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Hear these **Speakers**
and more in San Diego!



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Deborah Butterfield
AND MORE!

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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
703-860-8000 ■ www.arteducators.org

Vol. 56, No. 1
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Spark!

2014 NAEA National CONVENTION
March 29-31 | San Diego, CA

Fusing Innovative Teaching & Emerging Technologies

See You in San Diego!

Very soon months and months of hard work, dedication, persistence, and creative connections by many NAEA members and staff will give way to a huge, exciting celebration—the world's largest gathering of art educators! We gather to share, to learn, to rekindle our passion for art and teaching art. We gather to be with NAEA members who have become dear friends. We gather to make new friends and to be inspired by our innovative, dynamic profession that offers us a lifetime of discovery. The beautiful setting of San Diego in late March, the 1,000+ sessions from which to choose professional development opportunities, the many fine museums that are opening their doors for us, and the ever-inviting Gaslamp Quarter filled with a variety of restaurants all contribute to a fun, action-packed Convention.

Your attendance and participation at the 2014 NAEA Convention allows you to stay current on the ever-changing policies, standards, and innovations in art education. The sheer number of available demonstrations, sessions, presentations, and workshops virtually guarantees that something will spark a new idea for better art teaching, student creation, and student engagement. That spark may come from a famous education policy maker featured in a keynote address or it may come from a fellow teacher sharing a particular classroom lesson plan. It may be your own idea being discussed in informal networking opportunities. We expect that you will find many sparks in San Diego.

We have many inspiring sessions, presentations, and workshops planned. **Take a look at the Schedule-at-a-Glance on the NAEA website to learn more** about Jason Ohler and Bernajeon Porter (international presenters on augmented reality, digital storytelling), Matt D'Arrigo and Inocente Izucar (2013 Oscar winners for documentary short), Terry Whitlatch (globally renowned creature and concept designer), Simon Silva (California artist and author), Deborah Butterfield (internationally renowned American sculptor), Jaune Quick-to-See Smith (internationally renowned American painter and print-maker), Matt Cauthron (Apple, Adobe, and ISTE



distinguished educator), Laurence Gartel (father of the digital art movement), Phil Hansen (TED Talk multimedia artist), Ignite! with NAEA members, Curriculum Slam! featuring Olivia Gude and NAEA members, Young Innovators Panel sponsored by the Alliance for Young Artists and Writers, and Beverly Gerber and NAEA's Special Needs Interest Group. Furthermore, NAEA members have prepared oh-so-many creative and innovative concurrent sessions that occur all 3 days (Saturday – Monday) of the Convention. *Giving Voice*, a theatre

organization from Missouri State University, under the direction of Carol J. Maples, will represent the challenges of under-represented, marginalized, and oppressed persons to address issues of oppression, micro aggression, and discrimination that students encounter. San Diego State University art faculty will be offering some workshops and their campus galleries will be open for NAEA members to visit. The choices are many and varied. What will spark your interest?

(continued on p. 8)



NAEA Myanmar Delegation

Dennis Inhulsen, C.C. McCarthy, Jacqui Stanley, Janice Rabideaux, Bob Sabol, Sandy Jabaut, Diane Woodruff, Mary Tully, Marie O'Neill, Lorraine Poling, Tammy Ballard and Debbie Kippley at the Shwezigon Pagodas, Bagan. More on p. 2.

Naea

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NEWS

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

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

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

Welcome...

Naea

**to the February 2014
issue of NAEA News!**

Submissions for
April NAEA News
are due February 12.

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

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

MESSAGE FROM THE PRESIDENT

**Dennis Inhulsen**

Connecting

Writing the Next Generation Visual Arts Standards has changed the way I approach instructional design. The framework for unit or lesson planning rooted in the new standards will be very different from what most of us are accustomed to. Art teachers will be able to adjust easily, overlaying the new standards and adaptations. The new standards will affirm quality teaching and learning already taking place and help teachers communicate to stakeholders Big Ideas that transfer to adulthood.

Connecting was added to the processes for Next Generation arts standards to elevate critical "connections" students and artists make to their world, regardless of age or grade level. Connecting process will in essence take the shape of two Big Ideas or Enduring Understandings for students to: 1. Learn, research, and experience societal, cultural, historical, and personal experiences through responding to art, and 2. Synthesize their arts learning and understanding means personally through artmaking. Connecting through selecting and choice promotes "learner empowerment." Connecting makes art learning personal—a good place to start for any art lesson.

Connecting to Myanmar

In early November 2013, I had the privilege of leading a delegation of NAEA members to Myanmar, organized through Professionals Abroad (www.professionalsabroad.org). We visited schools; experienced both rural Bagon and urban Yangon; enjoyed music, dance, theater, and art; and most importantly, reflected on what their culture meant for us personally. Intuitively, we applied to our lives what we experienced in Myanmar. As educators, we connect to our travel and then try to make meaning and synthesize our experience. As educators, our learning will manifest itself in our work with students and in our own visual presentations.

Connecting makes art learning personal—a good place to start for any art lesson.

Myanmar, formerly Burma, is a country of 60 million people located in Southeast Asia bordered by Bangladesh, India, Thailand, China, and Laos. In 2011 military rule was officially dissolved following a 2010 general election and a civilian government was installed. Largely unknown to Westerners, Myanmar is a country with lush landscapes, ancient ruins, and busy streets. It is a developing county rich in natural resources, agricultural goods, gems, and traditional arts. The people, predominately Buddhist, were kind and welcoming. They made a lasting impression on our delegation, an impression that transfers to our daily lives with students.

Look forward to further opportunities to join NAEA members for educational travel. Myanmar was the third annual delegates trip abroad. Previously, delegates traveled to Cuba and India. Plans are now underway to form a delegation to Finland this fall. There is an informative session planned on Sunday March 30, at 9:00 AM at the Convention Center in San Diego, where Myanmar delegates will share their experience to enhance their curriculum, teaching, and research in art education.

Next Generation Visual Arts Standards Update

Beginning with a pre-conference session presented jointly with members of the Media Arts writing team on Friday March 28, and throughout the Convention, attendees will have opportunities to view "first glimpse" of the standards prior to final editing. Plan now to speak with members of the writing and leadership teams, discuss the new framework with colleagues, and ask questions prior to a projected June launch.

I hope to see you there!

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

Then and Now

**Entry to a Buddhist Elementary School in Bagan, Myanmar.****Entry to a Patterson Elementary School in Holly, Michigan.****Girls singing in unison at a Buddhist School in Bagan.****"Girls on the Run" Program.****Laquerware Craftswomen in Bagan.****Glass Craftsman in Louisville, Kentucky.**

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve



Our 2014 National Convention is designed around the SPARK! of emerging technologies and educational innovation. #CrossPollinatingConcepts

The theme for last year’s set of Palettes has been educational transformation: making massive change in the classroom. #ThinkGlobalActLocal

So, this pre-convention Palette represents a “grand SPARK!” of themes as we look forward to San Diego. #BuildingAnticipation

While Twitter isn’t exactly emerging any more, it’s still relatively new to me. #NewAvenueForCreativity

In the spirit of these themes, here’s a “tweetish” look at the transformative potential awaiting us in San Diego. #SeeingWithNewEyes

I wonder, for instance, in what ways you will think differently after hearing digital-art legend Laurence Gartel? #TeachingAndyWarhol

How will you see differently after visiting the “art museum” of the San Diego Zoo with creature designer Terryl Whitlatch? #FindingBeastMode

How will you teach differently after Jason Ohler’s digital storytelling session? #EveryPictureTellsAStoryIndeed

How will your own creativity be inspired by internationally acclaimed artists Deborah Butterfield and Jaune Quick-to-See Smith? #NurturingtheArtistWithin

How many varied ways can you interpret “Spark”—and what new ideas do those interpretations “spark” for you? #IgniteTheNew

Will we be better at keeping that shaping-up New Year’s resolution, knowing we’ll be basking in the sunlight in March? #Sunnyand73Degrees

Social media is just the latest tool we’re using to help you drive educational transformation in your world #WorkingTogetherToMakeItBetter

There is no bigger, better experience for art educators than the NAEA National Convention. I hope to see you there! #March29inSanDiego

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

Welcome new members! Being an active member of your state and national art education community distinguishes you as an educator who is committed to the highest standards of excellence and continued professional growth and scholarship. The voice of art educators is growing ever stronger!

National Leaders—Get to know the members who serve on the NAEA Board of Directors; visit www.arteducators.org/board. Interested in national leadership? www.arteducators.org/elections

More than 215,602 site visits and 810,613 pageviews over the past year—Experienced the award-winning NAEA website! New—free digital edition of *Studies in Art Education* for subscribers. NAEA Members, access *Studies* archives at www.arteducators.org/research/studies

Learn about the new Visual Arts and Media Arts standards—get a first glance in March 2014 at the NAEA National Convention. Don’t miss professional learning opportunities that support the Standards throughout the Convention and other resources coming soon! For updates, visit www.arteducators.org/nccas.

NAEA Next! 2011–2014 Strategic Plan! See the many accomplishments achieved by NAEA leaders, members, and staff working together, and join the conversation in San Diego as planning gets under way for the 2015–2018 Strategic Plan. prezi.com/f-izzwf5xv3d/mission-forward

NAEA Formal Position Statements—Find out where NAEA members stand on important issues impacting art education through position statements vetted and recommended by the Delegates Assembly for adoption by the Board of Directors. Make your case for visual arts! Visit www.arteducators.org/statements. Statements adopted this year include Arts Integration; Distance Learning in Art Education; Student Assessment in the Visual Arts Classroom; Teacher Evaluation and Student Growth; and Visual Art and Its Relationship to CTE.

Looking for legislative briefs and updates on federal activities that impact arts education? NAEA’s new e-newsletter, which will keep you informed, is coming soon!

Reauthorization of the elementary and secondary education Act (NCLB)—See recommendations by NAEA and the arts education community: www.arteducators.org/advocacy/advocacy-esea-reauthorization.

View the Complete series of Advocacy White Papers for Art education written by Distinguished Fellows and invited scholars to support the tenets of Learning in a Visual Age. They are available at www.arteducators.org/whitepapers. Use these papers to make your case for why art matters!

Establish a Chapter of NAHS or NJAHS and bring greater recognition to your art program and your students! There are now more than 47,000 high school and middle school art students in 2,000 chapters across the nation! Find out more at www.arteducators.org/nahs. Check out the new NAHS website, **NAHS Link!**

National Art Honor society (NAHS) Creative Industries Studio: A Hands-on Creative Arts Learning experience in Washington, DC, for students and NAHS sponsors, November 2014. The premiere of this national conference will connect talented high school visual arts students from around the country with each other and with a diverse cadre of creative professionals for firsthand engagement with a variety of visual arts and design careers.

Be inspired by student art! Visit the national Art Honor societies Online Gallery powered by Artsonia and browse over 8,500 images of NAHS and NJAHS members. Student work is also featured in the NAHS News Student Artwork Gallery.

2014 NAEA National Leadership Conference—Save the Date! July 25-27, Santa Fe, New Mexico. Open to state association leaders and all members who have an interest in leadership.

Arts education for all students: A Shared Endeavor. NAEA, in partnership with 12 national arts and education organizations, has released Arts Education for America’s Students, A Shared Endeavor, a statement outlining the importance of high quality arts education and those responsible for providing it to students. A Shared Endeavor articulates the purpose and value of art education in the balanced curriculum of all students, asserts its place as a core academic subject area, and details how sequential arts learning can be supported by rigorous national standards and assessments.

NAEA Establishes Preservice Division

For more than a year, the NAEA Board of Directors studied a proposal submitted by Student Chapter leaders calling for the establishment of a new Preservice Division. Currently, members are represented on the National Board of Directors through one of four regions headed by elected Regional Vice Presidents, or by one of six divisions headed by elected Division Directors: Elementary, Middle Level, Secondary, Supervision/Administration, Higher Education, or Museum Education. Based upon careful study that included input from state affiliate leaders, review of current governance and fiscal impact, and NAEA policy, the Board recommended action by the 2013 Delegates Assembly. Past President F. Robert Sabol—along with Regional Vice Presidents Linda Popp, Penelope Venola, Debra Pylypiw, and Laura Milas—presented the recommendation to the 2013 Assembly; registered delegates voted unanimously to recommend the establishment of a new Preservice Division to the membership for their consideration and vote.

Members voted yes on the proposed new Preservice Division and related amendment to the NAEA Constitution. The Student Chapter leadership structure will transition over this year and next to align with the NAEA Division structures. According to NAEA President Dennis Inhulsen, “Such action clearly indicates the value of engaging preservice art educators [those who spend 51% or more of their time in undergraduate or graduate studies] in leadership conversations that will help shape the future of NAEA.”

NAEA Distinguished Fellows Name Class of 2014

Distinguished Fellows of the National Art Education Association are members of NAEA who are recognized for their service to the Association and to the profession. The Class of 2014 will be inducted at the 2014 National Convention in San Diego during the first General Session.

Congratulations to:

Laurie Hicks
University of Maine

Margaret Peeno
St. Louis, MO

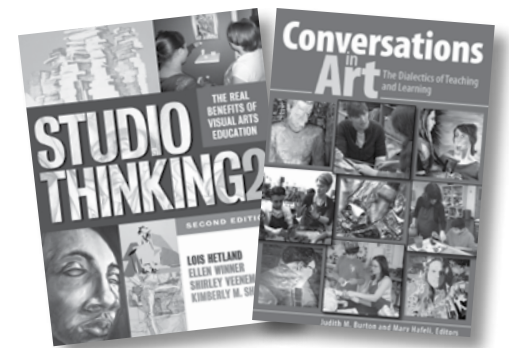
Richard Siegesmund
Northern Illinois University

Welcome!

The California Art Education Association has decided, with an overwhelming 90% member vote, to partner with the National Art Education Association. We welcome all CAEA members to NAEA!



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



NATIONAL CONVENTION!

www.arteducators.org/convention

- **REGISTER NOW** for the 2014 NAEA National Convention, March 29-31, in San Diego, CA! Theme: Spark! Fusing Innovative Teaching & Emerging Technologies. Check out the Convention Preview, Schedule at-a-Glance, and Ticketed Sessions today!
- **Download the Encouragement Letter and Make Your Case** documents to support your participation at the Convention.
- **Book your hotel rooms!** Reserve online.
- **Interested in exhibiting or advertising** at the Convention? Learn more today! **www.arteducators.org/exhibits**
- The **2014 NAEA National Convention Mobile App** puts Convention details at your fingertips—for free! Interactive Convention schedule, Exhibit Hall map, instant updates and alerts, social media interaction, speaker handouts, and more! The App will be available in February from the NAEA website and application stores for iPhone/iPod Touch/iPad, Blackberry, and Android.



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.

- **View the Arts Education for America's Students: A Shared Endeavor** document, diagram, and press release. **www.arteducators.org/recent**

NEWS & EVENTS!

- **Save the Date! NAEA Leadership Development Conference** (covers all regions and replaces the regular summer Regional Leadership Conferences), July 24-27, 2014, Santa Fe, New Mexico. Learn more and register today. **www.arteducators.org/conferences**
- **Register Now! NAEA SummerVision DC**, July 8-11 or July 22-25, 2014!
- **Get the latest scoop** on news, events, and happenings from around the country! **www.arteducators.org/recent**

RESOURCES!

www.arteducators.org/store

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

- **Practical curriculum resources** and texts for your classes, as well as 'must-have' reference materials.
- **Art Matters Advocacy Gear**
Express the importance of visual arts education with these shirts, aprons, tote bags, stickers, and flags. Order yours today in the online store!
- **NAHS/NJAHS Merchandise**
Order merchandise today for your local Chapter—including new T-Shirts! **www.arteducators.org/community/nahs/resources**
Note: Only sponsors of current registered NAHS/NJAHS Chapters may order Art Honor Society merchandise.



RESEARCH & KNOWLEDGE!

• National Coalition for Core Arts Standards (NCCAS)

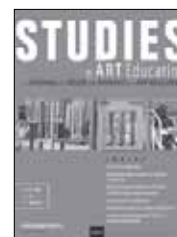
NCCAS has scheduled a final public review of the draft PreK-12 arts standards in dance, media arts, music, theatre, and visual arts. The review will open February 14, 2014, and close February 28. A draft reading copy of the revised standards is available at **http://nccas.wikispaces.com**



• Studies in Art Education Digital Edition

Subscribers! Access the latest issue of *Studies in Art Education*, Winter 2014, at **www.arteducators.org**

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



• Research Commission Microsite

The NAEA Research Commission has issued a Call for Submissions for the new microsite. The 2011-2014 NAEA Strategic Plan called for creation of the Commission in order to: "...conduct research and generate knowledge that enriches and expands visual arts education and widely share that research and knowledge." The NAEA Research Commission is working to meet the ongoing research needs of the visual arts education field.



Stay tuned for the launch of the new NAEA Research Commission Interactive Cafe coming soon!

www.arteducators.org/research/commission

SOCIAL CONNECTIONS!

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

www.arteducators.org/socialnetworking



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!

- **Check out NAHS Link**, a microsite dedicated to NAHS sponsors and their students. View sections on how to Establish or Renew a Chapter, About, Sponsors, Students, Facts & Forms, and Resources. **www.arteducators.org/nahs**

- **Coming soon: NAHS News Winter 2014**—in an all NEW digital format!

- **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**

Remember!

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



Contemporary Art in Contemporary Classrooms: An Interdisciplinary Conversation

In early November, three Art21 staff members—Joe Fusaro, Flossie Chua, and Jessica Hamlin (see bios below)—got together to talk about contemporary art and education. Based on their collaboration as facilitators of the Art21 Educators program, the conversation focused on how contemporary artists might inspire new possibilities for teaching and learning in and through the arts. This is a partial transcript of the conversation.

Jess: Flossie, from your perspective, what do you think artists do today? How would you describe your understanding of art today?

Flossie: Before I came to work with Art21, I used to think that art was just what you see either in the museum or what you make in the classroom. It was a very product-oriented way of approaching art. And increasingly, based on working with Art21, I’ve come to realize that artists are exploring, thinking as they make. So the process is as important as the product, if not more. This is such a powerful way to think about learning. When you think about the 21st century, and the fact that the future is largely unknown, that what we know today is going to change dramatically in a week’s time, we need to be able to encounter something unknown and question or explore the possibilities for what it could mean. More than ever it’s important to teach students how to think and ask questions about the world we live in.

Jess: I think about the insatiable curiosity that drives all the artists that I know. And this is one of the things we have removed from education. We don’t help students find their own curiosities and pursue their passions and questions about the world. Too often we ask them to regurgitate existing knowledge.

Flossie: Joe, how do you see contemporary art education as being different from a traditional art curriculum?

Joe: Contemporary art education is more concerned with process versus completing many projects. Everyone knows that students follow instructions enough in other classes. So in a visual art class, contemporary art educators are thinking more about what exactly they want to do with their students and WHY.

Most kids assume they are in school to answer questions, get correct answers, and get good scores. We need to inspire curiosity, and go one step further in order to get kids to think about why they need specific kinds of knowledge, why they want to create certain things, and the power of having a story to tell.

Jess: Just as artists are increasingly adapting and changing—rethinking what art can be and who they can work with, or allowing their artwork to take different forms in new contexts—we as educators have to be accountable to how art is evolving. We need to empower students with not just a particular set of skills—like drawing a realistic still life composition. We need to empower them to ask why they are rendering something in a specific way and what they have to say about the things around them. If artists are pushing artistic boundaries then we want students to do that same questioning—and to feel like they have the conceptual and physical tools to address and represent the things they are interested in.

Flossie: I really like that. It brings me back to when I was in school where people thought you became an artist because you were inspired, you were a genius; you created art because you were gripped by this mythological talent, a gift given to a few select people. What I like about working with contemporary artists, and specifically using the Art21 films, is that we can find out about their process, we can see that art really is about perseverance and persistence, it is about exploring different ways of representing your own vision.

