Art: www.brooklynmuseum.org/easca

Feminist Art Gallery, Toronto: www.allyson-mitchell.com/html/fagGallery.html

Feminist Art Project, Rutgers University: <http://feministartproject.rutgers.edu/home>

The Feminist Art Project is an international collaborative initiative celebrating the Feminist Art Movement and the aesthetic, intellectual and political impact of women on the visual arts, art history and art practice, past and present.

To find your state coordinator: <https://feministartproject.rutgers.edu/regional>
Feminist art resources: <https://feministartproject.rutgers.edu/resources/fare>
Guerrilla Girls: www.guerrillagirls.com
Guerrilla Girls Broadband: <http://ggbb.org>
New York Feminist Art Institute: www.nyfai.org/currentactivities.html
subRosa: www.cyberfeminism.net
The Museum of Contemporary Art, Los Angeles: <http://moca.org/pc/viewArtTerm.php?id=14>
Through the Flower: www.throughtheflower.org
Tumblr: www.tumblr.com/tagged/feminist-art

Let's discuss our classroom feminist praxis and inclusion of women artists in curricula.

What does feminism pedagogy look like in a K-16 art education practice? What feminist artists do you include in your teaching? What resources do you use for your teaching about feminism at the K-12 and university levels? Please share your resources with us on the WC blog (<http://naeawcvoices.wordpress.com>) or on the WC Facebook page (www.facebook.com/groups/177480239379).

WC and the NAEA Research Commission Collaboration

Women's Caucus members and Board Members are leading many of the Interactive Café sessions in collaboration with the NAEA Research Commission. These sessions began in October 2014 and will run through January 2015. You are invited to participate in these unique sessions around topics such as feminist disability studies, gender and justice, and feminist mapping. Interested participants in Café Events should join as members of the Interactive Café at: <http://naearesearch->

commission.hoop.la/home. Throughout the week of the Events, blogs, multimedia, and interactive chat rooms will populate the Café, sometimes with multiple events occurring simultaneously. During the week of the Event, any Interactive Café member can log in to participate. Log in using your interactive Café e-mail and password—not your NAEA login.

Join or Renew Membership

New and current members can now join and renew online by logging in with your NAEA login/password. Instructions are available at <http://naeawc.net/signup.html>, or you can call NAEA at 800-299-8321 to pay WC annual membership dues via credit card.

Finally...

How can WC serve you as a member? E-mail Sheri Klein (kleinsheri353@gmail.com) or Jennifer Motter (jennifer.motter@gmail.com) with your thoughts. ■

Sources

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PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

Kyungeun Lim, *PPAA Chair*, Doctoral Candidate in Art Education and Education Policy, Associate Instructor, Indiana University, Bloomington. E-mail: kylim@indiana.edu

Comparative Education Study and Art Education

What is a Comparative Education Study?

A comparison can be conducted in various ways between counties, states, school districts, classes, and individuals. Comparative education study has a long history in the field of education. However, in terms of policy, such comparisons have been controversial, so it could be helpful for us—as art educators trying to understand art education through various lenses including art education policy perspective—to develop a deep and exact understanding of the concept of comparative education.

Comparative education studies consist of two main types: quantitative and qualitative approaches. Basically, quantitative comparisons are conducted with statistical data or test results. For example, the National Center for Education Statistics (NCES) has provided statistical data such as the National Assessment of Education Progress (NAEP), the National Assessments of Adult Literacy (NAAL), and the Trends in International Mathematics and Science Study (TIMSS). The Organization for Economic Co-operation and Development (OECD) has also conducted international comparisons via the Program for International Assessment (PISA). Other international educational comparisons in the fields of civic education, art education, or cultural education have been explored by scholars who met at the World Bank and the United Nations Educational, Scientific and Cultural

Organization (UNESCO). Fairbrother (2007) indicates that “descriptive studies, correlational research, casual comparative research, and experimental studies” (p. 40) are included in quantitative type of comparison.

The qualitative approach in comparative education study concentrates on meanings, settings, or contexts of educational situations. Fairbrother also notes that, within comparative education studies, “qualitative research methods include ethnography, historical research, and case study research” (p. 40). For instance, art educators can investigate the different contexts and meanings of *beauty* in various nations.

What Kinds of Strategies Can We Use in the Field of Art Education?

Scholars have tried to investigate strategies and types of comparison. Here, I introduce one such approach to comparative study outlined in the book *Critical Approaches to Comparative Education*, by Vavrus and Bartlett (2009).

Vavrus and Bartlett also divide comparative study between quantitative and qualitative areas. Comparison “meant the study of schooling and societies in two or more nation-states, while the ascendancy of quantitative methods marginalized historical and cultural considerations” (p. 3). On the other hand, ethnographic approaches have appeared in the field. Ethnographic approaches have been used in “comparative studies of socialization in societies without mass schooling, and investigations of the impact of modern mass

schooling on traditional models of cultural transmission” (pp. 4-5). Qualitative approaches are characterized by their concentration, typically divided among three basic areas: issues of inequality in schooling, including ethnic, linguistic, cultural, and class groups; cultural evolution; and thick description of local context to understand experienced and embodied patterns. Vavrus and Bartlett suggest methods such as a systemic observation with video and audiotaping and anthropological case studies for qualitative education studies.

Vavrus and Bartlett also distinguish between vertical and horizontal types of comparison. Vertical comparison addresses the weakness of qualitative case study, i.e., “whereby attention to the local was not matched by ethnographic exploration of the national or international levels” (p. 9). Thus, they suggest a comparison across these levels in order to see “how the global and the local mutually shape one another” (p. 10). This type of study examines the relationships between national–global, local–national, and local–global connections. Vavrus and Bartlett argue for four strategies on a vertical case comparative study: appropriating educational policies and programs; exploring participation in inter/national development discourse; examining the political economy of diversity; and managing conflicts through inter/national development education.

Horizontal study is an ethnographic exploration of “interactions and disjunctions between

different sites or levels... through *bricolage* [among] the comparative, sociocultural analysis of policy and actor-network theory” (p. 12). This approach perceives policy as a linear and ongoing practice, and so horizontal study examines “interaction(s) [with]... other places, times, and agencies” (p. 13).

PPAA Wants You!

Arts education can be examined according to various approaches, as the previous sections indicate. Arts educational pedagogy perspective and comparative education approaches are possible tools for understanding the art education field.

