

INSIDE

President's Message	2
Executive Director's Message	3
Research Commission Report	4
2015 NAEA National Convention	5
Regional Reports	6
Division Reports	8
People News	11
NAEA Connect	12
NAEA Author Interviews	13
Issues Groups Reports	16
Media Reviews	21
Calls for Submissions	26, 27



NEWS

Advancing Art Education

A Publication of the NATIONAL ART EDUCATION ASSOCIATION

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2014 NAEA National Leadership Conference • Santa Fe, NM, July 24-27



I learned how important it is to be intentional in my ways of interacting with my team members. —Conference Participant



[I learned that] a good leader can show humility and kindness. —Conference Participant



I experienced several "ah-ha" moments... Many of these revelations were specific to the things that I lack in my leadership capacities. —Conference Participant



See Executive Director's column on page 3 for more information on the National Leadership Conference.

SummerVision DC 2014: Five Years of Museum Explorations as a Professional Learning Community

by Renee Sandell

SummerVision DC (SVDC) educators traveled to Washington, DC, in July 2014 from all over the United States and as far away as Thailand and Mongolia to experience museums as unique learning environments. Since 2010, nine sessions of SVDC have been experienced by over 200 visual arts and other educators, representing teaching levels ranging from K-12 to higher education, arts organizations, and museums—with several previous attendees returning for additional sessions. Taking advantage of summer break to gain a new creative and reflective perspective and to develop “new eyes” within an evolving professional learning community, participants engaged in multidisciplinary arts connections as they experienced the rich offerings of DC museums.

Designed to help participants gain firsthand knowledge about using the museum as an educational resource, SVDC 2014—directed by Renee Sandell, with Carole Henry as lead interpreter—provided educators with an intensive expeditionary learning experience through onsite, object-specific explorations of artwork and behind-the-scenes examination of the museum itself as a work of art. The program was guided by Henry's text, *The Museum Experience: The Discovery of Meaning* (NAEA, 2010), and Sandell's Form+Theme+Context Palette for Decoding an Art Museum (2009). Using Marking & Mapping™ to link studio experience with critical response, participants visually documented the learning process utilizing a portable studio with materials from SVDC sponsors Blick Art Materials, Canson, Derwent, and Sax School Specialty.

Museum educators led interactive tours and conducted activities that inspired SVDC participant experiences, expanding possibilities for the classroom and future museum visits. In 2014, museum learning sites and educators included the National Gallery of Art (Elisa Patterson, Lorena Baines, Deirdre Palmer); Freer/Sackler Gallery (Theresa Esterlund); National Museum of African Art (Deborah Stokes); National Museum of Women in the Arts (Deborah Gaston, Adrienne Gayoso, Ashley Harris); The Phillips Collection (Meagan Estep, Margaret Colter); National Building Museum (Lara Finder, Mary Hendrickse); Corcoran Gallery of Art (Liz Lloyd); Smithsonian American Art Museum

(Elizabeth Dale-Deines, Peg Koetsch); and National Portrait Gallery (Briana Zavadiil White, Ann Showalter). Each museum provided participants with educator packets and materials, and the private museums also provided free admission passes for participants to spend additional time at their museums. NAEA Executive Director Deborah Reeve provided comments at the first closing celebration exhibition of New Eyes Maps, which gave visual representation to the week's experiences.

Social media continues to support our evolving professional learning community. Using the SummerVision DC Facebook group page to connect (before, during, and after the 4-day intensive experience), SVDC 2014 participants shared photographs, visual journals, and insights—with plans to meet at state conferences and the 2015 NAEA National Convention in New Orleans. In addition, SVDC 2014 photos from both sessions were posted on NAEA Pinterest boards. In response to requests for SummerVision experiences in other parts of the country, plans are being made to offer the first session of SummerVision at the Crystal Bridges Museum of American Art in Bentonville, AR, in June 2015, in addition to one July 2015 session in Washington, DC. Plan to join us and become a part of this professional learning community as you immerse yourself in unique museum experiences. ■



SVDC 2014 Session I group.

SVDC Attendees say...