Jess: Yes, process drives you and curiosity drives you but there are many paths toward realizing an idea. There is never a singular, right way to do anything. Ideas should evolve rather than be resolved or completed.

So where are we headed? How might we reframe the conversation in terms of how we think about an education in the arts and through the arts?

Flossie: I would like to see inquiry-focused learning that leverages contemporary art and artists across subject areas. In trying to understand something, educators can draw from contemporary art in the same way that they draw from history, math, etc. We can look at art for its own sake but we can also consider art as a lens to understand something that is fundamentally important to the world we live in.

A lot of teachers who do interdisciplinary work think that that is the goal—I need to do interdisciplinary work and then I think about what I need to accomplish interdisciplinary work. But interdisciplinary work cannot be a goal in and of itself. Like, for example, doing a collage—it cannot be a goal in itself. What is the purpose? Why do I need to make these things?

Joe: And this is why themes and exploring big questions need to be at the forefront. For example, the goal is not to make collage, but to say something *utilizing* collage. Thinking about inquiry and investigating questions and themes, rather than trying to cover all the technical bases, needs to be part of the national conversation.

If artists are pushing artistic boundaries then we want students to do that same questioning—and to feel like they have the conceptual and physical tools to address and represent the things they are interested in.

Jess: I also think about the implications of this in terms of positioning art as a way of thinking about the world more broadly, across the disciplines, and across our understandings of the different ways that we silo knowledge.

When students enter the math classroom they usually have a specific set of ideas and skills they assume they will tackle, and the same in the English or Social studies classroom.

Art can be a lens as well as a tool to unpack some of the ways that we’ve separated and distinguished between specific sets of information or knowledge. I’m interested in how art educators can position the arts as a set of ideas and practices that cut across all these disciplinary boundaries—to more authentically connect to how artists investigate interdisciplinary questions and curiosities in and through their work.

Joe: Art educators can develop and model these skills around inquiry. You need to *want to know something*, and then you decide how: which disciplines or sources are involved and how to weave them together.

Flossie: It’s very hard to do this when you’re isolated in your own classroom or discipline. That’s why Art21 Educators is a powerful space for educators to come together to think about what it means to have an inquiry-based approach to learning in and through contemporary art. I could read tons of stuff about art and teaching with artists, and still not understand until I work with people like you and Joe who actually embody and model what it means to work with contemporary art and artists.

Jess: This can’t just be an academic or theoretical exercise. Learning has to have a theoretical grounding but it needs real practice, too. And there has to be room for divergent methods and results.

As educators we are constantly in search of knowledge. I hope we can be open to reexamining our discipline to embrace contemporary artistic practices—the questions and strategies that artists use to drive their work—and connect that to inspiring a deep rooted curiosity about the world that should be at the heart of all learning. ■

Flossie Chua is the Interdisciplinary and Research Specialist for Art21, as well as an advanced doctoral student at the Harvard Graduate School of Education. She is also a researcher and Project Coordinator for Interdisciplinary and Global Studies, Project Zero.

Joe Fusaro is the Senior Education Advisor for Art21 and serves as the Visual Arts Chair for the Nyack Public Schools in New York. He also serves as adjunct faculty at the Steinhardt School of Culture, Education, and Human Development at NYU.

Jessica Hamlin is the Director of Art21 Educators. She is also an adjunct professor and the Art Education Program Coordinator at the Steinhardt School of Culture, Education, and Human Development at NYU.

Congratulations to New Vice President-Elects!

NAEA members-at-large elected four individuals to serve as National Vice Presidents-Elect. Each Vice President represents his or her respective Region (Eastern, Pacific, Southeastern, Western) and serves 2 years as Vice President-Elect, followed by 2 years on the NAEA Board of Directors as Vice President. These individuals begin their terms of office as Elects at the close of the 2014 NAEA National Convention in San Diego.



Eastern Region
Vice President-Elect:
June Krinsky-Rudder



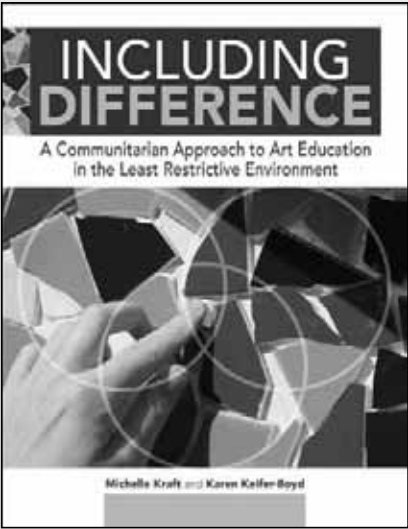
Pacific Region
Vice President-Elect:
Cris Guenter



Southeastern
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Western Region
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Cindy Todd



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WESTERN REGION

The San Diego National Convention will provide multiple opportunities for teachers and leaders throughout the Western Region to meet and connect. Two formal opportunities include the Western Region Awards Ceremony on Sunday, March 30, from 4:30 – 5:50 PM and the Western Region Business Meeting on Monday, March 31, from 1:00 – 1:50 PM. Both sessions are open to all Western Region art educators. I hope you'll join us!

Nebraska. Wayne State College in Wayne, Nebraska, was the host for the 2013 NATA Fall Conference, "Art as Community." Keynote, Monona Rossol of New York, spoke on art safety. Technology and community collaborations reinforced the theme. Pearl Hansen, conference coordinator, was named 2013-14 NATA Art Educator of the Year and Higher Education Art Educator of the Year. In addition, the NATA Board of Directors continues to explore possible restructuring to better meet the needs of the organization.

Ohio. OAEA's 2013 Toledo Conference, "Reflecting the Standards," was a huge success. The conference featured amazing guest speakers such as Brian Singer of the 1000 Journals Project, Authors/Illustrators Christopher and Jeanette Canyon; as well as Janine Campbell and Cindy Todd. Kudos to the State Conference Chair Sarah Danner Hebdo, local chair Diane Thorpe, and members of the local planning committee. A new statewide membership drive was rolled out and membership since August has climbed almost ten percent!

New Mexico. The NMAEA held its annual conference in Santa Fe on November 1-2. This year's theme, "The Core of the Matter," was



NATA Co-President Lorinda Rice, NATA Award Recipient Pearl Hansen, and NATA Co-President Bob Reeker.

chosen to support art educators incorporating the Common Core State Standards. Workshops were cross-curricular; connecting the visual art with math, literacy, science and social studies. A grant from New Mexico Arts kept the cost of the event low for members.

South Dakota. Hartford, South Dakota, was the scene for the SDAEA state conference on September 13-14. Local Art teachers Brenda Sosa, Dave Tuch, and Jo McCarthy of West Central, and Mandy DeWitt and Maria Kendall of Tri Valley were the host teachers. Marica Shannon from Mitchell was the conference coordinator. Art teachers from all over the state were in attendance. Many workshop opportunities were available, as well as several hands-on workshops. The participants participated in a lesson plan exchange and college credit was made available.

Texas. The TAEA presented its 52nd annual professional development conference entitled "Empower Visual Thinking / Embrace Creativity" at the Dallas Anatole Hilton



OAEA Past President Sarah Danner Hebdo, President Randy Robart, and Local Conference Chair Diane Thorpe at OAEA 2013 Conference, "Reflecting the Standards."

November 21-24. 1,713 members attended this annual conference where over 200 workshops were presented. General session speakers included Melanie Stimell Van Latum, Magda Sayeg, and Liz Ward, each of whom also presented a hands-on workshop. TAEA launched two new programs in 2014: Big Art Day will be held statewide on March 6, 2014, and the first TAEA Leadership Institute will be held in July 2014. Big Art Day (bigartday.org) is an art happening emphasizing membership and local art educators engaging local communities and highlighting art education. The TAEA Leadership Institute will work to grow our leadership capacity within our Association and our state. A component of the Institute will be a cohort of Leadership Scholars who will work together studying



Teachers chat with author and storyteller Joe Hays, Keynote Speaker at the NMAEA fall conference.

and experiencing best practice in leadership throughout the year.

Wisconsin. The Wisconsin fall conference featured two outstanding and innovative keynote speakers: Kathryn Rulien-Bareis and Jessica Balsley. A first of its kind "hands-on keynote" presentation by art educator and B Able To, Inc. CEO, Kathryn Rulien-Bareis. Ms. Rulien-Bareis is well known for her Universal Design for students with special needs. Jessica Balsley is most known as the founder of "The Art of Education," an online professional development resource for art teachers. Find out what is going on in Wisconsin at www.wiarted.org. ■



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PACIFIC REGION

Hope this column finds you replete with the milk of human kindness and flush with new inspiration and enthusiasm for the new year ahead.

With the upcoming NAEA National Convention in San Diego, California, members are in a dither of preparation and anticipation at introducing participants to the delights of the location. For those of you who have never visited the west coast or San Diego, you are in for a delightful experience. The hotels and Convention Center are located right on the beautiful Mission Bay with bayside parks for those of you who relish your morning walk/run. The air is fresh and the temperatures warmer than many other places in the US.

It is also adjacent to the historic Gaslamp Quarter and close by Old Town where the original Spanish settlement started. Across the bay is Coronado Island with the historic Del Coronado Hotel, famous as the site where *Some Like it Hot* was filmed. Other delights for those taking tours and special events include the magnificent Balboa Park—home of San Diego Museum of Art, Mengei International Museum, Museum of Photographic Arts, plus 14 others—and the world famous San Diego Zoo. There is also the Museum of Contemporary Art San Diego a short distance away and its satellite in beautiful La Jolla. San Diego is a truly international city of beauty and culture. If possible, plan to arrive Thursday, March 27, and leave Tuesday, April 1, in order to take full advantage of this locale. Californians are looking forward to greeting you and sharing this southern-most major city in California.

In State news, many states have new presidents. Heidi Collins has taken office in **Alaska**. **Idaho** has installed Karen Fothergill and

Shawn Phelps as Co-Presidents. Sally Schendel has assumed the position in **Montana**.

British Columbia reports that all K-12 curriculum documents are currently being revised with feedback from art educators.

The **California** Art Education Association's (CAEA) State Council is proud to announce that members overwhelmingly voted (90%) for CAEA to participate in the State/National Partnership program with the National Art Education Association (NAEA).

Robin Wolfe, President of **Colorado**, will be co-presenting at the Convention with New Mexico Past President, Michelle Lemons. Look for "Art Association SOS: Two State Leaders Share Their Adventures."

Nevada reports that they have adopted a new constitution and bylaws accomplished with the aid of online voting. Their board has been updated and gained many new faces to carry on a viable association. Cindy Allen remains as the Acting President until following their Summer Retreat when the new President Elect takes office to become full President after their 2014 State Conference in the fall.

Oregon Art Education Association is one of the arts organizations partnering with The Oregon Alliance for Arts Education, the statewide advocacy organization promoting pK-12 instructional access to the arts for all students, to revise the Oregon Arts Content Standards and align them with the new voluntary national standards in the arts and the Common Core State Standards.

The **Utah** Art Education Association is gearing up for its annual Art in the Sun Conference, February 20-22 in beautiful St. George, Utah. The conference will highlight the use of Technology in the Art Classroom. They are proud to announce that UAEA members



Washington State's Try-Art-a-Thon and Schack Art Center pre-conference Arty Party.



Professor Lori Santos and Museum Educator Annie Burbidge-Ream will be presenting at the NAEA Convention.

Taking the lead from events at the National Conventions, **Washington** had several exciting first-time events to entice participants to their fall conference. They reported great success with their pre-conference "Arty Party" that included a Drum or Draw Wine and Cheese Party for those who came early. During the conference they hosted a Try-Art-a-Thon, a hands-on art competition using crazy recycled materials. Winners' work is posted on WAEA.net. An Artisan Alley ended the conference. Regional artisans and art students set up booths to sell their art. What a great way to engage students and bring in regional artists!

Diana McDougal, who has been the single officer of **Wyoming** Art Education Association for many years, is thrilled to report that they have formed a viable state board. The new constitution and logo are posted on wyaea.glogspot.com. Diana is the new state President for a 2-year term. The new Vice President-Elect, Abi Paytoe Gbayee, will be the delegate

to the upcoming National Convention. The association is hosting their FIRST annual Spring Conference in Cheyenne on March 1 at Freedom Elementary School. They are encouraging Museum and Higher Education educators, Art Supervisors and Administrators, as well as all levels of teachers to attend. They will have the full panoply of conference events.

Pacific Region and California Art Education Association are looking forward to seeing you all on March 29 in San Diego. ■



Penelope Venola

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EASTERN REGION

California, here we come! I know it's a long haul for us coming from the east coast (we're so used to everything being a little closer together), but I guarantee it is worth the trip. The NAEA Board met in San Diego in November and I am so ready to return. What an exciting site for the Convention. My favorite spot was Balboa Park.... beautiful gardens, museums, studios.... what's not to love? Be sure to check it out. Everyone is very excited about our arrival in March. This will be an amazing Convention sure to fill your need for professional development, networking, and community, with a little sun and surf to add to the mix.

Eastern Region events not to miss:

Friday & Saturday, March 28 – 29, is the Delegates Assembly for state representatives from each state association. This is where your representatives review, revise, and vote on NAEA policy and position statements. Yes, it begins one day ahead of time so your representatives will also be able to attend other sessions and events during the Convention.

Sunday, March 30, 4:30 – 5:50, Eastern Region Awards Presentation for all Eastern Region art educators. Come and join the celebration to recognize award-winning art educators. Join us as we recognize and celebrate Art Educators of the Year from each state/province in the Eastern Region and present the Eastern Region Art Educator of the Year Award. Get to meet and network with leading art educators from your state and region. Show your support for the art educators who have been selected to represent you and all of your hard work this year.

Monday, March 31, 1:00 – 1:50, Eastern Region Business Meeting for all Eastern Region art educators. So, you met the leading art educators Sunday evening, and now you can work with them side by side. This is a business and planning meeting for all Eastern Region

presidents, officers, and anyone interested in leadership in art education (which, if you know me, I think means EVERYONE). Topics will include the new NAEA National Leadership Conference, 2014. This is the place to find out how you can get more involved and begin having an influence beyond your own classroom. Think of the ripples in the pond.

NYSATA (**New York**) is proud to report that the Council has been working with "The 12 Principles of Governance That Power Exceptional Boards" to improve the Council's function and work. Their State Conference was a huge success with keynote speakers Artist Aurora Robson; Microsoft UX Motion Designer Brandon Foy; Artist Michael Oatman; and UI Chicago Professor Olivia Gude.

MAEA (**Maryland**) hosts a rotating student art exhibit at the Baltimore/Washington International (BWI) Thurgood Marshall Airport in the Observation Gallery. The display follows a theme and features artwork from across the state K-12. The exhibit is viewed by hundreds of visitors from around the country daily. A reception was held on December 12 for the students and their families.

The RIAEA (**Rhode Island**) will host the Scholastic Art & Writing Awards 2014 at Salve Regina University in Newport, RI. The visual arts faculty at Salve will host workshops for the winners a week prior to the awards.

NHAEA (**New Hampshire**) sponsors an annual Members' Reception in March at the Currier Museum of Art. This annual event gives members an opportunity to network, attend a professional development workshop, and explore the latest exhibitions.

AENJ (**New Jersey**) works to build a professional community in the state by supporting professional development opportunities for art education students. They offer reduced membership and conference registration fees. They also provide hotel accommodations for a



Four NAEA Regional Vice Presidents in San Diego.

number of students for the conference. AENJ awarded \$11,000 in scholarships and grants for students and teachers this year.

MAEA (**Massachusetts**) reported that Coni Moore, Kristi Oliver, and Cory Shepherd represented MAEA at an ARTs Summit in November. Other arts education leaders from around the state and New England create a collaborative body for the purposes of advocacy and community outreach. The event was sponsored by the Arts/Learning Organization.

The Eastern Region is gearing up for many Youth Art Month activities. Let's celebrate the achievements of all of our students.

See you in San Diego! ■



Above: Maryland Art Education Association student exhibit at Baltimore/Washington International (BWI) Thurgood Marshall airport.



Left: Pat Franklin, NAEA President-Elect and Linda Popp, Eastern Region Vice President at Balboa Park, San Diego.



Linda Popp

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SOUTHEASTERN REGION

Recently, the NAEA Board met for our winter meeting in San Diego. The Board Members did lots of important work preparing for the upcoming Convention. We all came away from the experience with the understanding that this Convention is going to be very exciting for our members! The hotel is AH-MAZING—right on the bay, with palm trees, sail boats, a swimming pool, and hot tubs! We are right across the street from the Convention Center and a 10-minute walk from the Gaslamp district, home to dozens of restaurants. We had meetings in the Museum of Contemporary Art, housed in a former train station—a must see! Also visited Balboa Park, home to the Spanish Village art studios, the SD Museum of Art, the Mingei International Museum, and a dozen more museums. The hotel is also next to Petco Park, home of the SD Padres. Add to that the DOZENS of fantastic sessions, vendors, workshops, and keynote speakers! What a GREAT time we will have!!

Southeast Region members: mark your schedules to attend the following event at the Convention:

DAY: Sunday, March 30

TIME: 4:30 – 5:50 PM

Southeastern Region Awards Ceremony

Join us as we recognize and celebrate Art Educators of the Year from each state in the Southeastern Region and present the Southeastern Region Art Educator of the Year award. All members from the Southeastern Region are welcome and encouraged to attend.

With San Diego looming in our very near future, the Southeastern Region Leaders were asked to provide information on how to prepare for a state conference or national convention. Here are some responses:

Sandra Williams, NCAEA: 1. Make sure your e-mail address is updated with the conference planners and your association, if you have changed it since you last registered for a conference. Home e-mail addresses may be better since some school systems block mass e-mailings. 2. Make hotel reservations early; room blocks do get filled fast. 3. If you must fly, check flights on the Internet early. Search often to see if flights get a lower rate over a span of a few weeks. Fly late morning to avoid fog delays, storm delays, etc. if possible. Expect the unexpected when traveling. 4. Make self-stick labels at home. It saves time when you have to fill out a hundred entry ballots in the vendor hall. Pre print: Name, school, e-mail, address, and grade level. Just peel and stick on their entry ballot. 5. Do not expect to do everything that is offered.

Denise Tullier-Holly, LAEA: If you get ONE art teacher to their first NAEA National Convention, that art teacher's going to want to attend again and likely never miss another! That's one of the reasons LAEA has instituted a professional development scholarship, available to both student and active members. Our award recipients understand and agree to both attend and present at the next LAEA Fall Conference. Check our website for details and forms: <http://laarteducators.org/laea-awards>.

Kim Soule, KyAEA: Plan to attend your state and national conferences and you will be enriched in three ways: You will gain knowledge and resources for teaching through the classes you attend, you will gain insight into available resources and how to use them through visiting the vendors, and you will be encouraged by contact with so many art teachers. Here are a few pointers for preparing to attend: 1. Fill out the proper paperwork. 2. Submit it to your administrator with a cover letter explaining the benefits of attending and if you are willing to pay for some of it yourself or through another account, let him/her know. Make Your Case letters are available on NAEA's website. 3. Did you know... Artsonia will pay your dues with money raised through your account? 4. Apply to present a lesson that you would like to share at the state level and then apply to present the same lesson at the National level. Administrators will want to support you if you are a presenter! 5. Pack your suitcase! Remember.... travel light with a large suitcase because you will be bringing a lot of goodies home! Also, don't forget your address labels because it saves a lot of time when registering for prize drawings at vendors booths. Hope to see you in San Diego!

A few additions to these excellent suggestions:

- In order to save on expenses, look for roommates on both your state and NAEA Facebook pages—be flexible! Think of this as an opportunity to network and make new friends!

- Download the mobile app. It is a great way to organize your schedule and keep up with your friends!
- If you are new to NAEA, be sure to attend the social events offered—this is another way to network and meet others with similar interests. Museums and others often offer receptions and roundtable discussions.
- Don't forget to visit the NAEA Bookstore—see new products and publications offered.
- Bring along some business cards to share with people you meet.
- Leave some time to sightsee—get to know the city you have traveled far to visit!
- Don't think that you have to register for every paid workshop—there are plenty of free ones.