As an Issue Group of NAEA, the PPAA tries to expand cognition toward art education. We draw attention and dialogue to cultural policy, advocacy, education policy, policy issues, and research regarding arts and arts education. If you are interested in getting a free membership, please contact Kyungeun Lim at kylim@indiana.edu. ■

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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

Guest Columnist: Mindi Rhoades, LGBTIC Co-President. Assistant Professor, The Ohio State University. E-mail: rhoades.89@osu.edu

“A new command I give you: Love one another. As I have loved you, so you must love one another. By this everyone will know that you are my disciples.”
—John 13:34-36

Love can be a goal, a way of being, a driving force. We seek and crave it. Religion and churches are symbols of this desire made manifest—people bound by faith and love into a congregation, a de facto spiritual family. As a result, it’s disconcerting when churches and religious followers disregard love in their thoughts, beliefs, and actions. October opens a complicated season for many LGBTQ people. This year marks the 20th anniversary of LGBT History Month with National Coming Out Day on the 11th. Afterward, American holiday season is in full swing: Yom Kippur, Day of the Dead/All Saints Day, Thanksgiving, Hanukkah, Christmas, New Year’s. These celebrate love, belonging, and faith; they nurture spirits and feed souls. They center on communion. Holidays can weigh heavily for LGBTQ folks. While more people are comfortable being out (and being out is becoming increasingly accepted), not everyone is or can be. Extended or intensive time with family/friends can

exacerbate tensions for everyone, but LGBTQ people face particular stresses. For closeted LGBTQ people, holiday questions can provoke anxiety; they are faced with constant choices to omit or alter or lie, even in casual conversations. They may choose to conceal their activities, relationship status, or the identity of a partner—even with the partner present—rather than face possible negative reactions. Some perpetuate deceptions rather than face the sometimes very real risk of harsh consequences: disownment, homelessness, and physical, mental, and emotional injury and abuse. The holiday season increases attention of spirituality and religion. Unfortunately, there is a pervasive and persistent sense that religion judges, condemns, excludes, and demonizes LGBTQ people. Many mainstream popular religious leaders foster this, stoking the flames of fear and enmity through multiple media venues. Negative and hateful messages about LGBTQ people also permeate congregations and parishes on more local and directly personal levels. Fear, shame, hatred, and self-loathing do real damage to people. Imagine their amplification felt through the general public, friends, family, clergy, and perhaps even God. The despair can be brutal, particularly during a time when others celebrate their connections and

relationships, their community and collective history. Spiritual and religious people have a responsibility to counteract this, to repudiate and renounce the condemnation, exclusion, and mistreatment of LGBTQ folks mistakenly perpetrated in the name of love. In contrast, Jesus not only acknowledges the underdogs and the shunned; he consistently aligns himself with the persecuted instead of the pious. Instead of praising pretend piety, he scolds their hypocrisy. His ministry was in the streets, fellowshiping with outcasts. He disregarded popular opinion and religious doctrine, wading into the masses of marginalized people and loving them. Martin Luther King Jr. urged people to connect and work together, changing the way people treat and see one another—more humanely and lovingly—as brothers and sisters across differences. We finally have a modern Pope emulating Jesus in these most basic and meaningful ways—ministering to the poor, the lost, the miserable in the streets, not railing against them from a gilded oasis. While still endorsing Catholic doctrine, his words, “Who am I to judge?” have given the LGBTQ community a measure of hope and faith in the possibilities of Catholic progress. These simple words—while not effusively warm and welcoming—signal the possibility of inclu-

sion in and from an institution that still wields outsized global influence. This change is something I hope we see and feel increasingly in the coming months, as culture hopefully continues to transform our country in more tolerant ways. As people committed to love, acceptance, and improvement, I call on spiritual people of all stripes and religions to help in this process, to become a warm and welcoming beacon to any LGBTQ people (and others) in need. You can do this by opening your heart and helping others open theirs, too. You can help by reaching out, standing up, and speaking out for LGBTQ people and issues. We’ll love you for it. ■

Join & Visit CSAE Online

Join: Contact Pattie Chambers:
pattiechambers@gmail.com

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Ning site: www.csae-naea.org/
Community-Site.html

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

Dolores E. Eaton, ISAE President. Arts Chair, The Pennington School, Pennington, NJ. E-mail: deatong@pennington.org

As I write this, my school is experiencing its last hours of being observed by a New Jersey Association of Independent Schools (NJ AIS) accreditation team. This has been an invigorating process for me and my arts department. Through this process, which started last year with our self-study, I am reminded why I have stayed in the independent school environment for so long. There is an empowerment we are granted by our “independence” from the public school system. We have the power, for instance, to structure our curriculum as we see fit without complying with state literacy mandates and the power to change our syllabi without a long district approval process. We get to impose our personal preferences and experiences in amazing ways! Along with this empowerment, however, comes a great deal of responsibility. I see one of the biggest responsibilities is to keep from getting caught in a bubble—the bubble of our own community, the bubble of what our school community expects of the Arts, and probably one of our most opaque bubbles: what we believe are the best standards by which to measure student growth and success. As part of the NJ AIS accreditation process, we prepared a self-study that included a program overview of the Arts Department. In preparation for the self-study, we were asked to first create “through lines” or enduring ideas for our classes, as well as the outcomes we expect and the pathways we employ. The Arts Department (for which I serve as Chair) includes teachers of drama, music, and media arts, along with drawing, painting, and ceramics. This was an excellent exercise for us to do together. Through this, we realized together that, at our core, we really teach similar processes and desire the same outcomes of growth and understanding. Our conversations helped to pull our department together, giving us the confidence to speak about the department as a whole with common language.

Simultaneous with our self-study, drafts of the new national arts standards were up for review. I took a look at these drafts; however, I was so unhappy with the old standards that I did not put much stake in the new version. I am big on the use of big ideas and human commonalities to ground substantive art curricula. The 1994 standards did not jive with my teaching and I would often say things like, “I teach far beyond the national standards.” The old standards were based on Modernist ideas, and I prided myself on having Postmodern understanding of art education. I disregarded the old standards. Since the new standards were not formally approved, we could not cite them in our accreditation work, so back to a very back burner they went. Today, now that the accreditation process has ended, I am excited to have moved the new standards from the back of the stove to the table—and I am ready to dig in. The new standards are exactly what we have needed to pop that bubble. If you have read Stewart and Walker’s *Rethinking Curriculum in Art* and have been structuring your curriculum around enduring ideas and essential questions, then stop reading this article now, fish out the standards posters you received in the mail, and smooth out those creases. The standards are based on the artistic processes of Creating, Presenting, Responding, and Connecting. The standards build off enduring ideas and, I dare say, will empower all art teachers to teach with confidence and excitement. Regardless of the empowerment we feel as independent school teachers, we need to remember what binds every art educator within our larger culture—a culture that too often misinterprets or disregards our role in education. These standards may well be the strands that tie us all together. To that end, we need to know we are united at our core. I eagerly encourage you, if you have not done so already, to attentively inspect the new standards and see all they have to offer us as a connected national community of art educators. ■

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DESIGN ISSUES GROUP (DIG)

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National Design Education Plan for 2015

DIG members have been very involved in preparations for the 2015 NAEA National Convention in New Orleans, with events focusing on the theme, The Art of Design: Form, Function, and the Future of Visual Arts Education.

New Membership Process

Renewing members of DIG and those who would like to join can register and pay their \$10 dues on the NAEA website. It is particularly important that all DIG memberships are current. We also hope to add many new members in the coming year.