- *It was tailored to our needs as visual art educators and included activities for both the gallery and the classroom—so I can use these ideas wherever I am teaching.... Administrators have a hard time providing us art teachers with professional development opportunities sometimes so this was really great! I love NAEA.*
- *No one could walk away from such an experience without imagining a million ways to apply the knowledge gained to their professional work.*
- *The many activities were so amazing.... The interaction with the others participating was wonderful. The variety of art and artists made this unique and energizing.*
- *I felt honored and celebrated. It was amazing to interact with the museum professionals and be “fed” artistically, historically, spiritually, emotionally, and actually in our nation's capital. The treasures were innumerable, friendships indelible.*
- *The whole entire week... inspired me spiritually, as an educator and as an artist and an individual intellectually. SummerVision is likened to a soul mate, which feeds my soul.... The valuable, treasured relationships... are priceless!*
- *Learning is remembering the journey. Where are my souvenirs? My visual journal, Facebook, and my colleagues' phone numbers—but the genuine souvenir is in my heart. Thank you for guiding me toward becoming a summer visionary!*



Far left: Collaborative poetry response to Japanese screen at Freer/Sackler Gallery.
Left: Becky M. with her visual journal response at National Portrait Gallery.

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

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

MESSAGE FROM THE PRESIDENT



Start With Connecting

Dennis Inhulsen

Now that the voluntary National Visual Arts Standards are released, we have provided members with posters of the Visual Arts & Media Arts Standards, hosted webinars, held face-to-face workshops, and launched our first virtual conference. NAEA is striving to provide current and future members with learning opportunities supporting their teaching craft, and we will post updates on our website to keep members fully informed.

The new standards are centered within four artistic processes: Creating, Presenting, Responding, and Connecting. The processes are best approached as a blended learning experience interwoven throughout the lesson or unit. Other helpful elements of the standards are illustrated through Enduring Understandings, Essential Questions, pK-12 Grade-by-Grade Performance Standards, and Model Cornerstone Assessments.

The artistic process of Connecting clearly supports the instructional imperative to help students connect their art experience to their lives, which helps make the art experience "real" or relevant. Connecting is a good place to start an instructional unit, by honoring students' experiences—no matter what age or past artistic experience—and helping them connect to themselves, to art, and to their world. The Connecting process, while new to the standards framework, reminds us that making art and responding to it is very personal and very artistic.

Connecting = Relating artistic ideas and work with personal meaning and external context.

Enduring Understandings Paired With the Process of Connecting

- Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
- People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Art-to-Self | Art-to-Art | Art-to-World

Borrowed from literacy instruction, teachers often use the phrases Text-to-Self, Text-to-Text, and Text-to-World to help students make connections to their reading. By replacing the word "text" with "art," we have a simple yet powerful way to stress how art is personal and extends to the students' world. Helping students make those connections is our responsibility and our good fortune through art instruction.

By encouraging students to make authentic connections through Art-to-Self, Art-to-Art, and Art-to-World, we can enhance their understanding of art. Teachers can model how to make connections, as illustrated below. Posters, bulletin boards, classroom discussions, written responses, think-aloud strategies, journaling, critiques, and Q&A sessions are just a few examples of how teachers can use this strategy aligned with the new standards. Students themselves will become versed in this strategy, and will learn to deconstruct artworks for understanding.

■ Art-to-Self

Art-to-Self is highly personal and allows students to use art—their own or others'—to connect to their experience or interests. A key phrase to prompt students might be: "This reminds me of..."

Question Starters:

- What does this artwork remind you of?
- Can you relate to any of the parts in this artwork?
- Why did you choose [personal subject choice] to create an artwork?
- What does this work remind you of in your own life?



This is a landscape photograph with my bike in my neighborhood. My photograph reminds me of my childhood when I would ride around swampy areas near my house. I really like bikes.

■ Art-to-Art

Art-to-Art elicits prior experience when comparing artworks to each other. Comparing and contrasting art challenges a student's thinking and further honors his or her experience. A key phrase might be: "This reminds me of the time I saw..."

Question Starters:

- Does this remind you of any other artwork you have created or viewed?
- How is this similar or different to what you have created or viewed before?
- Do you think these artworks were made in the same place, time, or context?