See you in San Diego!! ■



Debra Pylypiw

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People in the News

Janis Lander, an NAEA member and artist and writer based in Sydney, Australia, has a new book, *Spiritual Art and Art Education*. This book is a study of contemporary spirituality as it is practiced in the world today, characterized by its secular and inclusive nature, and applied to art and art education. It identifies the issues facing a formal introduction of contemporary spiritual concepts into a secular and multicultural arts educational environment.

NAEA member and NAHS Co-Sponsor **Sandra Rivas-Cole** was named 2013 Art Teacher of the Year by Creative Outlook. She has been an art teacher at Lake Howell High School in Winter Park, Florida, for 16 years, and is currently teaching Art 2D, Drawing, Painting, and AP Studio Art. Rivas-Cole has been described by the school's principal as "one of the most professional and talented young educators..." and sees herself as "a big kid at heart," a Disney fan.

In *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*, NAEA member and Visual Understanding in Education cofounder **Philip Yenawine** reveals how VTS was developed and demonstrates how art teachers are using art to increase a variety of skills. The book shows how VTS can easily be integrated into elementary classroom lessons to create learner-centered environments.

NAEA member and Board Member **James Haywood Rolling Jr.** has published *Swarm Intelligence: What Nature Teaches Us About Shaping Creative Leadership*. This book describes the origins of creativity, and draws on research to show why group collaboration and adaptive social networking as keys to a more creative workplace. "In this book, James Rolling challenges commonplace notions of creativity..."

Craig Hinshaw's new book, *Animals, Houses & People: Early Elementary Art from the Basic to the EXTREME*, contains projects, lessons, and ideas to engage young learners with art. Projects focus on animals, houses, people, and animation, and include everything from origami and shadow puppets to paper houses and self-portrait projects. Each lesson plan features a description, list of materials, procedure, and color images.

The **Tennessee Art Education Association (TAEA)** has a new app that can be downloaded on iPhones and Androids. Various tabs allow users to e-mail TAEA, check out the new webpage, view images from recent conferences, receive notifications, and more. There is also a button to connect to the Tennessee Facebook page. Search "TN Art Education Association" on your iPhone or Android to take advantage of this FREE member benefit.

In Memoriam



Elizabeth Smith-Cox, 89, of Clemson, SC, died January 8, 2014. Liz taught for over 30 years and was still active in her church, mission activities, artistic endeavors, and NAEA—touching lives with her passion and compassion. Memorials may be given to Clemson First Baptist Church, the Pickens County Chapter of Habitat for Humanity, or the Clemson Little Theater.



Elliot W. Eisner The entire NAEA community is saddened by the loss of our dear friend, mentor and leader, Elliot W. Eisner, 81, of Stanford, CA, on

January 10, 2014. Elliot served as President of NAEA from 1977 – 1979 and is renowned for his work in art education, curriculum reform, and qualitative research. His vision, intellect and generosity of spirit will be celebrated in San Diego as we remember Elliot and his widespread influence.

Those who desire to remember and honor Elliot W. Eisner may make contributions to the Elliot Eisner Lifetime Achievement Award Fund at the National Art Education Association, 1806 Robert Fulton Drive, Suite 300, Reston, Virginia 20191.

NAEF
INVESTING
in
Leadership, Innovation, and Learning



James S. Catterall

Join us for the 2014 NAEF Fundraising Benefit Event

"Mastering the Chaos of Creativity"

Sunday, March 30

10:30 a.m. – 11:50 a.m.

Hilton San Diego Bayfront • Indigo Ballroom D/Level 2

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

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

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

This ticketed event is open to all NAEA Convention attendees. Light refreshments will be served. Tickets are \$50 (\$40 tax deductible) and available online when you register for the Convention, and onsite in San Diego. All proceeds will support the National Art Education Foundation, a 501(c)3 organization.

Art Education Call for Editorial Review Board Nominations

Nominations are requested for the *Art Education* Editorial Review Board to replace current members who will soon complete their terms of service. Nominees should be active art educators who are willing to review approximately 12 manuscripts per year. The Editorial Review Board should consist of "NAEA members representing each division and region of the association."

Following NAEA policy, each member would be willing to serve a 3-year term beginning at the 2014 NAEA Convention in San Diego, CA. Nominees should be familiar with current trends and issues in art education and should be able to make positive, concrete suggestions the editor can use to help writers strengthen their submissions to the journal. Willingness to evaluate and return manuscripts in a timely manner is vital.

Please send the nominee's name, address, telephone number, e-mail address, and resume or brief description of relevant experience, with a statement that the nominee has agreed to serve in this capacity to:
Robert Sweeny, Editor, *Art Education Journal*
E-mail to: arteducationjournal@gmail.com

Response requested before **February 15, 2014.**

NAEA in San Diego continued from page 1

The Exhibit Hall promises to be exciting and worth your time. You will find new art education products, concepts, and techniques intended for all skill levels and ages. You will discover materials, ideas, and services ranging from classic art supplies to up-to-the-minute media, technology, processes, and professional development opportunities. And don't miss the NAEA Next! area—it will be set up for you, as an NAEA member, to stop by, share, and take part in planning the 2015-2018 NAEA Strategic Plan.

For those of you who are excited even before arriving in San Diego, download the Spark! mobile app prior to the Convention and become familiar with it. Browse the full schedule, maps, planning tools, speaker handouts, and more from your phone or tablet. Begin building your calendar of events before you even arrive. Explore the additional features of the mobile app for information about San Diego, how to share information with other NAEA members, and other options. Since this Convention is focusing on innovative teaching and emerging technologies, it might be time for you to investigate how technology can help keep you informed about specific sessions before and as they occur. Using Twitter can offer you immediate connections, provide important updates from colleagues, summarize the key points in that session you missed, and more. Before you even get to the Convention, create a Twitter account if you do not already have one. Then take a few minutes to learn how to use Twitter. To find out more, visit <https://support.twitter.com>.

There are many NAEA members that make good use of Twitter. Twitter offers a way to keep a pulse on what is occurring at our Convention. It provides a real-time, public, searchable record of tweets that our members can follow. Twitter allows NAEA members who cannot attend a way to follow convention highlights by reading along as events unfold. The official hashtag for the 2014 Convention is **#NAEA14**. NAEA also has a Tagboard account which allows you to track the #NAEA14 hashtag on Twitter, Facebook, Instagram, Google+, Vine, and App.net all on one page at the same time. **After you finish reading this article, check out NAEA's Tagboard at tagboard.com/naea14** to monitor postings, and remember to use the hashtag #NAEA14. Information and comments about the 2014 Convention have been shared on the Tagboard site since early last September. Check out the chatter and join us!

If you have not yet made your hotel reservations or registered for the 2014 NAEA Convention, now is the time to do it. The





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Fusing Innovative Teaching
& Emerging Technologies

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

www.arteducators.org

Hilton San Diego Bayfront will serve as the Convention headquarters and the majority of the sessions will occur at the San Diego Convention Center right next door. There are several other hotels nearby that are also walking distance from the San Diego Convention Center so you have several options. Make your plans and get ready! It is almost time to start packing! See you in San Diego!

Cris Guenter
2014 NAEA National Convention
Program Coordinator

Need a paper convention registration form?

Download yours at
www.arteducators.org/convregform
or call 800-299-8321 to have one faxed or
e-mailed to you.

ELEMENTARY DIVISION

The first year that I taught art was the toughest of my career, but there were moments of delight that still stand out in my memory. One day, I was holding sheets of red and blue plastic against the window to demonstrate what happened when they overlapped. As soon as I did and the violet color appeared, one little boy in the back of the room cried out, “It’s magic!”

I suspect that, for most of us, such moments are why we teach art. We believe in the enchantment of art for our students and ourselves. Despite that enchantment, the role of the art teacher has become more exacting than ever before. The challenges I faced in my first teaching position (film strip projectors; mimeographs; very few visual resources; only crayons, construction paper, scissors, and glue) have expanded for teachers today to include issues concerning national and state visual art standards, core curriculum, art integration, cultural diversity, visual culture, assessment, and more.

To meet these increasing demands, I believe that art teachers must be passionately committed to the value of our profession. That commitment also requires us to become outspoken advocates for quality art education—to become “cheerleaders for the art team.” And I can think of no better “cheerleader practice” than participating in your state and national conventions to recharge, renew, and energize your efforts.

With that in mind, are you coming to the 2014 NAEA National Convention in San Diego? There is no better professional development for art educators, and the Elementary Division has much on offer. Please join us for our first event on Saturday, the **Elementary Division**



The San Diego Convention Center, right across from the Hilton Bayfront.

Awards Luncheon, from 12:00 – 1:50 PM. This ticketed event is a wonderful opportunity to connect with fellow elementary art educators as we honor our national and regional award winners, enjoy lunch, and possibly win door prizes. (The rest of our presentations do not require a ticket.)

Our second event on Saturday will be **Conversation with Colleagues**. From 4:30 – 5:50 PM, you can meet other elementary art teachers, including the Elementary Division Leadership Team, and enjoy an overview of the

Convention, an update on the new National Arts Standards, door prizes, and more.

On Sunday, the Elementary Division is presenting two fast-paced **Carousels of Learning**: one on Advocacy and one on Technology. At each you will have the opportunity to learn from five outstanding, master art teachers. The advocacy carousel (9:30 – 10:20 AM) is slated to include art teachers Tricia Fuglestad, Cassie Stephens, Michelle Lemons, Christine Besack, and Rebecca Carleton; the technology carousel (12:25 – 1:20 PM) will showcase art teachers Lani Warner-Yuen, Jaime Alper, Michelle Savran, Nikki Everett, and Amber Ward.

Following the Carousels, Bob Reeker, NAEA 2013 Elementary Art Educator of the Year, will share his award-winning art program. You don’t want to miss what this accomplished teacher has to share (2:00 – 2:50 PM).

What can you do ahead of time to prepare for the Convention? Download the free mobile app (www.arteducators.org/events/conv14/overview) right now and start planning your schedule. Plan to pack a camera, sketchbook, hat, water bottle, walking shoes, and a swimsuit, and start dreaming of palm trees, blue water, and white sand.

But what if you can’t go to San Diego? There are still numerous ways you can benefit from the Convention even if you are not there. The free mobile app will give you access to presenters’ handouts, videos, Web links, and more. Check out #NAEA14 on Tagboard and Twitter. Follow along, as I’ll be blogging on our Facebook page. See if you can arrange a Skype session with someone attending the Convention. Technology can help bring the Convention to you. ■

Elementary Ning

<http://naeaelementarydivision.ning.com>

NAEA Elementary Division on Facebook

www.facebook.com/NAEAElementaryDivision

NAEA Elementary 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



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MIDDLE LEVEL DIVISION

My children are jealous. I told them that I am going to the NAEA Convention in San Diego and somehow they think that all I will be doing is visiting the San Diego Zoo and watching the Chargers play football. However, our time in San Diego is so much more than that. It is a time for excellent art educators from throughout the United States to get together and share ideas, engage in dialogue, and reflect on how to better our craft. I can’t wait!

My excitement started to build during the November NAEA Board of Directors meeting in San Diego. The long weekend started with a time to connect and meet together on Friday evening. On Saturday, we met all day at the Museum of Contemporary Art San Diego (MCASD). The content of the meeting was as stimulating as the site, with highlights including: teambuilding as a board, President Dennis Inhulsen’s report of the NAEA Delegation trip, an NCCAS update, the Board of Directors sharing out, and wonderful information about all the work being done by our NAEA Executive Office Staff. Saturday evening was capped off as we enjoyed dinner out in an amazing city. Sunday morning, we finished our weekend meetings by discussing the massive changes in evaluation of teacher effectiveness in each of our respective states. This conversation allowed for many unique challenges to be shared and important discussion regarding the evolution of our profession. We ended with an opportunity to speak with 2014 National Convention Program Coordinator Cris Guenter. Cris updated us on the amazing speakers, sessions, and events that we can expect.

Not wanting to let down my children, I have explored some of the neat things that San Diego has to offer besides a fantastic learning experience. Things that caught my eye included: the Gaslamp District, Balboa



Park, the MCASD Downtown, the USS Midway Museum, and Petco Park. San Diego truly has many exciting opportunities. I am just sorry that I won’t be able to experience all of them.

What I will be doing in San Diego is getting the best professional learning possible.

NAEA does professional learning right. NAEA gets people together, understands that professional learning matters, and always provides you “take aways” for your work. This is why the NAEA Convention is such an important event. The Spark! Fusing Innovative Teaching & Emerging Technologies Convention takes place March 29-31, 2014, in San Diego, CA, at the Convention Center and Hilton San Diego Bayfront. The cost to register for members is \$150 before February 28. The cost goes up to \$180 after that date. Register and look at the most up to date information at www.arteducators.org. The NAEA National Convention registration gives you access to hundreds of sessions. As an attendee you will be able to enhance your experience by purchasing tickets for special workshops and tours. Highlights of this exceptional learning experience include: 7 different pre-convention workshops on Friday, March 28; 4 Exhibitor Showcase workshops



on Sunday, March 30; 6 amazing tours; over 30 different hands-on workshops; 4 unique off-site workshops; and special workshops with Deborah Butterfield and Simon Silva. Also, NAEA specifically gears sessions to my interests as a middle level educator. Middle Level Showcases, Conversations with Colleagues, Medleys, and Round Tables are extremely valuable to me.

Though NAEA supports your commitment to your profession and the power of visual arts education to fulfill human potential and promote global understanding, they realize that your administrators may not have the same understanding. Therefore, NAEA is happy to offer two documents to encourage administrators to support your participation in this timely professional learning opportunity (available at: www.arteducators.org/events/conv14/make-your-case).

- Letter of encouragement from the NAEA Executive Director
- *Make Your Case*

It’s important to show how your participation in the NAEA National Convention relates directly to the objectives within your school learning community and contributes to your professional development. Good luck!



As you can tell, I am excited about my upcoming learning adventure to San Diego. My children have a list of things for me to do, my husband is reminding me what a good sport he is with me being gone (again), and I plan on returning a better art educator than when I left. Though I will certainly enjoy the Convention, I have no doubt that my students will be the ones to truly benefit from my educational opportunity in San Diego. ■



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HIGHER EDUCATION DIVISION

We didn't push the limits; we just showed that they were further than anyone thought.

— JR

This column contains exciting division news. First, Mary Hoefflerle shares about the Wisconsin Higher Education Conference she helped organized last fall. This initiative underscores the need for higher education art educators to come together at their regional and state levels to sustain critical conversations and engaged practice. Second, I introduce our new Eastern Region Director, Marissa McClure. Marissa replaces Jessie Whitehead, who moved outside the Eastern Region. Please join me in thanking Jessie for her service to our division and welcoming Marissa to her new responsibilities. And finally, I would like to remind you to attend the many Higher Education Division sessions, award events, and functions that will take place at the upcoming Convention in San Diego. I specially invite you to congratulate this year's Higher Education Division award-winners during our luncheon on Saturday, March 29, at the Hilton Indigo Ballroom from noon to 1:50 PM. Although this is a ticketed function, you are welcome join us at 1:00 PM to meet and greet this year's winners and hear Kit Grauer's address as the

2013 National Higher Education Art Educator. Hope to see you there.

Wisconsin Higher Education Conference for Art Educators

by Mary Hoefflerle

On September 27, 2013, thirty art education faculty from Wisconsin universities gathered with special guests from museums, K-12 school districts, and art education undergraduate programs at the Best Western Premier Waterfront Hotel in Oshkosh, Wisconsin, to discuss a range of contemporary issues of concern in higher art education. University of Wisconsin Oshkosh (OWO) art education faculty—Mary Hoefflerle, Jaehan Bae, and Wendy Strauch-Nelson—organized and hosted the event with financial support from the university's Visual Arts Collaborative Fund. Internationally known art education scholar Olivia Gude from the University of Illinois-Chicago delivered the keynote address "Bricolage Curriculum" and sparked a morning-long conversation. Participants engaged in a lively critique of current art education practices and envisioned new curricular possibilities in response to ongoing developments in the contemporary art world.

Throughout the afternoon, participants took part in small group discussions centering on a range of topics such as the new National Core Art Standards, professional development needs of K-12 art teachers, and the role of the university in meeting those needs, building partnerships between museums/local art organizations and the university, recruitment and retention, the Education Teacher Performance Assessment product (EdTPA) created by Pearson Corporation, and art education methods courses for elementary education majors.

At the end of the conference, the group discussed strategies to address some of the questions and concerns raised during the day's dialogue. It was agreed that university faculty should and will play a more prominent role in the Wisconsin Art Education Association, directly contributing to K-12 professional development and provide leadership for the state, and the group fully committed to establishing an annual meeting of higher education faculty to coincide with future WAEA Conferences.

New Eastern Region Director

Marissa McClure is Visiting Assistant Professor of Art Education at The Pennsylvania State

University. Marissa is interested in contemporary theories of child art, children and visual and media culture, community-based art education, Feminist theory, and curriculum inquiry and design. Her articles have appeared in *Studies in Art Education*, the *Journal of Social Theory in Art Education*, *Visual Arts Research*, and *Visual Culture and Gender*. She has also authored and co-authored a

number of book chapters. Marissa is Associate Editor of the *International Journal of Education and the Arts*, and a member of several editorial review boards. From 2010-2012, she served as President of the NAEA Early Childhood Issues Group, and she is currently Co-Research Coordinator of the NAEA Women's Caucus. NAEA is publishing her book, *Curriculum Inquiry and Design for Schools and Community*, co-authored with Lynn Beudert of the University of Arizona.

Congratulations to the 2014 Higher Education Division Award-Winners

National Higher Education Art Educator—**James Rolling Jr.**

Pacific Region Higher Educator—**Lisa Hochtritt**

Southeastern Region Higher Educator—**Olga Ivashkevich**

Western Region Higher Educator—**Kryssi Staikidis**

Manuel Barkan Award—**Olivia Gude**

Early Professional—**Daniel Humphrey** ■



Left: Wisconsin keynote speaker Olivia Gude (left); Rina Kundu, UW Milwaukee (center); and Jon Pounds, Executive Director of Chicago Public Art Group and Gude's husband (right).

Right (left to right): UW Oshkosh art education majors Kate Baumgart, Nicole Corsten, and Brandon Krause, and UW Oshkosh Art Department Chair Susan Maxwell.



Flavia Bastos

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SECONDARY DIVISION

I recently read John Maeda's book, *Redesigning Leadership*. In it he shares what he learned about craftsmanship from his father. Maeda's father was a master tofu maker who got up early each morning to make it the traditional way. Day in and day out he toiled to make the best tofu that he was able to produce. His father's attention to detail and concern for quality of the work made a lasting impression on him. "Craftsmanship," his father shared, "is doing things like you care."

Since reading this quote I've shared this idea with my students and we've discussed how this relates to them as young artists. Soon after introducing this concept, I took my students to see a group of work done by different artists using various approaches and subject matter. I stopped in front of a large grouping and asked, "What are these works saying to you?" And then I leaned in and whispered (a la *Dead Poets Society*), "craftsmanship." Occasionally before a group critique I'll also prompt them with the same question, "What is good craftsmanship?" and they've come to respond with Maeda's definition.

My students have come to the conclusion that if they don't care about what they are doing, no one else will, either; not me, as their teacher, nor any viewer who might see their work on display in the future. I can't help but reflect upon the art teachers who I know that get up early each morning to prepare to teach and who do this each day. They engage in

their teaching practice "like they care." Over the years I've been able to visit many art educators and see them teaching, and attend numerous presentations where master teachers share their craft and love of teaching with their students who they teach and share "like they care."

This past fall I taught art education courses at local universities. One consistent concern expressed by these future teachers is how to maintain their passion for teaching in the face of the day in, day out routines borne out over a lifetime career. Some of them are already in the classroom or working as student teachers confronting the unexciting tasks of cleaning brushes, dealing with classroom management issues, student indifference and tedium, and faculty meetings. I share with them what I've done to maintain my spark of creativity and verve for the profession. One thing that I do is continually work at reinventing who I am in the classroom by constantly readjusting my curriculum to engage me and my students. I try to embrace the process of inquiry in my classroom.