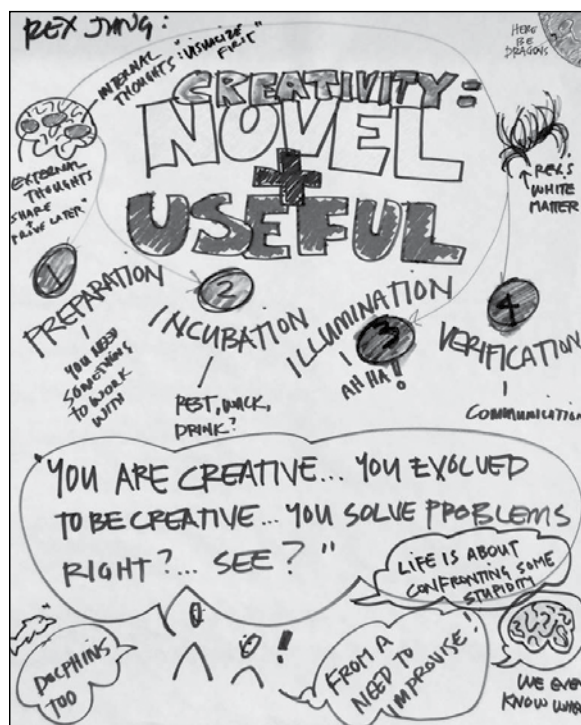
Updates on Design Education Events Wicked Insights Into the Minds of Creative Problem Solvers



On September 19-21, Design Learning Network Symposium 2014 invited educators, designers, industry leaders, and visionaries to gain wicked insights into creative problem solving from three internationally renowned experts. Please view a brief documentary at www.designlearning.us/symposium-2014.

Setting the stage for Symposium 2014, Rex Jung demystified the magic that happens in our brain as we ignite the creative problem solving process. Jung inspired us to slay "wicked problem" dragons with creativity at the core. Solving wicked problems requires grit, determination, persistence, and being open to new experiences outside our comfort bubble.

Robert Greenleaf challenged us to sort through over 100 research-based instructional strategies and practices, to then



discover which 10 strategies result in the highest positive impact on student learning and achievement. Linking these strategies to student motivation and success coupled with growth mindset dispositions empowers creative problem-solvers to face adversity. Embedding and applying formative assessment data encourages students to grow and develop learning capacities in powerful ways.

Meredith Davis challenged us to prepare critical and creative thinkers for school and life as they master 21st-century skills. Delivering required curricular content that builds students' thinking competencies offers students visual thinking strategies as alternatives to written expression as they process and demonstrate mastery of the concepts.

Doris Wells-Papanek brought the design learning process to life in a mini version of the Pre-Symposium Challenge by engaging in



Left: Rex's visual notes.

Above: Concept mapping in action.

creative and critical thinking as well as concept mapping.

As facilitators of the Pre-Symposium Challenge, Alison Crane, Garreth Heidt, June Krinsky-Rudder, and Laura Paull shared storytelling of their design learning best teaching practices, students' learning experiences, and lessons learned. We learned of breaking news regarding Alison Crane's action research on the Design Learning Network Online Community. We also heard finding updates from Caylee Raber on the impact of integrating design-based learning strategies, spatial reasoning, and formative assessments in Grade 4-7 classrooms with children learning differences.

We concluded Symposium 2014 with an Autodesk Digital STEAM Workshop when participants learned of free content and creative ways in which to integrate engaging, design-related teaching tools into ongoing art, design, the humanities, and STEM courses.

Other Announcements

NAEF Research Awards for Design Education

DIG is pleased to announce that the National Art Education Foundation (NAEF) awarded funding for two major proposals

to support design education research in the 2014-2015 school year. Recipients are:

- Jan Norman, for *Art Education by Design: Creating Communities of Learners through Professional Development and Action Research*
- Robin Vande Zande, for *The Framework of Design Education Principles, Practices, and Strategies for Teaching and Learning in Secondary Program*

The findings, frameworks, assessment tools and resources will be shared at the NAEA Convention in New Orleans. The extraordinary group of "Lead Design Teachers" are participating in the action research project Art Education by Design, and they will help facilitate the Super Session and the follow-up workshop to share the framework and assessment rubric with the NAEA membership.

K-Higher Education Design Research Conference: June 28-30, 2015, in Chicago. DRS/DESIGN-ED/CUMULUS are joining together to sponsor the 2015 International Conference hosted by the School of the Art Institute in Chicago. Mark your calendars for this conference. More details to follow. ■

NAEA RESOURCES!



See all NAEA Resources at www.arteducators.org/store
 Order National Visual Arts and Media Arts Standards posters!

ART EDUCATION TECHNOLOGY (AET) www.arteducators.org/community/committees-issues-groups/aet

Christine Liao, *AET Chair*, Assistant Professor, University of North Carolina Wilmington. E-mail: liaoc@uncw.edu

Do you know individuals who contribute to the field of art education technology through their advocacy, research, or teaching? AET awards recognize these people. The award criteria and submission information can be found at the above Web link. Please submit your nominations before January 15, 2015. We will present the awards at AET's annual meeting during the NAEA National Convention. In addition, AET is planning a new fun and informative "Smack-down" session at the NAEA Convention. Stay tuned!

Focusing Student Creativity

Guest Columnist: Matt Cauthron, Apple Distinguished Educator, Adobe Education Leader, Digital Imaging Instructor at Digital Arts Technology Academy. E-mail: mcauthron@psusd.us; Twitter: @imagemonki

Twenty years ago, while finishing my BA in Studio Art, a guest lecturer mentioned that artists, locked away in their studios, were dead and that they needed to be a more integral part of their community. This was slightly dramatic to hear as an undergrad, but after 17 years of teaching, it continues to resonate in a truly meaningful way.

I entered education at the start of the Digital Renaissance and was fortunate that my declining darkroom photography program was parlayed into founding the Digital Arts Technology Academy (DATA). After more than a decade, we have coalesced hundreds of students to tap into their passion for digital arts. Through program experiences and learned mistakes, we have developed our identity as Focusing Student Creativity and specialize in providing high-interest activities for at-risk students. A great deal of learning

and skill building in areas including lighting, composition, Photoshop, Illustrator, Final Cut Pro, and Cinema 4D start off in our two full-time-classroom studios, but we pride ourselves on the application of these skills in the field through various community partnerships.

Community = Strength

In the beginning, it was difficult to locate professionals in our small desert community 2 hours from Los Angeles. After cold calls and Google searches, we did discover many creatives, digital nomads, and local activities. We just needed to know where to look and learn how to develop opportunities for students to become active participants.

Creating connections for high school students to interact with/as creative professionals is not the sole purpose behind Focusing Student Creativity. We seek to lead the way through the StudentCreative.org global challenges, Student2Student mentoring at feeder middle schools, or multiage collaborations published to a worldwide audience on the iBook Store. It is here where teachers stand aside and let students share their experience and skill with younger kids.

Technology is...

As Bill Ferriter mentioned on his blog, *The Tempered Radical* (July, 2013), technology is "just a tool, not a learning outcome." It should be used to "create awareness, change minds, take action, drive change," or even make a difference in people's lives. Yes, we do use Web 2.0, social media, Bring Your Own Device,



digital single-lens reflex cameras, Wacom tablets, and Adobe and Apple software to create or deliver content in the DATA program, but they are essentially just vehicles for students to make connections to their micro and macro communities. More important are opportunities for students to engage in meaningful activities that will enrich their lives, affect positive change in their edu-sphere, or resonate a decade or three down the road.

DATA is led by a small team of educators who maintain a multifaceted learning environment to thread technology and art with core content to positively affect the school's culture. Students do exercise creativity and technology to interact with math, English, and history, but it is the DATA elective courses they come to school for everyday. It is here where the student is affected the deepest, builds self-esteem, and finds opportunity to become relevant.