This is a photograph of a sculpture that shows strands of wheat. I've noticed that artist sometimes show food or plants in their art. This reminds me of a time I saw a huge sculpture of a cherry in Michigan.

■ Art-to-World

Art-to-World connections take the student to new, larger contexts in the real world. Art-to-World allows students to assimilate and make larger connections to the real world.

Question Starters:

- What does this artwork remind you of in the real world?
- Have you ever seen anything like this in the real world?
- How is this artwork different than the real world?



This is a photograph of a tapestry. There is a farmer harvesting something from a tree. I've seen farmers like that on TV but never in real life. Do farmers still do that?

While borrowing from literacy strategies, art teachers can begin by using the Connecting process from the new National Visual Arts Standards to draw students' lives into their art and that of others. Starting with the Connecting process and using strategies like this will help students understand that their art experience is unique to them, and understand how art reflects the lives and times of all cultures. ■

Dennis Inhulsen, President

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Welcome...

Naea

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

Submissions for
December NAEA News
are due October 14.

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www.arteducators.org/naeanews

MESSAGE FROM THE EXECUTIVE DIRECTOR

Cleansing the Palette



Deborah B. Reeve

Fear has held me back
I have had a new vision
Now taking action

—A haiku about leadership written by
a participant in the NAEA National Leadership
Conference: The Artistry of Leadership

Founded in 1607, Santa Fe, NM, is one of the oldest cities in the US and was chosen by design as a most inspirational place for art education leaders to nurture our relationships as artists, educators, and leaders surrounded by thought leaders, artmaking, and centuries of rich, cultural heritage. This past July, the Hilton Santa Fe Historic Plaza hotel hosted NAEA's inaugural National Leadership Conference. One hundred and fifty seasoned and aspiring leaders gathered to immerse ourselves in artful living as we spent a 4-day weekend considering the Artistry of Leadership. (For more, log in at www.arteducators.org/news/nic-resources.) This theme emerged from the work of NAEA's Task Force on Leadership Development and captures our primary undertaking as art educators. The more I think about the Artistry of Leadership—inspired by conversations with you, personal observations, and reflections—the more I realize that one of the big hurdles for many art educators is knowing that **leadership, fundamentally, is an art in itself.** We should keep that thought foremost in our thinking. Leadership is not a formula... not a set of rules... not bestowed or authorized or entitled. But leadership is an elegant exercise in creativity... in intuition... in empathy... in knowing and understanding... in empowerment.

As NAEA's Executive Director, I hold a formal—and sometimes daunting—leadership position. I have learned how important it is to be fully present in our work if we are to make meaning out of the many complexities of our professional community—meaning that ensures that our members are supported in their work as professionals and that our organizational mission is advanced. Early in my career in Washington, DC, I met an individual who enjoyed quite a bit of notoriety; I was somewhat stunned when she looked me straight in the eye and asked, with great passion and sincerity, **“What do you do and why do you do it?”** Nobody had ever asked me about my work with such genuine interest and intensity. I have never forgotten that question; it hangs in a small frame where I see it each morning when I wake up, and I answer it each day. You see, that question grounds me; it reminds me about my passion for our work, what inspires and energizes me and causes me to keep growing. For each of us, leadership is a very personal journey of discovery and exploration to see what resides beyond any formal or informal position, beyond simply fulfilling the responsibilities of the status quo. Leadership requires one to think about the larger question of *Why?* In search of the answer, like many of you, I read countless books and professional



journals; and from time to time I have the opportunity to participate in workshops like the nonprofit leadership one at the Garrison Institute last spring, where I learned about research into mindfulness and its impact on leadership effectiveness. I also joined 43,000 people from throughout the world in a free Massive Open Online Course offered through Coursera and taught by an award-winning professor at the Wharton School of Business at the University of Pennsylvania. I was amazed by the rigor of the 10-week course and the multitude of threaded discussions that grew out of the content. And I spent four 12-hour days with Jean Houston—renowned visionary, scholar, and principal founder of the Human Potential Movement—and a small group of 125 leaders studying the states of consciousness and the archetypal, primal forms through which the world is imagined and reimagined and that allows new forms of knowing and experience to become possible.