Then they always ask, "How do you come up with fresh approaches and new ideas?"

I share that I read from professional publications in the field and most importantly I attend NAEA's National Convention each spring. (I know that this seems like a shameless plug, but it's the truth.) The Convention comes at the right time of year when my energy is waning

and the mind is getting fuzzy. I'm revived by interaction with dynamic colleagues who present exciting new ideas that reawaken the idealistic teacher within me.

Sherri Fisher, the Secondary Eastern Regional Representative, introduced me to one such incredible teacher, Rachel Valsing, of Lansdowne High School. "Rachel makes incredible strides to know and understand the challenging community and realities of her art students. She seeks input from her students and responds to the needs in her community as she develops lessons. Rachel observed a lot of street art and graffiti on her commute to work and created an incredible social justice lesson and installation in her school. She got her students to think critically about the spaces they inhabit and to pay more attention to their visual environment. She also works hard to connect her students with the Baltimore Art community through collaborative exhibitions with Universities and local artist groups."

"She approaches her teaching as a work of art in itself. She took the lead in developing an exhibition and blog that puts ideas about the act of teaching as an art form. The exhibition was a great success and involved many teachers throughout the Baltimore community." Rachel is a teacher who approaches teaching "like she cares." ■

Maeda's definition of craftsmanship is embraced by the thousands of NAEA teachers who continually engage in tightening their teaching techniques and reexamine their pedagogy each year as they attend numerous presentations and workshops. This year in San Diego will provide each of us an opportunity to improve our teaching and to explore new curricular possibilities. As I've observed over years of attending these conferences, NAEA members take their role as teachers and how they impact the lives of their students "like they care." ■



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Research Commission Update

by John Howell White, NAEA Research Commission Chair



I am pleased to announce that, following the 2014 NAEA National Convention, Graeme Sullivan will begin his term as Chair of the NAEA Research Commission, with Mary Hafeli as Associate Chair and James Haywood Rolling, Jr. as the newest Commissioner member, serving at an at-large capacity. A schedule can be found at the end of this column of the Commission-related presentations, forums, and meetings in San Diego.

First, here is an overview of important Research Commission topics and initiatives accomplished in 2013. Also, please check the Opportunities section of the Research Commission microsite for higher education positions: www.arteducators.org/research/commission/opportunities-employment

Research Agenda: The Commission has completed its final draft of a Research Agenda. We anticipate that, with minor clarifications and revisions, this will be adopted by the Board and be ready for presentation to NAEA members prior to the Convention. The Agenda is designed to provide an open structure that can accommodate specific targeted initiatives. To obtain this structure, the Commission surveyed the NAEA leadership (Directors, Vice Presidents, Issues Group Chairs, and Publications Editors). One goal was to produce an agenda that would encompass a wide range of research initiatives that were relevant to researchers, practitioners, and policy makers. Another goal was to provide an agenda that could enjoy the contributions of independent researchers, practitioners, or groups with shared interests. Our thanks to the members of the Commission Working Group: Chairs Melody Milbrandt and Enid Zimmerman and Commission members Mary Hafeli and Diane Scully.

The Commission expects that initiatives associated with the Research Agenda will populate the Research Commission's microsite, Initiatives and Collaborations (www.arteducators.org/research/commission/initiatives-collaborations); open conversations related to research to be conducted in part on the soon-to-be-launched Research Commission Interactive Café (www.arteducators.org/research/commission/interactive-cafe); and produce an annotated listing of published art education research on the Publications

microsite (www.arteducators.org/research/commission/publications).

Data Visualization Working Group: The Research Commission has several internal working groups tasked with exploring issues associated with the Research Commission's vision and goals. One such group is the Data Visualization Working Group, which began in early 2013. The Chair is Christopher Grodoski and Commission members are Randi Korn, Graeme Sullivan, and Enid Zimmerman. Invitations for NAEA members to participate in the group began in late November and are ongoing. Information on joining and collaborating with the group can be found at www.arteducators.org/research/commission/initiatives-collaborations/datavisualization. The group is engaged in:

- Examining the viability of data visualization and mapping strategies as a means to communicate information in multiple ways to a range of constituents.
- Conceptualizing visualization strategies and mapping methodologies in terms of the logic of quantitative methods and the exploratory capacity of qualitative inquiry.
- Identifying the utility of data mapping as a descriptive method for demographic research and the potential of visualization as an interpretive means for identifying research questions and directions for inquiry.
- Exploring the feasibility of using data visualization as an approach to professional development that puts the means of compiling information and communicating evidence in the hands of practitioners.

Currently, there are 21 NAEA members who have expressed an interest in joining the Data Visualization Working Group: David Burton, Read Diket, Samantha Goss, Chris Grodoski, Donalyn Heise, Adriana Katzew, Elzbieta

Kazmierczakelka, Karen Kiefer-Boyd, Sheri Klein, Aaron Knochel, Randi Korn, Renee Sandell, F. Robert Sabol, Richard Siegesmund, Deborah Smith-Shank, Graeme Sullivan, Robert Sweeny, Pamela G. Taylor, Amber Ward, Libba Willcox, and Enid Zimmerman.

Professional Learning through Research: This working group provides professional support for research. Once the NAEA Research Agenda is adopted, the group's work will focus on art learning as it relates to target research questions, research methods, and policy initiatives identified by the Research Agenda. This working group serves at the discretion of the Chair of the Research Commission. Following the Convention, Amy Pfeiler-Wunder will become Chair of this working group.

CONFERENCE PRESENTATION SCHEDULE

Saturday, March 29, 10:00 – 11:20 AM
Research Forum: Data Visualization:

Operating from the Research Commission's Data Visualization Working Group, this session will provide a Forum for members to discuss emerging forms of data visualization and their influence on the conduct and dissemination of research. Chris Grodoski, Graeme Sullivan, Enid Zimmerman, Randi Korn.

Saturday, March 29, 1:00 – 2:25 PM
Speed Dating for the Intellectually Curious:

This presentation follows the successful session from the last Convention in which researchers shared their work with one another in a series of short one-on-one exchanges. The Commission this year looks forward to fostering the continuance of these conversations through the Research Commission Interactive Café. Mary Hafeli and Commissioners.

Sunday, March 30, 9:00 – 9:50 AM
Research Commission Report to the Membership:

This session will be open to the membership at large. It will include a presentation of the work of the Commission, including the Research Agenda, the Research Commission Microsite, and the Data Visualization and the Professional Learning through Research working groups. John Howell White and Graeme Sullivan.

Monday, March 31, 12:00 – 1:20 PM
Research Commission Leadership Forum:

This invited session will include the Research Commissioner and the NAEA leadership (Divisions, Regions, Issues Groups, and Publications). The purpose of this session is work toward bringing together Commission Liaisons and NAEA leaders to advance the Research Agenda and other initiatives.

Monday, March 31, 8:00 – 10:50 AM
Research Commission Business Retreat:
This closed session will provide the Research Commission an opportunity to conduct business, assess progress, and plan for future work.

Monday, March 31, 5:00 – 5:50 PM
The Big R: Bringing Research into the Hands of Art Educators

The Professional Learning through Research Working Group will conduct this conversation about research strategies. It embraces the notion that art educators are innately curious about their practice, students, and facilitating student growth and that research and clarifying one's questions can be fulfilling and fun! Amy Pfeiler-Wunder, Diane Jaquith, Alissandra Seelaus, Melinda Mayer. ■

SAVE THE DATE!



NaEA National LEADERSHIP CONFERENCE
July 25-27, 2014 | Santa Fe, New Mexico

Registration and program details are coming soon!
Stay tuned for updates via e-mail and at
www.arteducators.org

Hands-On Learning in DC Art Museums



NaEA SummerVisionDC 2014
A Professional Learning Community for Art Educators

Choose from 2 sessions: July 8-11, 2014 or July 22-25, 2014

Join a professional learning community!
Spend 4 art-filled days in Washington, DC, exploring permanent collections, current exhibitions, and the museum itself as a work of art!

Register and view details at www.arteducators.org

MUSEUM EDUCATION DIVISION

What do you want to learn? I asked myself and my staff this question as we developed plans and budgets for the coming fiscal year. By asking ourselves what we want to know and why, we are better able to identify areas for research and program evaluation. Questions open us to share knowledge across the field. Questions also provide direction for our work and form an integral component of reflective practice.

I ended my last column by asking you **what have you learned recently?** One response from Kristina Mahoney at the Denver Art Museum struck me as rich and of broad interest. I asked her and her colleagues—Daryl Fischer of Musynergy and Heather Nielsen of Denver Art Museum—to guest write this column. My sincere thanks to all three of them for contributing to this piece.

Kids & Their Grownups: New Insights on Developing Dynamic Museum Experiences for the Whole Family

In wrapping up our 2-year grant from the Institute for Museum and Library Services, we've incorporated visitor feedback; our observations to push our practice of developing installed family experiences and built our department's collective vocabulary and understanding of families. At the Denver Art Museum, we sought to learn more about families with young children, specifically 3- to 5-year-olds, as well as parents and other adults participating in family visits to the museum. Listening to families helped us recognize the continued need to incorporate play and make connections to real art objects in order to have an impact on formative learning experiences.

Our interactions with families helped us recognize ways to enhance the family museum visit experience, including:

- Focus on comfort
- Bridge the connection between museum experiences and daily life
- Embrace what is unique and distinctive
- Support a range of family styles

Considering comfort is nothing new, but as we listened to families, their needs in physical, emotional, intellectual, and sociocultural comforts became clearer. We realized that spaces do not have to be "kidified" in order to work for families; instead, we need to design spaces with furniture and finishes that fit everyone. Additionally, we learned that not everyone is comfortable asking questions—even so far as, "Why are we doing this?" and "Which artwork is this connected to?"—so we should anticipate families' questions and answer them before they have to ask. In order to better support successful family visits, we also developed design and communication guidelines that translated to the development of every in-gallery activity.

We heard that families with young children bring their personal experiences to the museum and take home memories from the museum. Knowing this, we want to be more intentional about building real-life connections during their museum visits and strengthening those connections afterward—be it through using familiar formats, such as puppets and puzzles, or by capitalizing on discovery with open-ended activities with take-away projects.

Further, families confirmed that we no longer should feel the need to compensate for being an art museum, as they look to us for quiet spaces and unique family conversations. The objects that families encounter in the art



Photo by Christina Jackson, Denver Art Museum.

museum, coupled with the slower pace of museum visits, can lead to family conversations that don't happen anywhere else. By layering content in activities and information, families can explore the story of an object with every family member engaged, no matter the age, skill level, or learning style.

Through two visitor panels and 28 museum-visit interviews, we have realized the importance of supporting families, as individual family members and a collective group. Parents and caregivers wear several hats during their family's visit, and crave an opportunity to engage with their family, while also fulfilling their personal interests. We see a vast array of family styles in the museum: everything from the plopping-on-the-floor-for-artmaking families to the reading-labels-to-learn families, and it is our job to provide activities that support parents' comfort levels and provide for shared experiences. As we design family experiences, we're mindful of the need to provide a variety of entry points

that create challenges for everyone from preschoolers to grandparents.

This project gave staff the opportunity to expand our evaluation techniques and get back to the root of our practice: listening to family visitors. The findings from our evaluation will continue to inform how we develop family activities in the museum that serve parents' needs and desires, make art accessible for ALL ages, maximize engagement with the real thing, and provide experiences that don't happen anywhere else.

For our complete report on this 2-year project, please see *Kids & Their Grownups: New insights on developing dynamic museum experiences for the whole family* now available at: www.denverartmuseum.org/about/research-reports



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SUPERVISION AND ADMINISTRATION DIVISION

"A creative leader is someone who leads with dirty hands, much the way an artist's hands are often literally dirty with paint."

John Maeda, in his book, *Redesigning Leadership Design, Technology, Business, Life*, retells his journey as a leader and President of Rhode Island School of Design. This book was given to the current Board and members of the Leadership Task Force in preparation for this summer's Leadership Development Conference in Sante Fe, NM. The above quotes describe his reflection on how he, as a leader, gets involved and "dirty" to learn about the environment and people he is working with. As I read this after our November meeting, I reflected on our discussions about professional development and President Dennis Inhulsen's photo essay of his recent trip to Myanmar and how he thought about and learned more about his school and students while being there. Dennis emphasized that every experience wherever you are is a chance to learn and grow.



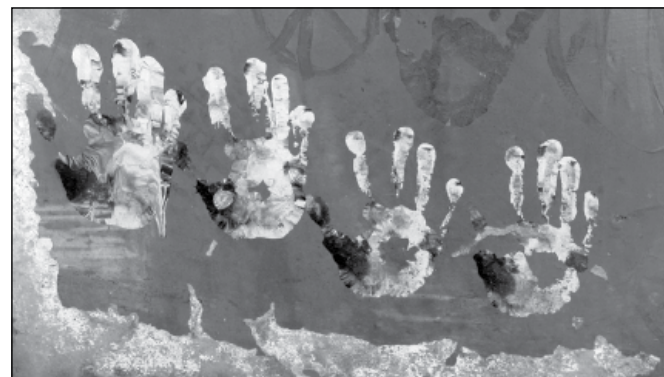
As I prepare for our NAEA National Convention in San Diego and the outstanding Pre-Convention Learning Institute exploring the new National Visual Arts Standards, I am reminded of another quote from Maeda:

"I'd rather be green and growing instead of ripe, ready to rot.... How excited I am to be a leader right now because I love to learn. There is nothing I'd rather be doing than

learning. It often isn't an easy task and I've made mistakes. But the artist in me accepts the possibility of being wrong for the opportunity it provides to learn. I believe *anything* you do will be more wrong until you learn how to do it more right. So I'm learning and growing."

The new National Visual Arts Standards include media arts as an arts discipline in the education to recognize and ensure aesthetic knowledge and understanding. Half of the Pre-Convention Learning Institute will focus on these new media arts standards. All the arts standards are organized around the artistic processes of Creating, Presenting, Responding, and Connecting. Nebraska is currently working on their first Fine Arts Standards and incorporating these same processes. These standards are more DEEP than WIDE. They focus on Enduring Understandings and Essential Questions.

NAEA encourages you to be "green and grow" and attend the Pre-Convention Learning Institute on March 28 and the 2014 National Convention Spark! March 29-31. There will be an abundance of things to see and do in



Chicano Park, San Diego

San Diego and it truly is the best opportunity for professional development and leadership in the visual arts! ■



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Teacher Institute | National Gallery of Art, Washington, DC

IMPRESSIONISM & POST-IMPRESSIONISM July 14-19 • July 28-August 2, 2014

The National Gallery of Art invites K-12 teachers to apply for a six-day seminar that explores impressionist and post-impressionist French art. Individual sessions will integrate art, social history, language arts, and teaching strategies through examination of the collections of the National Gallery. Information and an online application is available at www.nga.gov/content/ngaweb/education/teachers/teacher-institute.html

Application deadline: March 15, 2014

NAEA Task Force Addresses Leadership

By Patricia Franklin, NAEA President-Elect

In alignment with the current NAEA Strategic Plan and priority goals, the Board of Directors has recently engaged in conversations related to member leadership development. This is consistent with NAEA's Strategic Plan and commitment as a "learning organization." With this commitment in mind, President Dennis Inhulsen appointed a Leadership Task Force, chaired by President-Elect Patricia Franklin. The charge of the Leadership Task Force has three components. The first is to review NAEA's past leadership development efforts. The second, to identify current leadership development models and third, to make recommendations to the Board related to member leadership development. These recommendations are to include leadership program goals, core competencies, and implementation models.

The work of the Task Force is based on a schedule that began in October 2013 and is to be concluded by February 2014. A face-to-face meeting kicked off the work in late October and subsequent conference calls followed as the work plan developed. Consultant Elizabeth Guman (www.strategyarts.com) contributes knowledge and expertise to the Task Force as she facilitates and



supports the work. Elizabeth brings experience in strategic planning, organizational design, market research, and leadership development to this project. She has over 23 years of consulting experience to organizations of all sizes with business, nonprofit, and public sector clients. She is assisting as the Task Force begins to develop recommendations for designing a robust leadership development program for art educators, which will advance NAEA's mission in significant ways.

Careful consideration was given to selection of members to serve on the Leadership Development Task Force. President Inhulsen based selection on individual expertise, with consideration given to representation of divisions, regional locations, and leadership experience. The Task Force consists of

the following NAEA members: Patricia Franklin (President-Elect and Chair), Josh Drews (Secondary/Southeastern Region), Ben Garcia (Museum/Pacific Region), Larry Gibson (Middle Level/Southeastern Region), Barbara Laws (Supervision/Administration/Southeastern Region), Amy Pfeiler-Wunder (Higher Education/Eastern Region), Lorinda Rice (Supervision/Administration/Western Region), Jennifer Sweeney-Dahl (Elementary/Western Region), Cindy Todd (Higher Education/Western Region), and Suzanne Wright (Museum/Eastern Region).

A full report from the Task Force and recommendations will be presented to the NAEA Board during the March 2014 Board Meeting. ■

NaEA

NAEA Call For Nominations

The Nominating Committee is seeking candidates for the following NAEA Board of Directors positions:

President and Division Directors

Elementary, Middle Level, Secondary, Higher Education, Museum Education, Supervision/Administration, and Preservice.

The President serves for a total of 6 years—2 years each as President-Elect, President, and Past President. Candidates nominated for this primary leadership position must be members in good standing who have held active membership in the association during the past 4 years.

Division Directors serve 4 years—2 years as Division Directors-Elect and 2 years as Division Directors. To be eligible for nomination for these leadership positions, individuals must be active NAEA members and must be certified and/or licensed within the job alike division and employed within the job alike category. Individuals nominated for Preservice must be enrolled in an undergraduate or graduate program of study spending 51% of time as a student.

The Nominating Committee invites NAEA members to submit qualified names for consideration. The following comprise a complete nomination packet that must be received **postmarked by July 1, 2014**, in order to be considered for nomination:

- Completed Nomination Vita and Consent to Serve forms (www.arteducators.org/membership)
- A letter of support written by the Nominator

Submit complete nomination packets to: elections@arteducators.org (preferred method) or NAEA Nominating Committee Chair: 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191.

For additional information: Contact Kathy Duse, Executive Services and Convention/Programs Manager, at 703-860-8000 x281, kduse@arteducators.org

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RETIRED ART EDUCATORS AFFILIATE (RAEA)

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

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

2014 NAEA National Convention—California Here We Come!!!

The National Convention in San Diego will have many opportunities for learning, camaraderie, and just plain good fun! RAEA members are well represented, giving presentations and workshops and facilitating meetings. Please check the NAEA website for descriptions and more details!

Emeritus Members in Action!!

Elizabeth Arrent - "The Feeling of What We See: Considering New Strategies for Talking About Art," **Gretchen Boyer** - "Common Core Plus Creativity: Possibilities in an Art Curriculum," **Beth Burkhauser** - "Small Art, BIG Ideas: International Interdependence Hexagon Project VII," **Lynell Burmark** - "Visual Literacy and the Art of Great Presentations," **Barbara Calvo** - "Connecting Visual Art, Children's Literature, and Writing," **Nancy Carr** - "What is Going on in Arts Education in Your State?," **Robert W. Curtis** - "Artistic, Professional, Personal: RAEA Members Speak Up!," **Elizabeth Delacruz** - "Women's Caucus Awards Ceremony (Nordlund, Connors, Fletcher de Jong, Rouse, and McFee)," **Elizabeth Delacruz** - Women's Caucus

This will be an amazing Convention—sure to fill your need for professional development, networking, and community, with a little sun and surf to add to the mix.