Digital + Hands-On

Similar to the Maker Movement, which blends artist's studio and community, DATA has continually provided opportunities for students to publish content via our CCNews app or shoot on a solar-powered green screen studio in the middle of an arts festival—but creating on-screen is not everything. Too many digital natives are missing textural hands-on experiences. The lack of art program funding or the "always-on" culture may, or may not, deserve responsibility. For 2015, I am striving to expand my in-studio skill building for grades 9-12 in hopes that experimentation may later find application. Seniors interested in

game design will manipulate clay prior to 3-D modeling, or 3-D print models and that will be hand-painted afterward. Sophomore students working together to learn Illustrator and the elements of design will later create a collaborative painting with Bristlebots, or pull ink through a screen to print their own art onto tee-shirts.

In Conclusion

I wish I could invite the lecturer who spoke to 1994 UC Santa Cruz art students to visit the DATA program today. I would hope that they could see not only that their words pressed on decades later, but also that experimentation in the studio is applied and present by DATA students in the Coachella Valley today. ■

Please visit DigitalArtsTechAcademy.us to learn more about DATA Digital Imaging and DATA Digital Storytelling in the classroom and beyond.

EARLY CHILDHOOD ART EDUCATORS (ECAE)

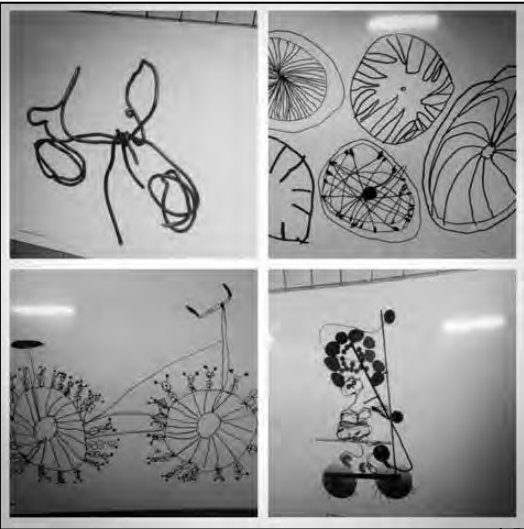
Alison Coombs, *ECAE President*. Master's Student in Art Education, The Pennsylvania State University. E-mail: axc1046@psu.edu

Guest Columnist: Shana Cinquemani, PhD Candidate, The University of Arizona. E-mail: shana.cinquemani@gmail.com

As an early childhood art educator and researcher, I have found interest and inspiration from the serious work taking place in the preprimary schools of Reggio Emilia, Italy, and this past May I was fortunate enough travel there. For 1 week, alongside other passionate teachers, researchers, higher educators, and scholars, I got to soak in all that was Reggio Emilia. Through this visit, I was hoping to gain a deeper understanding of what early childhood education was in this city that is so far away from my own. As I am about to embark on my dissertation research project (which is, in part, inspired by many of the philosophies that also guide educators in Reggio), this trip was an opportunity to meaningfully engage with an idea that I had previously only read about. For the purposes of this column, I'd like to share two core ideas that I saw quite visibly in Reggio that I hope to embody in my current research and teaching: the value of children's voices in the community and the consideration of art as a valued and embedded experience in early childhood education.

While in Reggio Emilia, each day I embarked on a 20-minute walk to the Loris Malaguzzi International Center. To reach the center, you can take a shortcut and walk underneath the train tracks that run through the city. Upon entering this underground walkway, I was struck with beautiful and large images created by children. This public and accessible space served as a gallery of sorts for one particular

group of children's inquiry about bicycles, titled "Bikes—lots of them. A graphic installation." On view were children's drawings and loose-part compositions of bikes, wheels, and the act of riding bikes.



The documentation hung next to the children's work noted that this project was a part of a "requalification of some of Reggio Emilia's underground passages... through the use of research actions and artistic recycling." By displaying the children's work and voices, rather than those of a local or accomplished artist, these youngest citizens are understood and valued as an integral part of their community. In Tucson, Arizona, we have a flourishing community of public art, but work created by children is often only visible in the vicinity

of schools or playgrounds. How can we, as responsive and engaged early childhood educators, give the young people with whom we work the chance to speak to and be heard within their broader community?

In Reggio Emilia, the children's voices are often heard not just through words or text, but (as is apparent from the work describe above) through art. This value of artistic language was expressed fairly overtly during my experience in Reggio Emilia. Not only did we visit four *atelier* (art studios) in the center, but we also heard in depth from 10 different *atelierista* (artist/teacher). These presentations from the *atelierista* encompassed about half of all the presentations total. During my visits to three different preprimary schools, mean-

ingful artistic encounters were also always present. The children I observed were engaged in art practices that were embedded in and relevant to the larger curricular inquiry evident in the classroom (a study of bark). As our ECAE position paper reflects, embedded arts experiences offer children the time and space to use art as a way to communicate their thoughts and understandings. The work coming out of Reggio Emilia serves as an excellent inspiration of what can be possible when art is embedded and seriously valued within the early childhood classroom.

In my own reflexive practice, I have spent a lot of time thinking deeply about what I can take away from this trip. Rather than blindly model my own teaching and research after what I have seen there, I have begun to think deeply about and question my own real, lived work with children: How can I really listen to children? How can I help them communicate their ideas through art? How can I make these ideas visible in my own community? ■



LESBIAN, GAY, BISEXUAL, AND TRANSGENDERED ISSUES CAUCUS (LGBTIC) www.wix.com/khsieh/naea-lgbtq

Mindi Rhoades, *LGBTIC Co-Chair*. Assistant Professor, Ohio State University. E-mail: rhoades.89@osu.edu

Sunny Spillane, *LGBTIC Co-Chair*. Assistant Professor of Art Education, The University of North Carolina at Greensboro. E-mail: srszilla@uncg.edu

Guest Columnist: Melissa-Ann Ledo, LGBTIC Communications Coordinator; Pedagogical Consultant for the 4 Arts for English Montreal School Board. E-mail: MLEDO@emsb.qc.ca

Before October 11, I had never given much thought to National Coming Out Day. I believed that people should be able to come out when they were ready. Personally, I have to come out every day. I am, however, as an educator, a strong supporter of the International Day Against Homophobia and Transphobia (<http://dayagainsthomophobia.org>) and lead many School-District-wide activities. Many of the schools I work with also celebrate Pink Shirt Day (<http://pinkshirtday.ca>), which grew out of Travis Price's antibullying movement. It started in his Nova Scotia high school, when he heard that a grade 9 student was being bullied because he wore a pink shirt to school. The next day he brought 75 pink tank tops for all of his friends to wear, and the movement has grown ever since. Research shows that 35% of heterosexual students have been victims of homophobia simply because they didn't conform to gender stereotypes, and 69% of lesbian, gay, bisexual, and transgender (LGBT) students have been victims of homophobia (Chamberland) (Chamberland et al., 2011).

Two weeks ago, I was on a plane heading over the Atlantic Ocean, on my way to Portugal for a week. A strange time to be going on a trip

as an educator, you say? Well, I would agree—except this wasn't just any trip; we were on our way to our honeymoon. I am fortunate to live in a place that allowed me to marry the love of my life. We had a big, traditional church wedding and celebrated with all our friends and family.

While we were on the plane, we watched a historical queer movie that made me feel like, for the first time, I was watching my ancestors fighting the fight that allowed me to be here: on a plane, next to my wife, legally married, about to begin our lifetime journey together. I cried. The fact that I had the right to marry her was beautiful, and the fact that so many were still fighting for this right is heartbreaking.