A few books I've been pondering:

Generative Leadership: Shaping New Futures for Today's Schools by Karl J. Klimek, Elsie Ritzenhein, and Kathryn D. Sullivan • *The Zero Marginal Cost Society* by Jeremy Rifkin • *Finding the Space to Lead* by Janice Marturano • *Every Leader is an Artist* by Michael O'Malley and William F. Baker • *Mindful Leadership: The 9 Ways to Self-Awareness, Transforming Yourself, and Inspiring Others* by Maria Gonzalez • *The Spark, the Flame, and the Torch* by Lance Secretan • *The Wizard of Us: Transformational Lessons From Oz* by Jean Houston

What I have come to realize from these and various other experiences is that leadership is entirely in our own hands: Leadership begins with how we choose to lead our own lives. It's not about waiting for someone to invite you to lead or to encourage you to take on a leadership role. The world needs creative solutions and leaders who have the habits of mind that we possess as art educators. Our students need your leadership to ensure they have learning opportunities that the Arts uniquely provide. Each of us can seize an opportunity to lead; as Stephen Covey says, "Leadership is a choice... not a position." **Are we going to let others define for us who we are as art educators?** Are you ready to commit to helping lead the charge for art education? I challenge each of you this year to be ever mindful about what you do and why you do it! As always, your NAEA community will be there with you, providing the support, encouragement, and resources you might need. Best wishes for the new school year! ■

Deborah B. Reeve, EdD
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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: www.arteducators.org/board
- **Work is underway for the NAEA 2015–2018 NAEA Strategic Plan.** See the many accomplishments achieved by NAEA leaders, members, and staff working together: prezi.com/f-izzwf5xv3d/mission-forward
- **Be inspired by student art!** Visit the NAHS Student Artwork Gallery featuring NAHS and NJAHS member artwork. Student work is also featured in the digital edition of *NAHS News* and on Pinterest at www.pinterest.com/arteducators
- **Establish a Chapter of the National Art Honor Society (NAHS) or National Junior Art Honor Society (NJAHS)** and bring greater recognition to your art program and your students! There are now 48,000+ art student members in 2,000 chapters across the nation! The National Association of Secondary School Principals has endorsed

NAHS and the Creative Industries Studio event for the 2014-2015 program year. www.arteducators.org/nahs



- **NAHS Creative Industries Studio: A Hands-On Creative Arts Learning Experience in Washington, DC, November 6-8, 2014.** Register now for this academic program for 100 outstanding high school students and their art teachers. Includes artist Phil Hansen, communications designer and Wordless News creator Maria Fabrizio, design challenges presented by the Smithsonian Cooper-Hewitt National Design Museum, and more. www.arteducators.org/nahs
- **Over 1,916,899 site visits and 7,532,658 pageviews in 2014** to the award-winning NAEA website! www.arteducators.org
- **Looking for legislative briefs and updates** on federal activities that impact arts education? NAEA's new e-newsletter, coming fall 2014, will keep you informed.

- **NAEA Art Education Delegation to Finland!** In cooperation with Professionals Abroad, Past President F. Robert Sabol will lead an NAEA Art Education Delegation to Finland in November 2014. Preliminary plans are underway for Cuba (2015) and South Africa (2016). www.arteducators.org/learning/international-study-delegations
- **Check out the latest book from NAEA!** *Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research* covers many theoretical and practical research methods, offering resources for inquiry and action in the field of art education. www.arteducators.org/store
- **Theory and Practice in Art Education** is explored in related special issues of *Studies in Art Education* (Summer 2014) and *Art Education* (September 2014), drawing attention to the divide between theory and practice, and hopefully effecting movement toward change. This issue of *Studies* is open to all Members at: www.arteducators.org



pARTners Membership Growth Rewards Program—Members recruiting members!