—Linda Popp, Eastern Region

BYOB Breakfast With Regional Artist Keynote Speaker. Open to Everyone!," **Elizabeth Delacruz** - "Fusing Passion With Praxis: Insights and Strategies From the Women's Caucus," **Elizabeth Delacruz** - "Social Media Forays of Techno-Junkies, Nerds, and Noobies," **Tyler Denmead** - "Teaching Digital Storytelling in Higher Education," **Woody Duncan** - "Collograph Printmaking Without a Press," **Linda Ferrell** - "Projects in Art Education: Teaching Art Students to Authentically Envision Themselves as Art Educators," **Debra Fitzsimmons** - "Real Oil Paint: Clean, Cheap, and Beautiful," **Glenda Folk** - "Art for Global Understanding and Engagement," **Beverly Gerber** - "The Intersection of Arts Education and Special Education," **Kit Grauer** - "Fellows Forum: Collaborations Through Artistic Projects," **Sandi Hammonds** - "Turn on the Lights," **Debbie Harris** - "The Art Specialist Re-Imagined," **Craig Hinshaw** - "Impersonating Artists," **Adrienne Hunter** - "Safe Haven: Addressing and Coping With Societal Issues in the Art Room," **Dean Johns** - "NAEF Board of Trustees Annual Meeting," **Dean Johns, Linda Willis Fisher, Madeline Milidonis Fritz, Karen Branen** - "The Annual Retired Art Educators Issues Group Award Luncheon," **Dean Johns** - "National Art Education Foundation Grant Program," **Dean Johns, Maggie Peeno** - "NAEF Fundraising Benefit Event," **Dean Johns, Linda Willis Fisher, Madeline Milidonis Fritz, Karen Branen** - "RAEA Issues Group Meeting," **Dean Johns, Linda Willis Fisher, Madeline Milidonis Fritz, Karen Branen** - "RAEA Annual Business Meeting," **Sheri Klein** - "Using Web 2.0 for Advocacy, Teaching, Collaboration, and Research," **Sheri Klein** - "Submitting a Book Proposal to NAEA's Professional Materials Committee (PMC)," **Sheri Klein** - "Making Unusual: Art Practices Embracing Technology,"

Joele Michaud - "Narrative Art as a Catalyst for International Baccalaureate/Primary Years Program Learning," **Martin Rayala** - "The Decade of Design Education," **Martin Rayala** - "The New National Media Arts Standards," **Ken Schwab** - "Printmaking in High School," **Billie Sessions** - "IMPACT & IMPORT: Southern California Ceramics 1945-1975," **Joanne Sowell** - "STEAM: Mapping Integrates Math With Art," **Joanne Sowell** - "EcoArt: Think Globally, Make Art Locally," **Ruth Starratt** - "Art Education With a Sense of Wonder: A Spiritual Journey," **Dede Tisone** - "Make, Interpret, and Respond to Art," **Penelope Venola** - "Pacific Region Awards Presentation," **Penelope Venola** - "Pacific Region Business Meeting," **Cynthia Walker** - "Addressing the Common Core Using Digital Fine Art Images," **Cynthia Walker** - "Producing Phenomenal e-Portfolios," **Nan Williams** - "Set the Stage-Run the Show," **Linda Willis Fisher** - "Blending Our Voices," **Enid Zimmerman** - "Using Innovative Teaching Practices and New Technologies to Reconsider. Creativity in Art Education."

2014 Silent Auction

Mike Ramsey (Kentucky) is developing the Silent Auction, which will be held during the Artisan's Gallery at the Opening Night Celebration. Seven tables have been booked to hold the wonderful art we know will be arriving. This once-a-year venue to purchase original works of art from all members of NAEA is an opportunity not to miss. Questions concerning artwork donations, delivery, table sponsorship, auction volunteer, or other queries may be directed to Mike Ramsey at (janeandmichaelramsey@hotmail.com). He is always willing to help!!

National Art Education Foundation

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

RAEA Members Gallery

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

RAEA State Chairs

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



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



2014 SILENT AUCTION

sponsored by RAEA

CALL FOR ENTRIES NAEA SAN DIEGO 2014

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

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

CATEGORIES FOR ARTWORK INCLUDE:

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

For information and donation form:

CONTACT

Michael Ramsey
janeandmichaelramsey@hotmail.com

ATTENTION ART TEACHERS: SURVEY

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

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

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

Deadline: April 1, 2014

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

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

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

We're excited about the research presentations, interactive discussions, and meetings sponsored by SRAE this year. We invite everyone interested in discussions of research methods, methodologies, and the findings of new research to attend and participate. Researchers unite!

I want to highlight in particular the opportunities for doctoral students, faculty, and researchers, since SRAE has particular ways of supporting your work and providing community:

Doctoral Students: We see SRAE as a key community of support and discussion for doctoral students as they develop their identities as researchers in the art education field. As an organization we are responsible for awarding the Elliot Eisner Dissertation Award, a prestigious award for outstanding dissertation research, named in honor of SRAE's founder. Each year at the National Convention we sponsor a lecture by the previous year's winner. We also host the Marilyn Zurmuehlen Working Papers session, where Penn State University professor Christina Thompson facilitates the presentation of research of doctoral students who have been nominated by their advisors to share their research. We extend a particular welcome to all doctoral students to attend and contribute to these and other SRAE sessions, including our business meeting.

Higher Education Faculty and Researchers in Other Organizations: The current core of our SRAE leadership are faculty who conduct research and teach research methods to graduate students. We have among us

members with expertise in a very diverse range of methods and perspectives on methodology. We engage with the practical aspects of research methods, philosophical aspects of methodologies, and the pedagogical aspects of teaching research methods to graduate students. Please join us in our annual business meeting at the 2014 Convention as we discuss and plan ways of supporting each other in this endeavor, and lend your voice to any (or all!) of our sessions. Also, please note our Methods Meetup speed-dating style session to discuss the kinds of methods you use (and how and why you use them) one-on-one with a number of other researchers.

Standing 2014 SRAE Sessions

Saturday
SRAE Presidential Salon: Designing for Rigor in Research on Arts Learning (Kimberly Sheridan, Lois Hetland, Jay Greene, Brian Kisida). Researchers in educational policy and psychology discuss designing for research rigor drawing from studies of the effects of art museum visits, transfer in arts learning, and design-based research in makerspaces.

SRAE Past President Salon: Mentoring Narrative and Descriptive Forms of Research (Kimberly Powell). Are you conducting ethnographic, case study, narrative, or other form of descriptive research—or are you a mentor to someone who is? Come share your challenges/successes about your approach to research and/or supporting researchers.

Seminar for Research in Art Education Business Meeting. SRAE promotes an informal, yet focused, exchange of ideas about research and inquiry in the field of art education. Attend our annual business meeting to learn more and join our organization's efforts.

Methods Meetup: Speed Dating to Expand Your Research Repertoire. Connect with researchers who use different methods through this fast-paced, thin-slicing participatory event with a range of different people in brief, one-on-one conversations on research methods. No presentation materials necessary; business cards recommended.

Sunday SRAE President-Elect Session

Methods "Then" and Methods "Now": Researching Children's Art and Culture (Christopher Schulte, Christine Thompson, Marissa McClure, Sylvia Kind). This panel session explores the "then and now" of four art educators' methodological experiences of being there and being with children through art.

SRAE Graduate Research Session Marilyn Zurmuehlen Working Papers in Art Education (Christine Thompson). Features the cutting edge work of top doctoral students in our field who have been nominated by their dissertation advisers to present their research at the National Art Education Association.

2014 Elliot Eisner Doctoral Research in Art Education Award Lecture

Presentation by the Elliot Eisner Doctoral Research in Art Education award winner.

The award, sponsored by SRAE and Visual Arts Research, recognizes the value of doctoral research in art education and fosters continued support of doctoral research in art education.

Other SRAE-Sponsored Sessions Saturday

Internet Memes as Visual Research (Laura March)

Sunday

The Truth About Stories: Making a Commitment to Narrative Inquiry (Candace Jesse Stout, Brian Kellett, Priya Rama, Ruth Smith)

Rancière? Really!! (Richard Siegesmund)

Much Ado About Policy? The Past, Present, and Future of Art Education (Timothy Garth)

The Pedagogy of Installation Art: Integrating Social Issues and a Contemporary Art Practice (Mary Stuart Hall)

Contemplating Challenges and Possibilities of Participatory Action Research (PAR) in Art Education (Karen Hutzler Kate Collins Melissa Crum Ruth Smith)

Thinking with the Flâneur: Affective and Sensorial Wanderings in Art Education Research (Elsa Lenz Kothe Marie-France Berard Blake Smith)

Narrative Inquiry: Exploring, Questioning, and Performing Narrative Methods of Arts-Based Research (Mary Elizabeth Meier Christine Liao)



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// My experience in the Master of Arts in Art Education at BU has been a tremendously intense, but worthwhile experience that has enhanced my teaching and overall perception of art education as a profession. Teaching art clearly impacts the lives of today's youth, and BU has made me knowledgeable and prepared to defend the importance of maintaining integral art education programs in our schools. //

Michelle McGinley, CFA '13
Chester Springs, PA

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ART EDUCATION TECHNOLOGY (AET)

www.arteducators.org/community/committees-issues-groups/aet

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

New and exciting things are happening at AET. Now you can join AET on NAEA's website. We also created a Facebook group (www.facebook.com/groups/NAEAAET) to better communicate with members and anyone interested in technology in art education. We invite you to come to AET's annual business meeting at the NAEA Convention on Saturday, March 29, from 1:00 - 2:50 PM. See you in San Diego!

Ongoing Interests and Potential Controversies of Interactive eBook in the Classroom, iBooks Author (IBA)

Guest Columnist: Kevin Hsieh, Assistant Professor, Georgia State University. E-mail: khsieh@gsu.edu

More and more people are reading books on their electronic tablets, such as Kindle Fire, Nook, or iPad. The potential market for e-magazines, e-journals, and e-books has also become part of the main focus within publication industries including digital textbooks. In art classrooms, creative teachers are utilizing different digital technologies to motivate and enhance students' meaningful learning in visual art. In addition to well-designed presentations and multimedia instructional resources, visual art teachers are adapting digital textbooks to extend their pedagogical instructions. Although several positive aspects are promoted for pedagogical uses of e-book in the classrooms, some controversies are also addressed.

These fast growing interests and attention on adapting e-books for the K-12 classroom include offsetting textbook costs, reducing the use of paper and hardcopy, providing different learning support to meet diverse students' learning styles (prior knowledge, learning pace, or conceptual development, for instance), and engaging students in constructing knowledge. At this time, PDF-based e-books are the main forms for most digital publications; iBooks Author was introduced by Apple, Inc. in 2010, which

provides Mac and tablet (mainly iPad) users the opportunity to create and publish interactive e-books. The interactive and engaging content not only motivates learners in meaningful learning processes but also enhances and reinforces the learners' content knowledge. E-book readers can experience interactive content through visual and audio media (animations or games). They can fully explore and discover detailed information and content knowledge embedded in texts, diagrams, or 3-D images (rotate, zooming, making note, commenting, or sharing), or take lesson review quizzes.

Although iBooks Author comes with many great potential applications for education and textbook development, some controversies have been raised or addressed by educational experts. Kim (2014) identifies five potential controversies with the adaption of IBA in the classroom, technology and pedagogy, cognitive load, modality principle, split-attention principle, and redundancy principle.

1. Technology and pedagogy: New technology will have a more promising path only when content, pedagogy, and capacity of technology tools meets under the same educational goals and objectives.
2. Cognitive load: Sometimes multi-media overloads the readers' cognitive loads and learners feel overwhelmed due to the abundant and un-focused learning objectives. Hence, technology should meet a human's information processing capacity.
3. Modality principle: Learners learn better when verbal, auditory, and visual information is presented and linked to each other. Teachers should use both interesting and objected-related segments to help learners' meaningful and effective learning through verbal, auditory, and visual channels.
4. Split-attention principle: Effective and meaningful learning occur when learners do not need to split their attention between different sources of mutually referring

information. Utilizing iBooks Author's Pop-up message boxes for further in-depth explanations and descriptions could reduce the possibilities of splitting attention.

5. Redundancy principle: This principle states that learners learn better from animation and narration than from animation, narration, and text if the visual information is presented simultaneously with the verbal information. In this case, text is extraneous



iBooks Author provides book writers with several widgets to design interactive and engaging content for readers.

and duplicated which might burden learners' visual channel. (p. 124-127)

In addition to these five potential controversies, designing and developing e-textbooks could be very time-consuming and challenging for teachers who want to design e-textbooks for their students by themselves. Teachers will need to spend a certain amount of time getting familiar with the interfaces of iBooks Author application, designing the interactive content that would meet the learning objectives and goals, proofreading the texts, obtaining approval from school administrations, and continually updating the e-textbooks. This article's intention is to shed light upon the IBA's potential controversies for education and textbook development. However, I would like to encourage teachers to transform these potential controversies into new and positive opportunities with innovation ideas and creative solutions, because I believe that teachers are the educational leaders with an unlimited potential for adapting new instructional technology into their teaching practices. Please send your comments and suggestions to khsieh@gsu.edu. ■

References

- Kim, J. H. (2014). Apple's iBooks Author: Potential, pedagogical meanings, and implementation challenges. In Z. Yang, H. Yang, D. Wu and S. Liu (Eds.), *Transforming k-12 classrooms with digital technology*. (pp. 119-139). Hershey, PA: IGI Global.
- Moorefield-Lang, H. (2013). An exploration of e-textbooks. *Library Media Connection (May/June)*, 18-19.

EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

The 2014 NAEA Convention in San Diego is just around the corner and the excitement is building. NAEA members can look forward to a rich and diverse schedule of presentations from ECAE exploring critical research with young children and early arts pedagogical relationships and practices. The ECAE presentations cover a diverse range of topics, from explorations of materiality and technology to dynamic arts environments where children are researchers, curators, and artists.

The ECAE Presentations include: Saturday, March 29

Mary Geisser will share how preschool and kindergarten children utilized the arts to make their understanding of abstract concepts such as fairness, friendship, and freedom visible in her session, "Color of Thinking: Using Arts-Based Research, Children Make Their Understanding of Abstract Concepts Visible." 10:00 - 10:50 in the Convention Center/Meeting Room 16B/Mezzanine Level.

Pam Krakowski, Patricia Tarr, Christine Thompson, and Kristine Sunday will provide a best practice lecture exploring what meaningful engagement with technology looks like and how educators can support children's desire to make meaning and their potential to be innovators in their session, "Children as Innovators: Re-Envisioning Technology in Early

Childhood." 12:00 - 12:50 in the Convention Center/Meeting Room 29B/Upper Level.

Andrea Saenz Williams and I will share our experiences working with young children, classroom teachers, and teaching artists as we explored meaningful ways to build exhibition experiences in early childhood in "The Exhibition Experience in Early Childhood." 2:00 - 2:50 in the Convention Center/Meeting Room 29B/Upper Level.

Please make a note to join us for the **ECAE Business Meeting on Saturday from 5:00 - 5:30** in the Convention Center/Meeting Room 29A/Upper Level.

Sunday, March 30

Kristine Sunday, Marissa McClure, Vicky Grube, and Heather Kaplan will explore the resurgence of interest in Simon Nicholson's theory of loose parts (1971), describing situations where children act as artists and bricoleurs in their session, "Loose Parts: Children as 21st-Century Bricoleurs." 10:00 - 10:50 in the Convention Center/Meeting Room 29C/Upper Level.

Shana Cinquemani will explore how third-space pedagogy and play art can be conceptualized in early childhood art education, while also discussing how they work together to create innovative/dynamic learning environments in "Running From the Volcano: Third

Space Pedagogy and Young Children's Play Art." 12:00 - 12:50 in the Convention Center/Meeting Room 29C/Upper Level.

Christopher Schulte, Christine Thompson, Leslie Rech, and Alison Coombs will describe their research with children as explorations in collaborative practice that invite children to participate as full partners in inquiries exploring and understanding processes of artmaking in their session, "Coming Together: Being There With Children Through Art." 4:00 - 4:50 in the Convention Center/Meeting Room 29C/Upper Level.

Monday, March 31

Marta Cabral will present on the ways digital media are explored by preschool-aged artists/curators during interactions with visitors in school and professional art-exhibition contexts in "Press Play: Welcome to Our Art Show." 9:00 - 9:25 in the Convention Center/Meeting Room 29B/Upper Level.

Immediately following Marta's presentation, Sylvia Kind and Veronica Pacini-Ketchabaw will discuss a 3-year art-based collaborative inquiry into materiality in early childhood education, and consider the role that art materials play in early childhood learning in "Encounters with Art Materials in Early Childhood Education." 9:30 - 9:55 in the Convention Center/Meeting Room 29B/Upper Level.

ECAE Business Meeting and Continuing Conversations

We look forward to meeting members and those considering membership in ECAE at these sessions and at the ECAE Business Meeting, which will provide opportunities to share and discuss current issues and events. We hold the business meeting in a discussion forum so all members and visitors are encouraged to share ideas, issues, concerns, and accomplishments. As always, please continue to share your news and questions via the ECAE Facebook page and NAEA/ECAE listserv.

I am looking forward to seeing each of you in San Diego and wish you safe travels. Please take the time to come out and support our ECAE members and presenters! In addition to the diverse presentations at ECAE sessions, many of our members are presenting in other sessions throughout the Convention—San Diego will hold lots of opportunities to learn from each other and the children we work with! ■

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

Guest Columnist: Alice Wexler, President-Elect of USSEA; Director, Art Education, SUNY New Paltz. E-mail: wexlera@newpaltz.edu

“Haven’t We Gone Far Enough With Data?”

This question and many others were asked by Ethan Young, a high-school senior at Farragut High School in Knox County, Tennessee.¹ He is referring to the Common Core State Standards (CCSS). As of January 27, 2013, forty-five states, four territories, and the District of Columbia² have adopted the CCSS in English Language Arts (ELA) and mathematics, which will replace current state standards. States that accepted federal money have committed their schools to the most prescriptive and formalized curriculum we have seen in this country. The CCSS has aligned national curriculum and standardized testing to the effect that testing inexorably drives curriculum. Teachers, principals, and ultimately, schools are accountable for student test scores. Consistently low-performing schools face corrective action, restructuring, or closure. Most at stake are the arts, faced with elimination if test scores are not raised in ELA and mathematics (Kohn, 2013). The curriculum materials of CCSS will be fully implemented by most states in 2013-2014.

Young’s research uncovered what many of us know: In 2009 the National Governors’ Association (NGA), the Council of Chief State School Officers (CCSSO), and Achieve, Inc., received millions of dollars in funding from the Bill and Melinda Gates Foundation. What appeared to be a statewide movement has proved to be contrived by a group of

educational testing executives and only two academic content specialists. Neither of the two specialists approved of the standards. Young quoted the ELA specialist who publicly stated, “The standards would leave students with an empty skill-set and lacking in literary knowledge.” In addition, educators did not play a role drafting the standards. CCSS promotes its product, says Young, as a “rigorous preparation for career and college.” Rather than rigorous, “they are designed for an industrial model of school.” “Rigorous” is one of the many buzz words that are meant to obscure. “Career and college ready,” is another, which Young highlights later when he says, “We teach to free minds, we teach to inspire, the careers will come naturally.”

The slogan “College and Career Readiness” is a thin veneer for the apartheid of the old two track system; the primarily economically endowed White career and college ready children will “succeed” while the majority of historically underrepresented children will go into the workforce. College and career ready is code for the well-worn phrase “What they should know and be able to do.” A single standard prepares students for colleges that spans from trade schools to elite universities, from scientists to laborers. Schools will continue to be holding spaces for nonwhite, lower-class children, with little support in the system to realize their potential. But each track will leave a public education system, which Ken Robinson (2008) says, “stripped free of civic purposes, designed to suppress the imagination of students, determined to constrain their curiosity and any impulse to question what’s known” (p. 10).

Robinson (2008) argues that an additional failure of CCSS is that in the current global economic uncertainty, we can hardly be judges of what children in kindergarten will need to be career ready when they take their place in the economic market 15 years from now. A lack of relevancy to the variables of individual interests furthers marginalization. How will all children conceive of what success means to them in the one size curriculum served up as what “every child should know?” Later in his 5-minute speech, Young turns to what is most significant to him as a young person facing his imminent life in college and beyond, and to us as teachers who will be evaluated by these standards.