During the preparation for our big day, we attended an unrelated event at church, where the priest asked us why two women were getting married. Our answers were simple: We were getting married because we love each other; because we wanted to pledge before our friends, family, and God that we would be faithful to each other, to be by each other's side through sickness and in health; and because we want to be joined as a unit for the rest of our lives. We wanted to get married because we want to start a family, and where we live, this becomes easier once we are legally married. We want to be married for all the reasons any couple wants to be married. Getting married also made me have to come

out over and over again. When people heard I was getting married, they assumed I was straight and asked, "What does your husband do?" My own coming out story is a long one. At times it was also very painful, but I am one of the lucky few that made it to my wedding day. This would have never happened had it not been for the support of my loved ones. After all, I was walked down the aisle by my Catholic Portuguese parents.

So this year's National Coming Out Day on, October 11, was different. It symbolized a safe space created in solidarity for all those who still struggle to come out of the closet, not knowing if they will be met with a warm reception from those they thought loved them. For me, this day took on the presence of thanksgiving. I am so grateful that the safe space to celebrate our union was created primarily by our straight friends and family. We were spoiled by love. That is why I think that is something worth coming out for.

Coming out is never easy and it can happen at any time; it is important that as teachers, our classrooms be a safe space at all times. This is why my graduate research involves studying the process of building elementary visual arts lessons that address certain roots of homophobia, including issues such as gender stereotyping and diverse families. Having a safe space to go to is a vital part of any coming out story, and so the LGBT caucus is building a bank of tools, resources, and lessons that may help you continually create a safe space for your own students. To add resources to this bank, please e-mail them to mledo@emsb.qc.ca. ■

Reference

Chamberland, L. et al. (2011). L'impact de l'homophobie et de la violence homophobe sur la persévérance et la réussite scolaires. *Fonds de recherche sur la société et la culture* [en ligne]. Retrieved from www.frqsc.gouv.qc.ca/upload/editeur/RF-LineChamberland.pdf



LGBTIC Purpose: To make visible lesbian, gay, bisexual, and transgender issues within the field of art education. It is poised to actively work against misrepresentation and bias in our culture and teaching institutions to produce safer spaces for all people in our schools and society.

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

Alice Pennisi, *Columnist*. Associate Professor, SUNY Buffalo State, pennisac@buffalostate.edu

Strategizing Otherwise

The philosopher Maxine Greene passed away this summer at the age of 96. Maxine is known best for encouraging us to be wide awake and attentive to the world, in all its horror and wonder, and to understand the Arts as a means "to surpass the given and look at things as if they could be otherwise" (Greene, 1988, p. 3). Since Maxine's death, I have been rereading some of her books, and want to encourage others to do the same and consider again Maxine's ideas, because they have much to offer us during this difficult time for educators.

Most of the students I teach are recently certified art teachers—some lucky to be full-time art teachers, others creating patchworks of education positions. I notice the familiar tiredness and irritations from when I began teaching, but lately I also sense despondency. How can we support teachers working in this world of high-stakes tests, teacher blaming, and piles of steaming bureaucracy? Maxine's arguments have often helped teachers to find ways to use their intelligence and imagination not just to cope, but also to create alternatives. When I considered becoming a teacher, I read Jonathan Kozol's *Savage Inequalities* (1992), which lit the righteous indignation that fueled my switch from studio to classroom. Unfortunately, when I became a teacher that fury quickly led to frustration; just because I recognized the problems did not mean I knew what to do. My middle schoolers and I indeed needed something otherwise; we needed hope and ways to channel that hope. Fortunately, I was still in graduate school

and took a course with Maxine, who would become a mentor and who would change my views and perhaps my students' lives. Through her teaching, writings, and Sunday salons, Maxine encouraged many to think of artworks (for her that usually meant literature) as theory, as catalyst, and most importantly, as action on the world. Maxine's ideas helped me to be resourceful and to find the courage to transform the theories of critical pedagogy into actual practice with students.

I keep one of my favorite Maxine quotes taped to my desk, but this semester I began discussing it in my classes in response to the disheartened mood of many students:

We would not be able to perceive certain phenomena as impediments and obstacles if we did not have a field of possibilities ahead, a consciousness of what might be, what ought to be. (Greene, 2000, p. 301)

This encouraging idea is wonderfully optimistic, since the very definition of an obstacle is that it obstructs *something*—a goal, a future, or just the other side. "The way things are" has no edges to climb over, dig under, chip away at, or imaginatively envision alternatives. How is our work about teaching resourceful ways to surmount such obstacles, whether we teach teachers, 10th graders, or 10-year-olds? Together with our students we can develop strategies of what ought to be, perhaps by analyzing and creating artworks that "move people to critical awareness, to a sense of moral agency, and to a conscious engagement with the world" (1988, p. 162). In a 2010 interview, Maxine explained that her main purpose as a philosopher and educator was to

"move others to find themselves, to find their potential, their possibility" (<http://insidetheacademy.asu.edu/maxine-greene>). This idea at one time would have seemed admirable; unfortunately, in this climate it might be seen as transgressive. Let us remember Maxine as we strategize with teachers and students.

CSTAE is Now Accepting Applications for the 2015 CSTAE Travel Stipend Awards!

The NAEA National Convention is in New Orleans this coming March. Two different stipends are awarded to support attendance. We invite graduate students to apply for the **CSTAE Graduate Student Research Award**. Two awards are given recognizing graduate students presenting sessions at the 2015 NAEA Convention and whose research draws upon social theory.

We also encourage all pK-12 art teachers whose teaching draws upon and embraces social theory and who are presenting a session to apply for the **Social Theory-in-Practice Award**. Two awards are given to support pK-12 art teachers to attend and present at the 2015 NAEA Convention.

The deadline to apply for both awards is midnight, December 1, 2014. For more information on both and to apply, please visit <http://cstae.org> or e-mail CSTAE coordinator Alice Pennisi at pennisac@buffalostate.edu.

CSTAE Online

Website: www.cstae.org

Facebook group: [CSTAE@groups.facebook.com](https://www.facebook.com/CSTAEgroups)

JSTAE: www.jstae.org

Twitter: @cstaena

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

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

Social Theory Curricula

CSTAE invites you to contribute to challenging the limits of knowledge by helping us grow the portfolio of lesson and unit plans on the CSTAE Digication website. Are you an art educator who is engaged in critical pedagogy? Do you have students working on transformative or emancipatory curricular ideas? We encourage you to share these ideas with other critical educators by contributing to the portfolio. Guidelines for Submission can be found at: <http://naea.digication.com> or by contacting Jennifer Combe at jennifer.combe@mso.umt.edu. ■

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Greene, M. (2000). Lived spaces, public spaces, shared spaces. In L. Weis & M. Fine (Eds.), *Construction sites: Excavating race, class, and gender among urban youth* (pp. 293-303). New York, NY: Teachers College Press.

COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

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Breaking Boundaries Through Awareness and Dialogue Project

Guest Columnist: Zerric Clinton. E-mail: z.clinton@grady.k12.ga.us

In our society, people come from all sorts of backgrounds. Is it realistic to think that we can live in a world with boundaries? Is it right for us to just *tolerate* those who are different from us because we may not understand them? As art educators, it is our responsibility to encourage our students to move beyond stereotypical boundaries. Although tackling difficult topics may be challenging, it is important for students to embrace diversity among their peers who may be from various racial backgrounds. For the sake of our students, who make up the next generation of this global society, we must make this transition. Differences in race, gender, and opinion will always exist, so we have to assist our students in understanding that we should respect diversity.

At an art exhibit at the Museo del Barrio in New York, a colleague told me that I had to meet Natasha Poor at the Museum of Tolerance in New York City. Little did I know that my meeting with Natasha Poor and Frank Moreno in the summer of 2012 would be the birth of the Breaking Boundaries through Awareness and Dialogue (“Breaking BAD”) Project. Once I toured the Museum of Tolerance I knew that Poor, Moreno, and I had to find innovative ways to redirect stereo-

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typical beliefs. Following several e-mails and phone conversations, we decided to select two schools from totally different backgrounds. Ms. Poor discussed the possibility of this project with Rabbi Richard Kirsch of Rae Kushner Yeshiva High School, an urban Jewish school in Livingston, New Jersey.

After several discussions, we implemented the Breaking BAD Project, which consisted of three phases: a initial videoconference, Edmodo (a discussion platform), and a final videoconference. In the initial videoconference, students introduced themselves by posing with a sign that contained a stereotypical word or phrase. During this initial videoconference, the students then commented on the stereotypes. To continue the discussion on stereotypical words and phrases, the students from Cairo High School and Kushner High School dialogued back and forth using Edmodo biweekly for 4 weeks. To end the project, we

had a second videoconference where students talked about the things that they learned about their differences and stereotypical beliefs. The following responses were given by students from both Cairo High School (CHS) and Kushner High School (KHS):

.....
The attempt to communicate with another school today was a success. We learned about their religion and how they live their lives. Thought it was cool and it seems to me that, being Jewish, they deal with a lot of racial stereotypes. —CHS student
.....
I thought it was really nice to meet their class and a really welcomed opportunity to speak to students from a different school and background. I feel like this program has a lot of potential for unique learning opportunities; however, a more personal approach between our school and their school would be another great way to further the learning strategy. —KHS student

.....
I actually like the technique. We had a chance to look at different people and stereotypes. I've learned... that the Jews are not allowed to eat at places like McDonald's. They have their meat cut up in a certain way. I enjoyed this and would love to do it again. —CHS student
.....
It was a great experience and I liked learning about the other students. For this

to be effective, the students have to break down the barrier of meeting someone for the first time and then the students can talk about their personal experiences. —KHS student
.....
I really, really enjoyed the video chatting with the Jewish students. I felt like they connected with us because they get stereotyped, just like us. And like any other race. I wouldn't mind video chatting with them again. I really enjoyed it. I also think that I understand Jews as a whole a little bit more. —CHS student
.....
In my opinion, I believe that the Skype video was a great idea. It helped us to realize that people get judged every day based on stereotypes. It made us look at their points of view. The students at the school really taught us about judging. —CHS student

From a societal perspective, the Breaking BAD Project helped the students from both schools to expand their perspectives in terms of racial backgrounds or religious beliefs. I have decided to continue to push the boundaries until there are no boundaries in terms of the way that people segregate themselves based on stereotypical beliefs. It is uncomfortable to tackle these types of issues, but it is necessary. Will you, as an art educator, accept this challenge, as well? ■

SPECIAL NEEDS IN ART EDUCATION (SNAE)

www.artsspecialied.org

Lynne Horoschak, *SNAE President*. Distinguished Professor, Moore College of Art & Design, Philadelphia, PA. E-mail: lhoroschak@moore.edu

It is a pleasure to introduce guest columnist **Linda Moye**. Linda is an art educator who has the ability to successfully transfer knowledge and experience from one situation to another. Although teaching art in this after-school program may be a unique situation for many of us, Linda relies on her experiences and applies them to the learning situation at hand, which helps her turn a potentially difficult situation into positive experience for both students and teacher.

Guest Columnist: Linda Moye, Art Teacher, Norristown, Pennsylvania.

In September 2014, I taught art 3 days per week from 5:00–6:00 PM to middle school children in an after-school program that was designed to help students who are at risk for academic failure.

I was instructed to begin each session with a game designed to promote interaction among the students. My first attempt of using a game strategy was a complete failure. I read a poem using metaphors to describe the author's familial background with the idea that the children could relate to it and use it as a starting point for conversation. Some students interpreted the poem literally. Others didn't understand it. Some thought the idea of beginning class with a game was silly and refused to participate. I quickly abandoned the game idea and did an art activity with black and white paper that they seemed to enjoy. However, some taunted that I wouldn't come back, since others had taught for only 1 day and not returned. When reflecting on the day, I realized that it was students' feelings of inadequacy that fueled their negative responses. After spending a few weeks teaching art with much praise and encouragement, I began to see a change in the students' attitudes.

My advice to new educators teaching special populations is to take cues from your students. Observing their behaviors and reactions is key to understanding how to best teach.

They focused their attention. They quieted themselves and started cleaning up diligently after class. After introducing lessons, I held classroom-wide discussions about topics that I knew would elicit strong, varying opinions. Students from different grades were starting to sit together, which I attribute to our classroom discussions. Although we never played the “get-to-know-you game,” the students were realizing they had common interests. They were making connections with each other. They discovered commonalities and differences. My goal for them was to understand that each person had value and was worthy of being heard.

One day the lights were not working properly in half of the room, so I put all the chairs around one table. The students were excited by this new arrangement, which lent itself to conversation. After introducing the students to the clay project, I stepped back and observed. The students were participating in discussions. They were encouraging each other. If a student opted to pass, the reaction was loud, with protests stating that everyone had to share. And every person did.

During a session, a student with Asperger's Syndrome became the star when following

my directions to fold Origami shapes. I asked him to help the others who were struggling. The student who teased him during the first class was reluctant to accept his help, but soon realized that his classmate was intelligent, skilled, and capable. This was a turning point for the entire class.

During the last few weeks, the students experimented with the art of photography. They were extremely excited to borrow cameras. The students made bags out of burlap to keep the cameras safe and designed the bags with acrylic paint. The rapport that was building between the students increased as they eagerly took photos of each other. I assigned projects such as taking a picture of their closed locker and writing a story of what was behind the closed door. I dismissed them in small groups to take pictures of their favorite spaces in the school. Students created collages using printed images from their photos. They were engaged with each other—creatively and socially. I ended each class with group

discussions. All students were respectful of each other and realized that they had multiple issues in common. My advice to new educators teaching special populations is to take cues from your students. Observing their behaviors and reactions is key to understanding how to best teach. Teachers must be adaptable and able to read their students' reactions. Understanding that anger is usually a result of pain helps me realize that my art room can be a healing place for people who are hurting. What I most enjoy about being an art teacher is my ability to teach students that everyone is valuable and has something to contribute to the conversation. We just need to learn to listen. ■

NEW YORK SCHOOL OF INTERIOR DESIGN RANKED AMONG BEST INTERIOR DESIGN SCHOOLS IN U.S.