Have you forgotten the nature of a classroom? A teacher cannot be evaluated without his (her) students because as a craft, teaching is an interaction.... This relationship is at the heart of instruction, yet there will never be a system by which it is accurately measured.... Standards-based education is ruining the way in which we teach and learn... The task of teaching is never quantifiable. If everything I learned in High School was a measurable objective, I haven’t learned anything. Creativity, appreciation, inquisitiveness, these are impossible to scale, *But they’re the purpose of education*; why our teachers teach, why I choose to learn.

We are in the midst of the first wave of testing. Fears have been confirmed and parents are opting out. The Pearson tests have been judged by parents and students as lengthy, difficult, and inappropriate in content. The editors (2013) of *Rethinking Schools* ask us

to defend our students, our schools, and our communities by telling the truth about the corporate and political agenda that threatens a generation of children. ■

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Kohn, A. (2013, May). Asking core questions about common core standards: The latest version of top-down reform. Presented at the State University of New York at New Paltz.

Robinson, K. (2008). *Changing paradigm—How we implement sustainable change in education*. RSA/Edge Lecture: UK. Retrieved from <http://filmenglish.files.wordpress.com/2010/12/transcript-sir-ken-robinson.pdf>

Endnotes

¹ See Ethan Young’s speech at: e.com/stories/2013/11/15/this-could-be-one-of-the-best-cases-ever-made-against-common-core-no-one-expected-it-to-come-from-a-high-school-student/#

² See www.corestandards.org/in-the-states

NAEA gets people together, understands that professional learning matters, and always provides you “take aways” for your work. This is why the NAEA Convention is such an important event.

—Kim Cairy, Middle Level

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

SNAE Issues Group SPARKS! the Convention with innovative teaching methods and cutting-edge presentations to help you successfully work with students with special needs.

Saturday, Match 29

In “Dyslexia as a Super Power,” learn how to meet the challenges encountered when working with students with dyslexia.

“Best Practices to Bring Visual Arts into Your Classroom” gives us examples of how art education can foster social and behavioral skills in students with special needs.

A two-part session on “Art and EBD Students: Successful Projects from the Classroom, Outdoors and Around the Corner.”

“Lessons for ALL: The VSA Teacher Guide Art Teachers as Inclusion Pioneers.”

“Using a Strengths or Asset-based Approach for Empowering Children Living in Crisis.”

2:00 - 2:50 PM. SNAE Business Meeting. PLEASE JOIN US for committee reports (program, awards) and updates on the Special Needs website and column.

A panel discussion at 1:00 will continue this important discussion in “Art as Gateway to Learning for Homeless and Other Children Living in Crisis.”

“Making Art Accessible for the Severely Disabled” will help us learn tips and techniques for modifying environments, tools, projects and expectations.

“Sending & Receiving Messages - Interpreting Nonverbal Communications” takes us into the

museum and the classroom to focus on with children with autism.

“Children’s Research Makes Abstract Concepts Visible Though Art.”

In “Adapted Art & Creativity: Technology and Special Education,” explore assistive technology and PowerPoint-based games that can enhance learning.

Sunday, March 30

Adrienne Hunter, Past President of SNAE, presents “Safe Haven: Addressing and Coping with Societal Issues in the Art Room.”

“Art Education, Assistive Technology and Students with Disabilities: Working Together for Student Success” teaches how to integrate AT into art activities.

How do we inspire creative thinking in students with cognitive disabilities? Find out in “Creativity and Cognitive Disabilities, Thinking Outside of the Art Teacher Box.”

“Behavioral Engagement of Students With Learning Disabilities in Arts Integrated and Conventional Language Arts Contexts.”

“Hi/Low Tech in Inclusive After School Art Classes: Building a Learning Community” shows how to use high/low technologies to inspire a creative community.

Author Series: *Including Difference*: “Communitarian Approach to Art Education in the Least Restrictive Environment” is dedicated to art educators who endeavor to create participatory, inclusive classroom communities.

1:00 - 2:50 PM Special Needs in Art Education Awards. Join us to celebrate excellence and honor the recipients of the **NAEA/CEC/VSA Peter J. Geisser Special Needs Art Educator of the Year Award** and the **Beverly Levett Gerber Special Needs Lifetime Achievement Awards.**

“Art Beyond the Eyes: Working with Students with Visual Impairments in the Art Classroom” explores accommodations for inclusive art classrooms.

The 2-hour hands-on workshop, “Breaking the Mold” discusses how Visionaries + Voices supports the careers of artists with disabilities. Promote learning for students with Autism and AD/HD through adapting lessons, modifying tools, and engaging technology.

Monday, March 31

“You Can Do It! Successful Teaching Strategies for Students with Autism and ASD,” a presentation that provides art educators with successful creative teaching strategies.

“You Teach At A Detention Center? You’re Crazy!” Is presented by a young teacher working with at-risk, in-crisis and/or incarcerated youth.

“Encouraging Verbal, Emotional, and Social Skills Through Artmaking with Adolescents with Autism Spectrum Disorder,” a research study, considers the importance of student-centered art experiences.

“Disability and Emerging Assistive Technologies in the Art Classroom” presents emerging ideas for integrating assistive

technologies for disabled learners into the art classroom.

SUPER SESSION! The Intersection of Arts Education and Special Education with Beverly Gerber, Sharon M. Malley, Juliann B. Dorff, Lynne Horoschak, and Susan D. Loesl. Join Beverly Gerber and members of NAEA’s Special Needs Interest Group as they present findings from “Examining the Intersection of Arts Education and Special Education: A National Forum,” held at the Kennedy Center in 2012.

2:00 - 2:50 PM. SNAE Business Meeting PLEASE JOIN US for committee reports (program, awards) and updates on the Special Needs website and column.

“Artism & Task Analysis for Students with Autism” presents meaningful artmaking experiences. ■



Lynne Horoschak

NATIONAL ASSOCIATION OF STATE DIRECTORS OF ART EDUCATION (NASDAE)

<http://nasdae.ning.com>

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NASDAE Membership News Updates

Ana Luisa Cardona, Arts Consultant to the Michigan Model Arts Education Instruction and Assessment Project; and Consultant for Arts Education at the Michigan Department of Education, Director of Casa de Undiad, Detroit; Arts Management Fellow at National Endowment for the Arts.

A **Michigan partnership** between the Michigan Assessment Consortium (MAC) and Data Recognition Corporation (DRC) for the Michigan Department of Education (MDE) in partnership with Michigan educators including many NAEA members have developed a series of resources to support a high-quality arts education program in dance, music, theater, and visual arts for all students. The use of these resources by educators is voluntary. The Michigan Model Arts Education Instruction and Assessment project (MAEIA) is comprised of:

Michigan Blueprint of a Quality Arts Education Program—a goal-setting document for arts education program improvement purposes. The Blueprint describes the highest standards of successful arts education programs in the four arts along seven criteria aligned with the Michigan School Improvement Framework. The Blueprint is intended for use by those working together to improve the arts education program as part of an ongoing school improvement process. Available Fall 2013.

A MAEIA companion document to the Blueprint—**Michigan Arts Education Blueprint Research and Recommendations** provides users supporting documentation for each criterion and indicator in each arts discipline. Available Fall 2013.

Michigan Arts Education Program Audit Tool—a self-study tool districts and schools can use to analyze and reflect on the status of their own arts education program. Based on Blueprint criteria and indicators, the Audit Tool results can become the basis for enhancing

the arts education program in the context of school improvement. Available in draft form for piloting in 2014 pending funding.

Michigan Arts Education Assessment Specifications and Prototype Assessments—a set of recommendations for appropriate assessments in the arts based on the Michigan Merit Curriculum and aligned to national standards. The Assessment Specifications helps the full array of potential users understand the purposes and uses, as well as provide more specific information on how to accurately read and interpret MAEIA arts education assessments. Available in draft form Fall 2013 with high school prototype assessments to be developed in 2014 and K-8 in 2015 pending funding.

All MAEIA document are available at: mi-arts.wikispaces.org.

NASDAE Membership News Updates

Rob Westerberg and Matt Doiron, members of the Maine Arts Assessment Initiative's Leadership team along with Argy Nestor, who has recently moved from the Maine Department of Education to the Maine Arts Commission as the Director of Arts Education.

In Summer 2010, Maine Department of Education Visual and Performing Arts Specialist Argy Nestor invited Visual Art Educator Catherine Ring and Music Educator Rob Westerberg to attend the New England Institute for Arts Assessment in Plymouth, New Hampshire. After 4 days of intensive professional development with some of the finest educators and practitioners in the field, they came back to Maine and created the Maine Arts Assessment Initiative (MAAI). With the mission, "Creating an environment in Maine where assessment in arts education is an integral part of the work all arts educators do to deepen student learning in the Arts," the initiative has worked to bring arts assessment to the center of professional dialogue in the arts.

Early in 2011, a broader leadership team was formed to help bring the initiative to fruition. Several simultaneous goals were established: 1) to link up with the allied professional arts organizations in Maine, 2) to develop teacher leaders in Arts Assessment, and 3) to engage all arts educators in active discussion and collaboration of assessment practices, grades pre-K through 12. Despite an initial concern that bringing assessment discussions to the forefront would be a turn off to the field, it was determined that tackling the issue head on would be the way to move forward. With 3 years under our belt, MAAI can celebrate:

- 52 arts teachers attended three intensive summer professional development opportunities, becoming "Teacher Leaders" in Arts Assessment.
- 94 regional workshops held throughout Maine, facilitated by MAAI teacher leaders.
- A 2011 Statewide Arts Assessment Conference with over 225 attendees... significantly more than projected.
- 7 archived webinars with professional meeting plans accompanying each.
- Linking with the New England Institute for Teacher Education to offer arts assessment graduate courses with over 60 participants to date.
- Directly connecting to the Maine Department of Education's *Evolving Education: Maine's Plan for Putting Learners First*.
- Mega-Regional workshops—4 of them have 188 registered—partnered with the Maine Learning Technology Initiative and integrated sessions planned.
- 4-18 minute videos presented highlighting standards-based arts classrooms.
- Presentations at the National Arts Assessment conference in Denver and the National Art Education Association conference in Fort Worth and another planned for NAEA, San Diego.

- Planned for the 2013-14 school year: a statewide conference, 5 mega-regional workshops, a series of webinars, a resource bank, and video taped stories of standards-based arts classrooms.

In addition to the work done so far, there are ongoing blog posts on arts assessment, a Community Of Practice Depository of resources being developed, and each of the teacher leader has documented their story.

Many challenges have been revealed as we've done this work, few if any unique to the state of Maine. And yet, by developing assessment in the arts as one of our highest priorities, we have documented literally hundreds of arts teachers breaking through in meaningful ways. Elementary teachers have worked closely across different school districts to form partnerships in which they share important and successful assessment strategies. The side benefits of assessment serving as a powerful advocacy for our profession—putting us on equal footing with the other core subject areas—have become evident in surprising ways. And there has been a flood of examples where successful and meaningful student-centered assessments are taking place.

Perhaps the two greatest lessons learned have been that, above all, education benefits by linking with educators from dance, music, theater, and visual art in this work. Though the practical application is unique to each discipline, we're all after the same goal. The second is that by embracing where every teacher is at in his or her work, and fostering them to think deeply about their own assessment practices, arts educators have moved their craft forward in new and exciting ways. The "what" they do has paled in comparison to their becoming more analytical about the "why" they do what they do. We would argue that one without the other does not create meaningful change. These and other lessons have made the assessment landscape in Maine an exciting one to be a part of and we are excited about the work we continue to do! ■

CAUCUS ON THE SPIRITUAL IN ART EDUCATION (CSAE)

www.csae-naea.org

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

As Chair of CSAE, I am pleased to present the final guest column of a yearlong series by CSAE members. This is the first of two series, which are intended to expand the dialogue on spirituality between CSAE and other Issues Groups, the next of which will feature distinguished members of other NAEA Issues Groups. I am pleased to introduce Rain, a longstanding and dedicated member and Board member of CSAE, retired art teacher, artist, and musician.

Guest Columnist: Rain Gianneschi-McNichols, Adjunct Professor, School of the Art Institute of Chicago. E-mail: pmcnichols@saic.edu

As the summer began for Chicago Public Schools, I celebrated my first year as a retiree, and what a year it has been. My retirement began with a reawakening of my musical career, which had been simmering for the last 20 years on a back burner as I pursued my work in Art Education. Last fall I was the opening act for the musical legend, Leon Russell, for two sold out shows in Chicago. I played solo acoustic. Playing solo was terrifying. But I received standing ovations both nights. The music was now front and center in my life again, OR so I thought.

I presented in Ft. Worth for the second year under the CSAE. After the Convention, to my delight, was an e-mail from my former

professor, John Ploof. There was an opening for Fall 2013 in the Art Education Department at SAIC, and he thought of ME. I was ecstatic and very humbled. My first job after finishing my BFA at UC Berkeley was academic advisor at the School of the Art Institute of Chicago. In the fall I will return to teach. I have come full circle. Linda Popp's workshop in Ft. Worth has inspired me to write this article for the CSAE.

I came to the new Caucus very early on. While completing my course work at SAIC, I was fortunate to have some of the leading thinkers, movers, and shakers in our profession as my professors, including Kevin Tavin, John Ploof, and Jerome Hausman. Guest speakers included Jan Jagodzinski, Kerry Freedman, and others. My tenure at SAIC was very much grounded in Social Theory. I was actively teaching my students these theories through visual artmaking, and mentoring Becoming Art Educators in my classroom.

But my own personal guru, Peter London, whom I discovered at an NAEA Convention many years ago, was nowhere in sight. I wondered about this. I began to feel in art education the same way I have felt on the Chicago music scene. I was the Outsider. My music muse, Bob Dylan, and my muse in the art of teaching, Peter London, both had something in common that I search for in my art,

my music, and my teaching: a connection, a searching for, the Divine. A connection to that spark that made humans pick up the charcoal and draw on the cave wall. What motivated humans to express their thoughts, or dreams, on that wall? What was it that Michelangelo was trying to reach with his passionate painting of the Sistine Chapel in Rome? What was Rothko trying to say at the very end, or Hans Hoffman, or for that matter Kandinsky, or so many other artists, of all isms and schisms? Susan Nakao, who had been trying to gather NAEA people who also searched for the spiritual connection in their teaching, first drew me to the Caucus. Somehow I became the catalyst between these two forces in Art Education, both seeking to expand the dimension of what Art Education incorporates in the very curriculums we teach. We sought acceptance by the NAEA Board of Directors, and finally we arrived, with Peter London (who else?) at the helm. But the battle had just begun, I learned; it was a battle I hadn't planned on. Some NAEA members misunderstood the basis for our desire to form this Caucus. Some of the very same movers and shakers, who had been guest speakers at my graduate program, were very much opposed to this kind of thinking. I was stunned. I was especially stunned, and very much disturbed, when Peter was the target of an essay in a recent journal. It was

obvious our motivation and our message were very much misunderstood.

We very much welcome a dialog with other caucuses as we continue to craft the vision and direction of this Caucus. We are beginning to have a presence in National Convention presentations; in this way we can share what it is we do in our classrooms. There is a growing membership, a wide interest, and a very diverse universe of spiritual art education ideas, and what that might mean to our overall curriculum development as the Art Room becomes the central most important classroom in a school building. As Daniel Pink has pointed out, we are the educators of our future, and an understanding, respect, and curiosity of what the spiritual world contains, may very well be the antidote for the voracious appetite of our "Zombie Capitalist" system. ■

Join & Visit CSAE Online

Join CSAE (free!)—contact Pattie Chambers: pattiechambers@gmail.com
 CSAE home page: www.csae-naea.org
 CSAE Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation
 CSAE Ning site: www.csae-naea.org/Community-Site.html

DESIGN ISSUES GROUP (DIG)

Robin Vande Zande, Associate Professor of Art Education, Kent State University, School of Art, PO Box 5190, Kent, OH 44242. Tel: 330-672-7866. E-mail: rvandeza@kent.edu

Happy 2014!!!

I was looking for design innovations but got sidetracked when I came across the article, “Where design is going and how to be there.” The author, Cheryl Heller, National Director of the AIGA Social Innovation, Leadership and Entrepreneurship for Designers Program, makes some important points. As art and design teachers our mission is to teach students how to use problem solving and thinking skills that are important to life and careers. This author articulates some key principles we should use in teaching design. Here are excerpts from the article:

“Design, like almost every industry, has been changed forever by technology, global access and social innovation. It’s time to interpret the evidence around us—there are lessons to be learned, and new types of talent required to thrive. Shifts are everywhere. Academic institutions offer curriculum online, experimenting with new platforms for learning, potentially competing with their own traditional offerings. Businesses are transformed by social media and the transparency it brings, shifting power from their own empires to their customers’. Citizen journalists create content more popular than traditional news sources, amateur filmmakers become stars, maker fairs attract multitudes who do their own manufacturing, publishing no longer needs publishers, augmented reality will soon make it possible for everybody to design their own worlds and people who just like to cook are setting up stalls and selling food—professionally. ‘Amateur’ folks replaced professionals because advanced products automatically gave them new abilities. The security and confidence expected by and for professionals was eroding,

impacting the entire ecosystem of the imaging world.”

Although technology may be used in a detrimental way, there is also a very positive side.

“Whether it’s called giving back, social impact, social entrepreneurship, or social enterprise... social innovation has become an unstoppable dynamic. And design? It’s smack in the middle... it has deep potential to contribute to society as a way of voicing long-held values that honor nature, equity and justice. For example, TED fellow Juliette LaMontagne recruits a group of 18-to-24-year-olds from various professions, teaches them design thinking and turns them loose to design products for developing communities. She started a design-led social entrepreneurship program called Breaker that assembles interdisciplinary teams of young people. The teams are introduced to the design process and then issued a global challenge to design a commercially viable product or service that will contribute to the solution of that challenge. In less than one year, they have created and launched three products aimed at advancing adolescent literacy and urban agriculture. Another example is economist Daniel Altman who plans to teach villagers all over the world to design and manufacture their own products, markets and economies. No professional designers required.”

We can teach students that they are capable of using design principles to improve themselves and their communities. Ms. Heller lists the functions that design plays in the process of change and transformation. Although she lists these for designers to learn to use as a system, I see it as a good list to use in teaching students about design.

- Design requires approaching a situation with an open mind, free of preconceived answers, which sounds simple but is not. It includes mapping and modeling—illustrating relationships, making hidden connections explicit. Making things visual enables people with a different ethos to see the same thing; unseen truths and insights are revealed.
- Design creates the tools required to understand information, to compare and experiment, providing access to learning.
- Design involves play, putting restrictions aside, imagining, waking up hopeful every day because it is always possible to create something new. Being unreasonable when being reasonable will not suffice; loving the pain and accepting the insecurity of not knowing the answer.
- Design is prototyping—making things without being attached to them, hearing what’s wrong, building again on what’s right.
- Design is craft—creating beauty, elegance, refinement that touches and satisfies, and that becomes embedded in people’s daily lives.
- Design is continually learning and fixing. It’s working iteratively and remaining awake to the evolution that needs to take place.
- Design is social. It’s public, engaging people in ideas. It works at scales, and with ideas that affect multitudes of people through theater, exhibits, public platforms and programs.
- Design inspires people, wakes them up, helps them know things about themselves and the world that they had not noticed before.

What we need to keep in mind is that design as the end product is much less important than looking at design as a means to something greater.

“We will only make design a force in creating the future if we see it not as an end in itself, but as a tool, a medium, a lever in a process of ongoing transformation—and if we take full responsibility for the transformation we engender. ‘What will we accomplish with this?’ is the question we must never forget to ask, and to honestly answer. That will be the work of the designer of the future.” ■

Reference

Heller, C. (2012, November). Where design is going and how to be there. *HOW magazine*. Retrieved from www.aiga.org/where-design-is-going-and-how-to-be-there

The NAEA Convention is an opportunity to catch up with friends and colleagues that, regrettably, we might only see once a year. More importantly, it is an opportunity to meet new people who share similar interests, or better yet, might challenge your way of thinking.

—Ross Schlemmer, CSTAE

COMMUNITY ARTS CAUCUS (CAC)

Ross Schlemmer, *President and Guest Columnist*. Faculty in Art Education at Edinboro University of Pennsylvania. **Meaghan Brady Nelson**, *Vice President*. Assistant Professor of Art Education, Middle Tennessee State University. **Natalia Pilato**, *Communications Liaison*. Student and Executive Director of the Community Arts Collective in State College, Pennsylvania. **Krista Robinson**, *Past President*. Program Manager at Downtown Aurora Visual Arts in Aurora, Colorado. E-mail: outreach@davarts.org

The CAC has been busy preparing for the **San Diego Convention**. In this issue, we highlight our key Convention events and what’s next as we head into 2014. We hope you will join us!

Community Arts Panel: Sunday, March 30, from 11:00 AM – 1:00 PM

This two-part panel is designed to initiate a constructive dialog that begins to characterize the theories and practices that shape the community arts through reflections on practitioners’ diverse experiences. Each panel includes established scholars such as Olivia Gude, Doug Blandy, Sonia Manjon, and Ken Krafchek alongside emerging artists and researchers. Community Arts are a rich resource for renewal and revitalization for arts education in school and community settings. Community arts practices challenge existing social conventions and aesthetic traditions, imagining new forms of art and life. We will consider how socially conscious and politically committed practices can create a sense of participation and collaboration, as a means through which to actively engage within the community, and serve as a catalyst for dialog and transformation.

The Teen Producers Project: A Tour and Screening at the Media Arts Center San Diego: Saturday, March 29, from 9:30 AM – 1:00 PM

We are very excited to offer a tour and screening of youth-produced media at the Media Arts Center San Diego (MACSD), a

community arts gem in the North Park neighborhood. We will meet members of the Teen Producers Project in the Center’s “Digital Gym,” then head into the new screening theater to view dynamic samples of their work. Lunch in the courtyard and Q&A with the MACSD staff will complete our tour.

The Media Arts Center grew out of an expansion of the San Diego Latino Film Festival. Founder and Executive Director Ethan van Thillo has grown the organization from a festival to a media arts center providing diverse community-based programs and services for residents, visitors, and independent and amateur filmmakers. The tour will feature the MACSD Teen Producers Project, a media arts and literacy training program that familiarizes youth (ages 15-19) with media technologies for self-expression, work readiness, and social change. This tour showcases exemplary programming involving film artists and audiences that are historically marginalized in the media arts field. **It is a ticketed event, so please purchase your ticket online when you register for the Convention.** The ticket includes transportation, the tour/screening, and lunch.

Community Arts Caucus Annual Business Meeting: Monday, March 31, from 1:00 – 2:50 PM

Please be sure to join us for this important meeting where we welcome new members, vote in new leadership, discuss our caucus goals, and define our next steps. This year,

we will be considering changing our caucus name to help distinguish ourselves from the general NAEA Community Arts category. Extra time to meet means our conversation will not feel rushed this year. Wonderful ideas are born from a network of strong community arts educators networking and sharing in one room—we would love to hear from you!

What’s next? Juicy questions, building networks, increasing resources...

I enter 2014 with evaluation on my mind. In my nonprofit community arts world, solid program evaluation is becoming even more critical to our funding and continuing to be able to teach and serve thousands of kids per year. In the Denver metro area, we are joining together with other out-of-school youth arts programs to form an alliance with the goal of furthering best practices and formally evaluating the impact our programs are having on positive youth development in our community. How do we prove that engaging in the creative process builds not only art skills, but a wealth of life and career skills that directly contribute to the 21st Century skills and competencies that are essential in a child’s education? We see these skills being developed right in front of us every day. However, the people funding our work want to see more data and statistics.

This is one of many subjects the Community Arts Caucus will be bringing to our Facebook page and e-mail lists as we build our own community of educators around the nation.

We want you to be able to ask questions, share stories, and exchange resources. I often feel that I am working in a bubble, running from class to class, writing grant after grant. I am excited about hearing fresh perspectives from others who are in similar situations.

Please reach out and send us an e-mail (outreach@davarts.org) or find us on Facebook (www.facebook.com/groups/325319077516100/). Also, please help us continue to build a strong membership. At the time of this publication, we will have offered our first CAC travel award to assist a community arts practitioner in attending the convention in San Diego. Your paid support means we are able to continue these important endeavors. We hope to hear from you soon! Better yet, we’ll see you in San Diego! ■

Art teachers must be passionately committed to the value of our profession. That commitment also requires us to become outspoken advocates for quality art education—to become “cheerleaders for the art team.”

—Nancy Walkup, Elementary Division

LIFELONG LEARNING (LLL)

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

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

Lifelong learning capitalizes on the idea of aging well. The LLL interest group has many members who are combining visual art activities with the interests of older adults. In this year's *NAEA News*, we have invited guest columnists to share the programs they have been involved in, some of which will be showcased during the upcoming Convention. The following piece, written by Susan Whiteland, is one example of the range of work that LLL members engage with.

Guest Columnist: Susan Whiteland, Arkansas State University. E-mail: swhiteland@astate.edu

This past fall, I had the opportunity to help organize an intergenerational fine arts mini-camp at Arkansas State University. In a spirit of collaboration, the visual arts, theatre,

and music departments offered older adults and children a Saturday morning of interactive arts engagement. The goal of the event was to determine the interest level of community residents in intergenerational fine arts programming.

On the day of the event we had 20 people arrive for the activities, ranging in age from 5 to 81 years old. Upon arriving, the children and older adults gathered in the band hall where they were invited to take part in an orchestral petting zoo. University music students introduced various instruments to the attendees, encouraging them to touch, play, and ask questions.

Following the petting zoo, the children and older adults moved to their first workshop session. The printmaking professor, assisted by

her young daughter, briefly introduced the workshop participants to the history of printmaking and to the objective of creating a foam printing plate illustrating a children's story or poem of the artist's own choosing. A variety of colored prints were pulled from the plates. Some of the prints were incorporated into collaborative collages between older and younger artists.

Forty minutes quickly elapsed and the workshop attendees were ushered down the hall to the music room. Five eager future music educators greeted the band of participants. Children were encouraged to sit on the floor in the front of the room. Older adults were allowed

to sit in chairs where they could listen to the music as educators explained what they would be doing during the session. Participants enjoyed practicing rhythmic patterns in sing-song fashion following a recitation of Humpty Dumpty. Next, they played percussion instruments and finally all ages danced and sang through a line dance formation.

The third fine-arts activity for the morning mini-camp took place on stage, where university students and theatre faculty helped the children and older adults take part in improvisational script writing. The familiar children's story of the three pigs took on a life of its own as the generations choreographed their version of the tale. The children and older adult actors stationed themselves as the story's main characters. They also performed as house structures of straw, wood, and bricks. The final scene concluded with a happily-ever-after moment as the three pigs rushed the injured wolf to the hospital.

After the final curtain call the older adults and children convened in the printmaking room where they picked up their prints and answered a brief survey. The adults also took part in a focus-group style discussion about the camp.

Results from the survey suggested that the camp was well received. Virtually all participants enjoyed the camp. When asked what they liked most, survey respondents said that they liked the interactions between generations, activities such as theater and printing, and the staff. If another mini-camp was offered, participants said they would most like visual arts and theater included. Participants

added that they enjoyed working with another generation and that they learned from one another.

According to the survey results, those who attended the camp saw value in bringing the generations together through fine arts and desired future opportunities to do so. Many of the older adults who participated in the mini-camp were also graduates of Healthy Agers, an aging wellness program provided by the university. Their interest in the mini-camp suggests that they may have thought of the opportunity as another means of aging well.

On behalf of the NAEA Committee on Lifelong Learning, we hope you will join us at the NAEA National Convention for presentations dedicated to projects emerging from important initiatives like the one described by Susan Whiteland. We also encourage you to join in this conversation by attending one of these LLL interactive forums: "Universities Connect With Adults and Older Adults in Local and Global Communities" on Saturday, March 29, from 1:00 – 1:50; and the "Committee on Lifelong Learning Business Meeting" on Sunday, March 30, from 10:00 – 10:50. All are welcome! ■



Adults participating in music component of an intergenerational arts mini camp.

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

Amanda Alexander, Assistant Professor of Art Education, Art + Art History, University of Texas at Arlington, Fine Arts Bldg, Box 19089, Rm. 296, Arlington, TX. E-mail: amandaa@uta.edu

Eliza Lamb, *Columnist*. Photographer, Administrator, and Doctoral Student, Teachers College Columbia University, New York, NY. E-mail: eliza@elizalamb.com

How is Art Education Policy Understood?

Guest Columnist: Kyungeun Lim, PhD Student in Art Education and Education Policy; Associate Instructor in Art Education, School of Education, Indiana University, E-mail: kylim@uamail.iu.edu

In this column, I examine art education in the perspective of policy analysis. To explore the meaning of art education policy, it is helpful to consider: What is policy? Policy is generally defined as a set of actions or a plan of action, and two traditional approaches are generally utilized: teleological and deontological. In the teleological approach, policy concentrates on the intents or outcomes. Policy can be justified by the *telos*, or outcomes. Teleological theory comes from conditional obligations, which suggests substantive criteria and provides total criteria (Dunn, 2008).

The process of problem structuring under the teleological approach works to solve problems. A policy cycle consists of five stages: agenda setting (problem identification), policy formulation, adoption, implementation, and evaluation. Problem structuring needs to be conducted in all stages, to choose the best solution. Dunn (2008) indicates that a policy problem influences all of the stages of the policy cycle including policy action, performance, outcome, and future. Wildavsky (1979) shares the importance of problem structuring, a significant part of policy analysis and its functions. Problem structuring includes finding assumptions, causes, objectives, and conflicting views. Structuring the problem may be difficult because of its conflicting

definition(s) and complex networks. The problem can be identified differently between stakeholders, and policy analysts can interpret the policy problems differently (Dunn, 2008).

In education policy, the teleological approach may be found in the standardized testing system, which outlines the exact goals that should be achieved. The report "A Nation at Risk" (National Commission on Excellence in Education, 1983) could be seen as an example of the teleological approach with problem-oriented policy.

However, some policies are not oriented from problems. The purpose of policies is process, implementation, distribution, and values. These types of policies determine what ought to be, or what is right. Even though a policy, at times, has an unachievable goal, it can result in reaching an ideal state of organization where the policy can be justified (Kerr, 1976).

Outcomes can justify the policy in the teleological approach; however, the goals might not be achieved. Policy can also be justified by "a theory of justice" (Kerr, 1976, p. 37). Rawls' (1971) theory of justice explained criterion for redistribution. If distribution brings benefits for members of society who are in the most adverse condition, then it could be seen as a better way of life than other social situations (Rawls, 1971). This theory is a good explanation and justification for education, cultural, and art education policies.

Policy also includes deontological or normative and value laden aspects. The normative approach in policy making seeks answers to the question: What is good, right, and valuable through policies? The goals of a policy may

be justified by its deontological presence. In other words, the underlined values and beliefs can also construct policies. Bhola's (1997) assumption of adult education policy is that the policy can be "instruments of the future utopia" (p. 211). Another example, based on the UNESCO assertion, is that values such as human rights, political freedom, fairness, and equity underlie education policy (Bhola, 1997). Other normative assumptions in policy include comprehensiveness and continuity, essentiality, structural pluralism, utility, and people's interest (Bhola, 1989).

In education policy, ideas of ethics, politics, and culture about a good society and a good life support the policy. For policy within an educational context, it is understood as an activity that underlies ideals and values of society. In the policy structuring and recommendation stages, moral philosophy; social values such as equality, liberty, and freedom; and opportunities are required to be examined normatively.

Although the idea of education policy solving problems with high stakes and standardized testing has been popular in recent years, people's equal education opportunity (in gender, socio-economic groups, and cultural groups) or having a high-quality education has been a societal goal for many years. This explains the existence of education policy from the beginning. In the teleological approach, education policy has some limitations. The problems were not often clarified and the measurements for the problems were incorrect (Rosen, 2001). Art education policies may have underlying values and deontological characteristics rather than problem-oriented

(or teleological) notions. It would be a challenge to fully understand all the problems and outcomes in art education, but it is hoped that by analyzing policy we have a better understanding of what is needed for art education policy-making.

As a special issues group, the PPAA continues to provide a platform for continuing dialogue about policy issues, research, and advocacy for the arts. Anyone interested in becoming a member should contact Amanda Alexander at amandaa@uta.edu. It's free! ■

References

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STUDENT CHAPTER (SC)

www.naeastudentchapter.ning.com

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

10 Opportunities You Won't Want to Miss at the 2014 NAEA National Convention

1. Networking over artmaking and discussions with art educators from all around our nation!
2. Over 1,000 informative sessions, workshops, and exhibits specific to our field to attend.
3. The HUGE Exhibit Hall with free art giveaways and hands-on trials of new, exciting mediums and materials!
4. Experiencing and enjoying museums with the great NAEA discount throughout the San Diego area.
5. The chance to experience a new city's food, culture, fun, and sun...
6. Learning about ways to get involved in our NAEA Student Chapter and our bright future initiatives.
7. Sharing, experiencing, and learning from the NAEA Student Chapter Roundtables as we listen and participate in presentations by peers.
8. The Student Chapter Reception for collaboration, prizes, celebration, and fun!
9. Making new lifelong friends with fellow art ed enthusiasts!
10. Learning about and supporting other Student Chapters across the nation.

I encourage all Student Chapter members who are attending the 2014 National Convention to sign up to volunteer at the Student Chapter welcome table! In addition to the welcome table, Student Chapter members will have many other opportunities to get involved. As

a volunteer you will have the chance to meet students from all over the nation and network with your peers. Feel free to contact the leadership team for more details.

NAEA Student Chapters have been busy all year hosting events that not only advocate for the arts but also give back to the community and raise funds to support their involvement in the Association. Below is a highlight from one of our Student Chapters representing the Western Region, Kendall Art Education Student Association (KAESA) in Grand Rapids, MI, written by Sara Buzzitta, KAESA SC President.

The 2013-2014 year has gotten off to a wonderful start for our student chapter. The student officers revised and prepared our annual packet full of information about the MAEA and the Kendall Art Education program. We were able to present the packet to the new students at orientation, Kendall's Opportunity Fair, and the first business meeting of the year. Right away

KAESA members are able to plan ahead for upcoming social events, important academic deadlines, and volunteer professional development opportunities. KAESA members began this year with a community service project, ArtPrize Education Days. This is an opportunity for KAESA to work with students from Grand Rapids Public schools to teach them the value and meaning of art. Members of KAESA teamed up and built an installation piece called the "Shower of Gratitude" where ArtPrize attendees were able to write down what they are thankful for and attach it to the hanging string archway. KAESA members are working together at our Craft Nights to make handmade gifts for the Kendall College of Art and Design Artisan Fair. During the spring and summer we also hosted Silk Screen Socials to print our KAESA logo on items for fund-raising opportunities. These events are not only a blast but also an easy way to raise money for our student chapter!

Our KAESA Annual Winter Benefit is coming up in February. This is our main fundraising event of the year and will consist of live music, catered hors d'oeuvres, a hired photographer, and a silent auction. Included in the auction will be artworks from our KAESA members and local artists, and items from local businesses. Last year the money raised went toward sending students to the NAEA Convention in Fort Worth, Texas, and created scholarships for students who planned on going to the 2013 MAEA Conference this



Kendall Art Education Student Association (KAESA) in Grand Rapids, MI.

fall on Mackinac Island. Preparing for this event is a fun opportunity for KAESA members to learn how to request donations, find a venue, do online ticketing, and direct the silent auction. If you have any questions or want further information about our events and student chapter, please feel free to contact me at buzzits@ferris.edu.

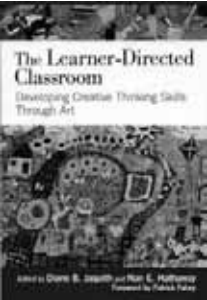
After the National Convention, we will sadly be saying farewell to two people who have been an integral part in the success of the NAEA Student Chapter. Melissa Righter will be completing her term as Past President, and Amy Pfeiler-Wunder will be completing her position as our advisor. Melissa has been on the NAEA SC board for over 4 years helping out in the roles of Student Outreach Coordinator, President-Elect, President, and Past President. Her strong passion and hard work were an essential driving force behind the NAEA Preservice Division proposal and the success of many of our programs. Pfeiler-Wunder has held the role as Student Chapter Advisor for the past 3 years. Her ongoing encouragement and support has been an essential component to the Student Chapter's success. Both Amy's and Melissa's strong leadership, dedication, and support will surely be missed. Thank you for all you have done for the team, Student Chapter, and organization! ■

Beginning with the April issue of NAEA News, the Student Chapter Issues Group becomes the Preservice Division, with Carla Majczan serving as NAEA's Preservice Division Director.

Media Reviews

The Learner-Directed Classroom: Developing Creative Thinking Skills Through Art

Diane B. Jaquith and Nan E. Hathaway, with Foreword by Patrick Fahey. New York and London: Teachers College Press. 2012. Available from NAEA.



Throughout reading this book one question kept popping up in my mind: Why aren't ALL classrooms—academic and art based—designed with this learner-directed model? From engaging all learners by allowing them to follow their individual curiosities, to providing

a framework for teachers to assess learning with studio habits of mind, this anthology addresses the most urgent issues in our current educational system.

The description of the learner-directed classroom combined with studio practices to develop the "lifelong habit" of real learning through a "...culture of imagination, practice, inquiry, experimentation, discovery, and critique" solidifies the argument that the learning and development of creative and critical thinking skills are inherent in engaged, motivated, and curious students.

This collection of works also successfully demonstrates the ability of learner-directed classrooms to reach a diverse group of learners from all demographics and developmental abilities. The joy and benefits all of us experience when learning through experimentation,

play, and failure is repeatedly expressed by a variety of authors.

The importance of teachers modeling the studio practice of reflection and revision by using the tools and empathic open questions described in the chapter "The Art of Motivation and Critiques" cannot be overstated. Those same teachers will be rewarded with a classroom full of students that have the skills to engage in civil and respectful discourse about curricular content and their own work.

This book is a useful tool for both preservice and experienced educators looking for methods to use within the constraints of a system of compliance and conformity.

Reviewed by Rob McAdams, Program Coordinator, Partners in the Arts, University of Richmond, Virginia.

Artist, Researcher, Teacher: A Study of Professional Identity in Art and Education

Alan Thornton. Bristol, UK: Intellect. 2013.

The title, *Artist, Researcher, Teacher*, immediately caught my attention as I have played all three roles at one time or another. I was curious what the author had to say about this



hybrid of elements that make up the professional identity of myself as well as many of my colleagues. Thornton's self-stated intent was to challenge preconceptions about these elements, thereby strengthening one's

connection to and building support for visual art education.

The author begins with an introduction about the meaning of being human, followed by the overlapping practices of the artist, researcher, and teacher. Thornton then explores the Artist-Teacher, the Researcher-Artist, and the Teacher-Researcher in more detail. Historical background for each of these dimensions is provided with examples of contemporary people who function in each of these roles.

One caveat is that the book was written for professionals in the visual arts in the United Kingdom, where training includes a PhD in Art and/or Design instead of an MFA, as in the United States. The Artist Teacher Scheme was developed by the National Society for Education in Art and Design in the UK with an emphasis on the artistic education of the art teacher.

Why should we examine our praxis as artist teachers and researchers? According to the author, it helps us become reflective practitioners who better understand our professional work, thereby helping us in our fight for resources. In addition we would be better able to adjust to the continually changing world of the visual arts.

After reading this book, I paid more attention as I planned for teaching my next class and as I constructed some drawings. In both cases, I realized how important research was to both endeavors.

Reviewed by Nancy House, Art Educator, Portland State University, Portland, Oregon.