The New York School of Interior Design (NYSID) is ranked among the best in the nation, according to a new survey of practitioners by DesignIntelligence. NYSID's graduate interior design programs are ranked #1 in the nation and undergraduate interior design programs are ranked #3 in the nation for 2015. DesignIntelligence ranks undergraduate and graduate programs from the perspective of leading practitioners. The survey queried participants on the question, “In your firm's hiring experience in the past five years, which of the following schools are best preparing students for success in today's profession?” They are also queried about additional issues, such as how programs rate in teaching various skills. The survey was published in DesignIntelligence's 2015 “America's Best Architecture and Design Schools.” DesignIntelligence is a publication of the Design Futures Council (DFC).

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE) <http://nasdae.ning.com>

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Guest Columnist: Marcia McCaffrey, Arts Consultant, New Hampshire Department of Education; SEADAE President. E-mail: Marcia.mccaffrey@doe.nh.gov

This fall, many State Education Agency Directors of Arts Education (SEADAE) members are immersed in state activities that involve the release of the voluntary National Core Arts Standards (www.nationalartsstandards.org) and how this set of new national arts standards impacts arts education in their state.

The new voluntary National Core Arts Standards are designed to help educators provide the high-quality curriculum, instruction, and assessments that students need to succeed in today's schools and tomorrow's careers. Some states will adopt the national standards as their own; others will review and make changes or adaptations prior to adoption; and others may choose to stick with their state-developed standards and wait to adopt/adapt further on down the road (or not).

We've highlighted some of the outstanding attributes of the new core arts standards below. However, as each state has specific timelines and regulations to follow regarding state-level standards adoption, please keep in mind that, while we like to celebrate these new standards, it is important for you to check with your own state Department of Education to find out the position your state has regarding these new national standards. If you would like your state to take a serious look at adopting these standards, ask how you can help. You can download a PDF of SEADAE members by state at: <http://seadae.org/contact.aspx>.

How do the 2014 standards improve upon the 1994 national arts standards?

1. The 2014 standards provide grade-by-grade performance standards from PreK-8, and three levels for high school.

Providing grade-by-grade standards addresses requests from several state education agencies, while also mirroring best practices in other academic areas. New arts standards outline an age-appropriate developmental progression of artistic study that provides a state-of-the-art foundation for curriculum, instruction, and assessment. The three levels of high school standards—proficient, accomplished, and advanced—acknowledge the range of skills and knowledge that students possess as they begin and progress through their secondary school years.

2. The 2014 standards provide greater structural and content alignment among the arts forms than the 1994 standards.

The Philosophical Foundations and Lifelong Goals presented in the Conceptual Framework for the 2014 arts standards emphasize developing Artistic Literacy in all five art forms, by empowering students to independently carry out four shared Artistic Processes: Creating, Performing/Producing/Presenting, Responding, and Connecting. These processes are articulated in eleven Anchor Standards that are also common across art forms.

3. The 2014 standards include a fifth artistic discipline: dance, MEDIA ARTS, music, theatre, and visual arts. The addition of media arts standards reflects

a broadened definition of artmaking that includes contemporary forms such as animation, film, gaming, and interactive- and computer-based artmaking.

4. The 2014 standards acknowledge the essential role of technology, both in their definitions of the arts forms and in how the standards are presented. The National Core Arts Standards incorporate technology in how each art form is practiced and taught, reflecting the growth and transformative influence of technology in artmaking since 1994. Teachers, students, parents, and administrators who access the standards at www.nationalartsstandards.org can customize their own experience, identifying or downloading materials most relevant to their needs. Please visit the website and check out the variety of ways you can view the standards and accompanying support materials—you can even customize your own handbook.

5. The 2014 standards provide a variety of materials to support implementation, including Model Cornerstone Assessments. To help educators implement the new standards, writing teams developed supplemental materials—including Model Cornerstone Assessments (MCAs) and glossaries of key terms—for simultaneous release with the standards. Draft MCAs embedded in the standards site provide tools teachers can adapt to document student growth.

Americans for the Arts Supports the National Core Arts Standards

Americans for the Arts' (AftA) mission is to serve, advance, and lead the network of

organizations and individuals who cultivate, promote, sustain, and support the Arts in America. To this end, AftA, along with the other members of the National Coalition for Core Arts Standards, were joined by singer-songwriter and arts education activist Ben Folds to officially launch the new National Core Arts Standards on Monday, October 20. The launch event with Ben Folds was held at 9 AM ET at the Microsoft New York Metro District Offices in Times Square. The 1-hour event featured remarks by Robert L. Lynch, president and CEO of Americans for the Arts; and David A. Dik, NCCAS leadership member and national executive director of Young Audiences Arts for Learning. Watch the webcast and learn more at www.nationalartsstandards.org/content/launch.

Americans for the Arts is also working with their state affiliates to support the new core arts standards. Part education and part advocacy, AftA is helping inform the field about the new core arts standards and show how all arts education constituents—arts educators, arts and cultural organizations, local arts agencies, teaching artists, *and students*—can benefit from using these standards.

We're grateful for the strong support provided by all our national partners, specifically NAEA, in the production, dissemination, professional development, and implementation of these new standards. Together, we make a difference. ■

COMMUNITY ARTS CAUCUS (CAC)

Ross Schlemmer, CAC Past President. Assistant Professor at Edinboro University. E-mail: rhschlemmer@gmail.com

Empowering a Community of Teachers and Learners Through Service-Learning

Community Arts speaks to the social environment in which people come together to participate in a shared activity. Its practices create an encounter between subjects through which meaning is elaborated collectively, rather than through passive or individual consumption. As a social activity or a space of interaction, Community Arts find their meaning in the complicated dynamics of relationships through which social relations can be challenged or preserved. By integrating the tenets of Service-Learning into community arts practices, they collectively position artistic encounters as triggers for experience that serve as catalysts for social change.

Community Art "refers to a particular form of public art that derives its meaning from community involvement and participation" that can engender a meaningful dialog among its participants (Bastos & Hutzler, 2004, p. 14). Contemporary views of art are no longer limited to the places where art is exhibited, the methods by which it is created, or the materials used in its creation, but rather "focuses more on the way art affects, provokes, and challenges both artist and viewer" (Taylor, 2002, p. 125). Consequently, it becomes essential to consider art's function as a social action. The goal becomes one of breaking beyond the traditional confines of art and art education to forge direct intersections with the community and social issues, thus working with the community becomes a better way to understand the community and the social networks that define its particular situation.

Service-Learning opportunities are forms of experiential learning projects that are mutually beneficial to the student and the community; it provides a strategy to promote civic-mindedness and social responsibility in young adults in learning situations. It is similar to community service in that "it engages students in working with the community and contributes to the development of their civic responsibility" (Taylor, p. 124). The words *Service* and *Learning* are both capitalized to provide equal weight to the goals of both, and because the community needs are as important as the academic learning for students. The concept is hyphenated to illustrate the corresponding idea of reciprocity, and the interconnections generated for all participants. The hyphen is also representational of the reciprocity between community service and academic learning (Jeffers, 2005). Its experiential quality, together with its emphasis on meaning and democratic principles, models upon "Dewey's idea that education should be linked to life and living" (Taylor, p. 128). But linking it to a community-based pedagogy takes it a step further by making connections between art and life.