More Resources

Drawing With Pencil: PowerPoint Presentation [CD-ROM] and **Using Acrylic Paint: Special Techniques** [CD-ROM]. Crystal Productions. In these 50-slide PowerPoints, artist Gail Price demonstrates tools and techniques to develop your artwork.

Drawing With Mark [DVDs]. This Parents' Choice Award winning series helps kids ages 5+ learn drawing in a creative, fun environment. Each episode includes a virtual field trip and two drawing lessons.

Painting Your Way Out of a Corner: The Art of Getting Unstuck. Barbara Diane Barry. 2013. "Journal painting" as a way to overcome reading and speech challenges, strengthen creativity, and improve problem-solving skills.

Teaching Artist Handbook Volume 1: Tools, Techniques, and Ideas to Help an Artist Teach. Nick Jaffe, Becca Barniskis, & Barbara Hackett Cox. 2013. Essays, stories, lists, examples, ideas, techniques, and opinions designed to help artists become teachers.

Images & Identity: Educating Citizenship through Visual Arts. Rachel Mason and Carl-Peter Buschkuhle (Editors). 2013. How working with contemporary art in classrooms can inspire students to reflect on issues of personal and cultural identity.

Art & Science: A Curriculum for K-12 Teachers From the J. Paul Getty Museum. 2013. Lesson plans designed to teach science using artwork from the J. Paul Getty museum as visuals. Chapters include The Science of Photography and The Chemistry of Ceramics.

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

Elizabeth Delacruz, *Co-President*. Professor Emerita, University of Illinois; Editor, *Visual Arts Research* journal; Adjunct Assistant Professor, University of Florida. E-mail: edelacru@illinois.edu; Website: <http://elizabethdelacruz.com>

Joanna Rees, *Co-President*. PhD student, University of Illinois; Technology and New Media Instructor, Campus Middle School for Girls, Urbana, Illinois. E-mail: jrrees2@illinois.edu

Honoring

We are pleased to announce our 2014 **Women's Caucus Award recipients**.

The Women's Caucus 2014 **Mary J. Rouse Award** recipient is **Lisa Kay**. Lisa came to art education as a seasoned professional in art therapy. She is passionate about her research with at-risk students and teaching art teachers to work with students who have experienced trauma. Bringing her expertise as an art therapist to the preparation of teachers and the practice of art education, Lisa developed new courses at Temple University including Special Needs Art K-12 and Introduction to Art Therapy. Lisa's research is published in *International Journal of Education through Art*, *International Journal of Education & the Arts*, *Visual Inquiry: Learning and Teaching Art*, *Liminalities: A Performance Studies Journal*, *Art Therapy*, and NAEA publication *Practice Theory: Seeing the Power of Art Teacher Researchers*. Her current research involves resilience and artmaking with adolescent girls who have experienced adverse childhoods. Lisa's awards include a Fulbright Research and Teaching Fellowship to Hungary, the Tyler School of Art Dean's Grant for research/creative achievement, and Faculty Merit Awards for three consecutive years at Temple University. She exemplifies the spirit of the Mary Rouse award, which seeks to recognize the work of early career professionals in art education.

Stephanie Wirt of Powhatan High School in Powhatan, Virginia is the recipient of the 2014 **Carrie Nordlund pre-K-12 Feminist Pedagogy Award**. Through her personal art voice, her high regard for students, and her

passion for equity, Stephanie exemplifies the goals of pre-K-12 feminist art education. This past year Stephanie got her students involved in several socially conscious public projects outside of the classroom. This includes an "Upcycling Installation" project designed to raise awareness about new forms of art practice and the importance of recycling. Their work was displayed at a local bank and advocated through the art exhibit and accompanying texts about the importance of collaboration, public involvement, and environmental awareness. Outside of the classroom, and in solidarity with the group "United Against the War on Women," Stephanie marched at the state capital in Virginia to advocate for women's health care rights, to petition policy makers to deal with women's issues fairly, and to raise public awareness. Stephanie's form of art education is both student- and society-centered. Her classroom curriculum embraces these ideals, as she brings real-world, authentic educational experiences to her students. These experiences, as any feminist and good educator would tell you, extend well beyond the classroom walls.

Our 2014 **Maryl Fletcher de Jong Service Award** recipient is **Cynthia Bickley-Green**. The Maryl Fletcher de Jong Service Award honors individuals who have made noteworthy service contributions as an advocate for women and all people who encounter injustice. Cynthia has exemplified the spirit of this award for over 4 decades, going back to her service on the steering committee for the 1973 Conference for Women in the Visual Arts held at the Corcoran Gallery of Art. In 2005, Cynthia focused on community groups

to create programs for diverse populations to promote artmaking as self-expression and a tool in the teaching/learning transaction, particularly in social exchanges. These programs were designed to build resiliency and promote peaceful interactions and understandings in schools, families, and communities. One statewide activity developed by Cynthia engaged over 1,300 learners. With attention to individuals with learning disabilities and other special needs, Cynthia helped develop an Inclusive After-School Program in the School of Art and Design at East Carolina University for learners 12 years old to adults with severe and profound disabilities. Her current community outreach programs now engage 400 youth and 30 teachers each year. For Cynthia, the power of art education to make a difference in people's lives is immense. The results of her many endeavors have been published in national journals.

Karen Keifer-Boyd is the Women's Caucus 2014 **June McFee Award** recipient. This award recognizes an individual who has brought distinction to the field through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, or community service. Karen's lifelong professional work includes an impressive record of scholarly publications, presentations, teaching, outreach, and leadership, all of which have been steadfastly devoted to feminist pedagogy, inclusive and socially just education theory and practices, and collaboration. She has been a significant contributor of original research to our most respected scholarly publications. Karen also co-founded with Debbie Smith-Shank the

online journal *Visual Culture & Gender*, and she served as editor of the *Journal of Social Theory in Art Education* and guest editor of *Visual Arts Research*. Karen's recent collaboration with artist Judy Chicago has resulted in professional development opportunities for educators and an extensive online repository of feminist educational materials (<http://judychicago.arted.psu.edu>). As President of the Women's Caucus, Karen initiated new forms of collaboration, bringing colleagues into the Women's Caucus and mentoring emerging professionals. Karen initiated and has continued to shape our highly popular WC Lobby Sessions at NAEA conventions, our interactive convention WC Board sessions, our website rich in content, and our highly active Facebook group. Enhanced through Karen's vision, energy, and ongoing support of these and other initiatives (including our blog, our breakfast with a guest artist, and our annual art exhibition and catalogue) the Women's Caucus is now among the largest and most robust of issue groups within the NAEA.

Within the Women's Caucus and beyond, we are a profession united with **Lisa**, **Stephanie**, **Cynthia**, and **Karen** in pursuit of equity, inclusiveness, and caring in educational settings and throughout the broader communities we serve. We invite you all to join us in honoring these distinguished art educators at our annual award ceremony at the 2014 NAEA National Convention in San Diego, Sunday, March 30, 6:00 – 7:50 PM, Hilton Hotel, room: Aqua 308. ■

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

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

Ross Schlemmer, *Columnist*, Assistant Professor, Edinboro University. E-mail: rschlemmer@edinboro.edu

We are excited to announce that this year's CSTAE Graduate Research Awards go to **Juuso Tervo** and **Sascha Kollisch-Singule**, and the CSTAE Theory in Practice Award goes to **Laurie Eldridge**. Awardees each receive \$300 to support their travel to present at the NAEA Convention. Thanks to our members, we can nurture graduate student research and K-12 teaching centered on social theory. Come celebrate our winners at CSTAE's Town Meeting on Sunday, March 30, at 4:00 PM.

Why do we go to conferences in the first place?

For me—aside from the professional obligation—it gives me the opportunity to engage in intellectual conversations that I normally don't encounter on a day-to-day basis. Our daily routine and the myriad of responsibilities that we bear as teachers often channel our thinking. A friend recently lamented how she missed the critical conversations with her graduate school cohorts, and another

described being holed up alone at home writing another research grant. Many art teachers are often the only ones in their school, and in higher education we are often hired to bring a distinct skill set or research perspective to our university—so perhaps we don't engage colleagues through our passions as often as we'd like. The NAEA Convention is an opportunity to catch up with friends and colleagues that, regrettably, we might only see once a year. More importantly, it is an opportunity to meet new people who share similar interests, or better yet, might challenge your way of thinking.

How might you get the most out of the Convention?

If you're interested—or perhaps curious—in how social theory applies to art education, this will be your opportunity to interact with those who are actively applying it in their teaching and their research. CSTAE meetings are open to all Convention participants—please join us.

Saturday, March 29 / 10:00 - 11:50 AM

The Caucus on Social Theory and Art Education (CSTAE) Open Executive Board Meeting. CSTAE Executive Committee officers review business reports, by-laws, and budgets; CSTAE members and other interested parties are welcome.

Convention Center/Meeting Room 19/ Mezzanine Level

Saturday, March 29 / 1:00 - 2:50 PM

Journal of Social Theory in Art Education (JSTAE) Author Roundtable & Peer-Reviewed Publishing Opportunities. JSTAE editors

facilitate a dialogue with authors from JSTAE Volume 33: Preoccupy/Maximum Occupancy, and discuss their articles with the audience. Learn about opportunities to submit to JSTAE Volume 35.

Convention Center/Meeting Room 19/ Mezzanine Level

Sunday, March 30 / 4:00 - 5:50 PM

CSTAE Open Town Meeting. We encourage all CSTAE members and interested parties to attend as we brainstorm the theme for JSTAE's next volume and discuss issues regarding social theory, opportunities, and celebrate member accomplishments.

Convention Center/Meeting Room 27A/Upper Level

In addition to these meetings, the CSTAE is sponsoring 34 sessions at the NAEA Convention that showcase the wide range of perspectives and practices involving applications of social theory in art education. Do your homework. Review the session calendars in advance, look for sessions that interest you, but also think about who you'd like to meet—and attend their sessions. At one Convention, I went out of my way to see and talk to everyone in my literature review. It was enjoyable to put faces to names (making some of them a little less intimidating), and some of the subsequent conversations provided valuable insights into my own research and practices.

Be sure to introduce yourself, or perhaps look for a mutual friend or colleague to help you make the connection. Don't hesitate to speak

up, ask questions, share ideas, or tell someone how much they have impacted your research or teaching. Make an effort to follow up with the people you meet. This has proven to be incredibly valuable for me both as a graduate student and as a university professor.

Presenters should also try to make connections with the people who attend their sessions. Some of the best sessions I've been to were ones in which the presenter went out of their way to engage the audience or extend the conversation. I've even personally invited people to my sessions that I thought shared a similar research perspective, or might challenge my line of thinking. I credit a colleague for this idea. His presentation was based upon a critique of another professor's work—and he made sure to invite him to his session. Such conversations help you to better articulate your own work and make for much more dynamic sessions.

We encourage people to engage with CSTAE during the Convention through Facebook (www.facebook.com/groups/CSTAE) and Twitter (@cstaenaea; #2014cstae) to provide feedback on CSTAE presenters and events.

There are many other less formal opportunities to make connections. CSTAE hosts a party every year at NAEA. This is a chance for us to reconnect with existing members, as well as to welcome new ones. Be sure to look for details for this event and come join us for scintillating conversation, libations, music, and perhaps dancing! ■

CSTAE Online

CSTAE website: www.cstae.org

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

JSTAE: www.jstae.org

CSTAE on Twitter: @cstaenaea

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

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

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

Rebecca A. Stone-Danahy, *Co-President*. Visual Arts Coordinator, Ashley Hall, 172 Rutledge Avenue, Charleston, SC 29403. Tel: 843-722-4088. E-mail: stone-danahy@ashleyhall.org

Barbara Nueske-Perez, *Co-President*. Arizona Association for Independent Schools Tesseract School Middle School/Upper School Visual Arts/Visual Literacy Educator, 3939 Shea, Phoenix, AZ 85028. Tel: 480-385-3673. Fax: 480-385-3673. E-mail: bperez@tesseractschool.org

Dear Friends,

In 2002, I began to advocate for independent school art education issues at the state level and in 2003, I presented with colleagues at the national level to promote and give a platform for independent school art educators. In 2007, I presented at the NAEA Delegate's Assembly for approval of an independent school special interest group and in 2008, the NAEA Board of Directors gave formal approval for the issues group to be formed. Since that time, many state art education associations have adopted an independent school representative on the Board level and slowly independent school art educators have gotten more involved in their state art education associations. In 2011, Barbara Nueske-Perez stepped up as co-President to help lead the ISAE and the voice of independent school art educators has continued to be heard!

This is the last article that I will write for the NAEA News as President or co-President of the ISAE. I have confidence that Dolores Eaton will do a wonderful job leading the ISAE; new goals will be set, and more folks will become involved! I am grateful for the opportunities provided by NAEA to advocate for independent school art education issues and the wonderful colleagues that I have had the pleasure of meeting and working with along the way. It has been a joyous journey to learn about vibrant art programs across the country and meet the dedicated art educators that make them happen. I am proud of the work that has been achieved, thankful to those that have stepped in and helped, and I look forward to the accomplishments that will continue to happen for the organization.

As a reminder from my August article, YOU are not only important to your students, school families, and school community, YOUR work in the field is valuable and important in the field of art education! Every day you make choices that further the profession by educating about the visual arts. However, your reach has the capacity to extend far beyond your school and community. Did you know that you could be involved at the state level with your independent school art education colleagues? Your state art education association may have an ad-hoc position on the board for independent school art education representation. Do you know who your independent school representative is at the state level? If not,

contact your state art education association president to determine if there is a board position for independent schools and who your representative is. If there is no representation, volunteer to be the first leader! Everyone has a role in creating a sense of community for independent school art educators in the field of art education.

From Barbara Nueske-Perez: What a fantastic experience helping to advance this special interest group for independent school art education. I've enjoyed working with Rebecca and found her enthusiasm contagious. Opening new opportunities for educators, encouraging the sharing of information and goals has been a major focus for me. As Rebecca and I move the reins over to Delores we know we are in good hands. I won't be far as I am focusing my attention now on developing our online gallery! Look for ways to participate in spring on our Facebook page and links listed below. Thank you for all of your support and collaboration. Remember that we are a source for those whose programs are being cut; we are a community member that can offer opportunities for art education in unique ways. Independent schools can be the leaders in art education, but that requires YOU to be active in and out of your classroom. Gather your artwork from your students, and don't forget that you, too, are an artist and should submit work to our gallery as well.

We have started a new blog at: <http://independentschoolarteducation.wordpress.com> and want to feature schools and art education programs across the country. We encourage you to send us a 650-word synopsis of your art education program in your school (limit of three photos). We would also like to feature state events for independent school art educators so that others may share in your collaborative ideas! The purpose of the WordPress blog will be to highlight independent school art education programs and practices that are furthering the field of art education.

Join us today by completing our membership form at: <http://tinyurl.com/d2oxb94>

We appreciate your time, dedication, and inspiration to the field of art education! ■



Teaching for Artistic Behavior Summer 2014 Institute

at Massachusetts College of Art & Design
Boston, MA July 13-18

Join us this summer for a comprehensive inquiry into the practice of choice-based art education, taught by the founders of Teaching for Artistic Behavior.

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 - Experienced Choice-Based instruction
- On-site housing
- Museum and studio visits

For a complete itinerary please visit

<http://teachingforartisticbehavior.org/>

http://www.massart.edu/Continuing_Education.html

MASSART
/ Professional and Continuing Education

San Diego will hold lots of opportunities to learn from each other and the children we work with!

—Angela Eckhoff, Early Childhood Art Educators

POSITION: SUMMER CAMP ART and CRAFTS COUNSELORS



START DATE:
June 16, 2014 through August 16, 2014

APPLICATION DEADLINE: Open now thru April 30, 2014

INFORMATION: Camp Towanda is a coed summer camp in the Endless Mountains of Pennsylvania, 3 hours from NYC and Philadelphia. 450 children, 6-16 years old, attend one 7-week session. Enthusiastic staff of 200 from 15 countries and over 20 U.S. states attend.

Camp seeks creative instructors to lead and teach ceramics, pottery, jewelry, fibers, leatherwork, woodworking, and other medium; prepare curriculum, projects, and supply lists for the season; have an expertise to teach and produce art in some of the medium listed above. Should have good organizational skills, and be able to work in close quarters with others.

Art Director manages departments, prepares project agenda, carries out curriculum, supervises instructional staff, orders, controls and distributes supplies.

Outstanding facilities in beautiful camp setting.

QUALIFICATIONS: Expertise teaching in program areas. Detail oriented. Experience managing others. Experience working with school age children.

COMPENSATION: Competitive salary, room, board, transportation stipend.

CONTACT AND APPLICATION: staff@camptowanda.com. www.camptowanda.com. Click on Work @ Camp or call MARK at 845-679-2802.

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NAEA's pARTners Membership Growth Rewards Program Brings Results!

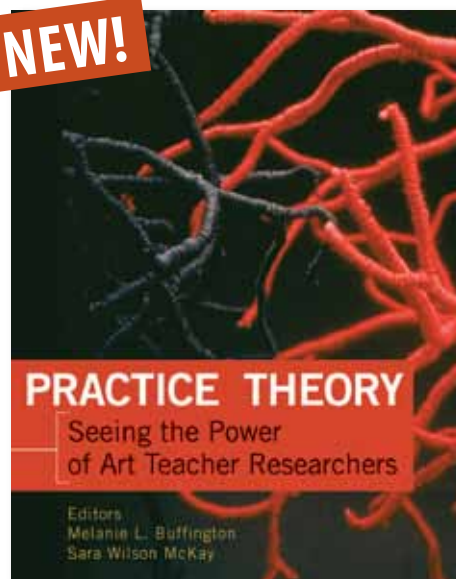
Thanks to over 300 participating active NAEA members, more than 350 new members were recruited during the pilot term (April 1 – December 16, 2013) of the NAEA pARTners Membership Growth Rewards Program.

This new program is designed to engage members in growing our national professional community by reaching out to colleagues personally. In exchange for recruiting new members, rewards and recognition are on the table for participating individuals and state associations. Recruiters earn a chance to win prizes, including a \$500 Blick Art Materials coupon or free NAEA National Convention Registration, while partnering state associations with an NAEA dues agreement in place are in competition for the pARTners Membership Growth Award.

The winning states and recruiters will be recognized at the 2014 NAEA National Convention. Make plans to participate in the 2014 pARTners Program, beginning spring of 2014.

Explore Your **NAEA Bookstore** in San Diego!

NEW!



Practice Theory: Seeing the Power of Art Teacher Researchers

Melanie L. Buffington and Sara Wilson McKay, Editors

TEACHERS ARE POWERFUL INDIVIDUALS WHO HAVE THE ABILITY TO EFFECT CHANGE AND MEANINGFUL EDUCATIONAL REFORM. Teachers and researchers can benefit from the rich knowledge and experience of art teachers, university faculty members, and museum educators who may balance multiple roles. Examples beyond public school classrooms include senior citizen centers, preschools, museums, and international sites.

This collaboration of voices—including those of the authors, a graduate student, and a wide range of researchers with various perspectives on how research occurs in art education—will help new researchers and teachers who may not have considered conducting research as a possibility for them, find a glimpse of themselves as a teacher-researcher.

310 pages (2013). No. 321. ISBN 978-1-890160-57-9

Non-Member: \$59; **NAEA Member \$49**



ORDER ONLINE! www.arteducators.org/store or call 800-299-8321 for shipping/handling and to order.

NEWS
Advancing Art Education

NAEA

National Art Education Association
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SHOW YOUR ADMINISTRATOR
the importance of attending your national professional convention!

Download these resources at www.arteducators.org!

Make Your Case

It's important to show how your participation in the NAEA National Convention relates directly to the objectives within your school learning community and contributes to your professional development.

Letter of Support

To support your request, download a letter of encouragement from Deborah B. Reeve, NAEA Executive Director, to use with your supervisor.

REGISTER, BOOK accommodations, and VIEW the complete schedule at www.arteducators.org