When Service-Learning is integrated into Community Arts, "there is an intentional effort to utilize the experience as a learning resource. The goal... is to deepen students' civic responsibility while providing opportunities for experiential knowledge in their academic study" (Taylor, p. 124). It provides a new sensibility for creating a pedagogy based upon community. Together, Service-Learning and Community Arts form a connection both

The goal becomes one of breaking beyond the traditional confines of art and art education to forge direct intersections with the community and social issues. . .

through and with art. This connection of art with the community involves putting their ideas into action, and picking up new skills that are learned as a result of the experience. These events or exchanges form collaborative practices that constitute a relationship of shared time, space, and voice that contributes to a negotiation of shared narrative unity. Rather than to maintain a hierarchical structure between a giver and a recipient, "communication between or among equals is the most significant, purest, and most meaningful form of communication" (Arning, 2005, p. 11). Such practices, both visual and relational, are characterized by interacting with the other as well as with the world. Consequently, there is an opportunity to increase the significance of art education in a democratic society if we embrace practices that empower teachers and students to analyze how artmaking practices shape their own sensibilities and those of the communities in which they live.

We are seeking new members to join our caucus. Please take the time to become a

member and pass on this information to friends, peers, and colleagues. We are a young and growing caucus, and with new paying members, will have a stronger capacity for community involvement within NAEA.

The yearly membership dues enable us to continue to offer CAC Travel Awards (helping the recipient pay for costs to attend the NAEA National Convention), feature a community organization in NAEA Convention host cities, and ultimately publish an online, community-based journal. It is only through your active participation that we are able to grow and offer our membership benefits.

For **only \$10**, you can join at www.arteducators.org/store or by calling NAEA at 800-299-8321. ■

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HISTORY AND A PAST FORWARD

The last History of Art Education conference took place at The Pennsylvania State University in 1995, following two similar-themed conferences held at Penn State in 1985 and 1989. Continuing the tradition of history and historical research in art education, the Art & Art Education Program at Teachers College will host the conference "Brushes with History: Imagination and Innovation in Art Education History" in November 2015 in New York City.

CONFERENCE 2015

Mark your calendar now for this important conference intended to provide a forum for the presentation and discussion of ideas, issues, information, and research approaches used within the historical investigation of art education.

FOCUS TOPICS

The organizers of the conference seek paper proposals that center on major historical events as well as overlooked people and episodes within the wide terrain of art education, including but not limited to K-12 public and private schooling, museums and community-based art education, higher education, and international perspectives and experiences in art education. Paper proposals that focus especially on historical research methods, cultural contexts, individuals, institutions, and events within and related to art education are encouraged. A post-conference website and publication of the proceedings will be developed.

See the conference website for more information and electronic proposal submission: <http://www.tc.columbia.edu/brusheswithhistory2015/>

PENNSTATE



POSITION

Assistant Professor of Art Education

School of Visual Arts, The Pennsylvania State University
(<http://sova.psu.edu/arted>)

The Art Education Program seeks a scholar who is expanding possibilities of research, knowledge production, and pedagogy in art education.

This is a nine-month, tenure-track position beginning August 2015.

Ph.D. or Ed.D and demonstrated commitment to professional and scholarly activity through an established research agenda including a record of peer-reviewed publications and evidence of, or potential for, securing external funding required. Experience teaching undergraduate and graduate-level art education courses, as well as teaching in K-12 schools, museums, or other cultural institutions preferred.

The successful candidate will demonstrate sensitivity to equity, social responsibility, arts-based research practices, and working among a dynamic faculty within a school of visual arts and will contribute to the expansion of interdisciplinary approaches to research, teaching, service, and program development.

Candidates should submit a letter of application, CV, teaching philosophy, names and contact information for three referees at <https://psu.slideroom.com>. Applicants are encouraged to submit images of student work as well as samples of their own artwork, if applicable. In addition to your slideroom.com application, Penn State requires all applicants to register and complete the application form at the Penn State employment website: https://app2.ohr.psu.edu/Jobs/External/EVMS2_External/currentap1.cfm#54386

Screening of applications will begin January 15, 2015 and will continue until a suitable candidate is identified.

Penn State is an equal opportunity, affirmative action employer, and is committed to providing employment opportunities to minorities, women, veterans, disabled individuals, and other protected groups.

Campus Security Statistics: For more information about safety at Penn State, and to review the Annual Security Report which contains information about crime statistics and other safety and security matters, please go to www.police.psu.edu/clery/, which will also provide detail on how to request a hard copy of the Annual Security Report.

The Pennsylvania State University is a multi-campus public research university that educates students and improves the well-being and health of individuals and communities through integrated programs of teaching, research, and service.

For more information on curriculum and programs, please visit <http://sova.psu.edu>.

RESEARCH COMPETITION FOR HIGH SCHOOL STUDENTS

The INSPIRE student group at the Massachusetts Institute of Technology is pleased to announce MIT INSPIRE, a new national research competition in the arts, humanities, and social sciences, organized by MIT students exclusively for high school students. The first of its kind on a national scale, INSPIRE will enable students to showcase and present original research in one of 13 fields. Expert judges will award prizes for the most outstanding work in each category. The first deadline, for abstract submission, is on January 7, 2015, and the final round of the competition will be held at MIT's campus in Cambridge, MA, from April 7-9, 2015. All competition information is available at getinspired.mit.edu.

MORE RESOURCES!

See all NAEA Resources at www.arteducators.org/store
Order National Visual Arts and Media Arts Standards posters!

Creative Industries Studio Lifts Off in Washington, DC!



Photo booth fun at the CIS Collaboration Kickoff Party, sponsored by Liquitex.



Students participating in a Cooper Hewitt design challenge at the National Building Museum.



Left: NAHS student and teacher receive their CIS backpacks loaded with art supplies for the event's hands-on activities.

Below: Student working on his sketchbook during a workshop with the Journal Fodder Junkies.



Phil Hansen giving instruction during a workshop.

Presenting illustrations at a workshop led by Maria Fabrizio, creator of the Wordless News.

The National Art Honor Society (NAHS) Creative Industries Studio (CIS) got off to a great start with the inauguration of the program November 6-8 in Washington, DC. NAHS students and art educators from 11 states including Texas, Florida, Illinois, and Kansas assembled for three days of exploration of fine art and careers in creative industries. Sessions and events took place at the headquarters hotel as well as a working artists studio space, the National Gallery of Art, and the National Building Museum. Speakers and workshop facilitators included Phil Hansen, The Journal Fodder Junkies, Maria Fabrizio, education staff from participating museums, creative professionals from the DC area, and more.

Want to find out more about future opportunities to participate with your middle or high school students at NAHS CIS? E-mail nahs@arteducators.org and request to be added to the CIS mailing list.



Engaging in a guided tour and discussion at the National Gallery of Art.



"It was an overall life-changing experience and something I'm proud to be a part of."

— CIS Student

"It was great seeing so many adults who value art and view it as a realistic career choice."

— CIS Student

"I found the event enjoyable, informative, inspiring, educational and though provoking. [Students] really enjoyed a most worthwhile experience."

— CIS Parent/Chaperone

"This was a great opportunity for my students. They're now enthusiastic and going 'journal crazy.'"

— CIS Teacher



SAVE THE DATE!

MARCH 26 – 28, 2015

THE ART of DESIGN

2015 NAEA National Convention | New Orleans

Form, Function, and the Future of Visual Arts Education



National Art Education Association
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