The second annual pARTners membership growth rewards program launched May 1, 2014. This program helps grow and strengthen our professional community, expanding the visibility of the importance of visual arts education worldwide. Recruiters have a chance to win prizes—including a \$500 Blick Art Materials coupon or free NAEA National Convention Registration. Additionally, all partnering state associations with an NAEA dues agreement in place are automatically partners of this program and are eligible to win the pARTners Membership Growth Award. The winning state and recruiters will be recognized at the 2015 NAEA National Convention. Find more details on how to participate by visiting www.arteducators.org/partners Ready, set, GROW!



Research Commission: Talking About Research

by Graeme Sullivan, NAEA Research Commission Chair

www.arteducators.org/research/commission

A goal of the NAEA Research Commission is to promote a vibrant research culture among the NAEA membership by helping develop skills, understandings, and awareness in using research to improve professional practice. To encourage this community of inquiry, the Commission uses the structure of NAEA and draws on the input and support of Divisional and Regional representatives, Issues Groups, and Delegates Assembly.

To assist with this communication, two online sites—a **Research Commission Microsite** and an **Interactive Café**—have been set up to build networks of knowledge about art education research and to support diverse communities in using research to improve practice, advocacy, and policy. The following details have been adapted from information prepared by Commissioners who have specific responsibilities for developing strategies and resources for implementing the Commission's goals.

To create research conversations related to the needs and interests of practitioners and additional stakeholders, the Commission has established a microsite. At-Large Commissioner Doug Blandy coordinates the site, which features six information sources, detailed below.

Opportunities: This section serves as a location for posting current information on funding opportunities, conferences, publication calls for papers, and professional meetings, workshops, and symposia. The section also provides opportunities for posting research-oriented fellowships, scholarships, and employment. James Haywood Rolling Jr., At-Large Commissioner, coordinates the Opportunities section.

Publications: This section links to research publications and includes journals, books, newsletter articles, and reports. These are compiled from NAEA divisions, affiliates,

membership, and from sources from the field. This section also links to print and online resources related to the Commission's Research Agenda and to information of interest to the research community. These resources offer information on curriculum approaches and policy issues that can be used to inform research initiatives, classroom practice, and arguments for documenting the value of art education research and practice. Enid Zimmerman, At-Large Commissioner, coordinates the Publications section.

Initiatives & Collaborations: This section is centered on research priorities identified by the Research Commission based on needs and suggestions from NAEA members. Research initiatives may include opportunities for collaboration and participation. An example is the initiatives and collaborations being developed by the Data Visualization Working Group, which is connecting researchers using data visualization. Any NAEA member may submit descriptions of specific research topics for investigation and call for collaborators or participants. Melody Milbrandt, Higher Education Division Commissioner, coordinates the Initiatives & Collaborations section.

Professional Learning: This section provides postings of professional learning opportunities oriented toward improving and initiating research in art education. These postings draw on initiatives being developed by the

Professional Learning through Research Working Group and offer educators opportunities to develop their understanding of research questions, methods, publications, and distribution of findings. Kelly Berwager, Elementary Division Commissioner, coordinates the Professional Learning section.

Findings & Resources: This section shares links to resources that illustrate the value of art education. These public resources may be used to inform advocacy efforts as well as to develop research. Links to resources—such as reports from government grant projects in school and community settings, policy statements, and demographic information related to arts participation in museums—are also provided. Randi Korn, Museum Division Commissioner, coordinates the Findings & Resources section.

Beginning in the fall, the Interactive Café will feature weeklong chats and blogs about research topics and their application across contexts.

The Commission: This section profiles the mission, purpose, structure, and services of the Research Commission. It also includes the current roster of Commissioners. NAEA National Convention Sessions presented by the Research Commission are posted here each year.

For more information, visit the microsite or contact the section coordinators at research@arteducators.org

Research Commission Interactive Café (<http://naearesearchcommission.hoop.la/home>)

In early 2014 the Research Commission launched the Interactive Café—a home for all art educators to connect around research. The Interactive Café supports user-generated blogs, chats, image and video posts, and much more. The Research Commission invites all members to enter and creatively use the Café in ways that support conversations about research. Middle Division Commissioner, Chris Grodowski, coordinates the Café.

The Research Commission is hosting a series of online research conversations for NAEA members. Beginning in the fall, the Café will feature weeklong chats and blogs about research topics and their application across contexts. Currently, Fellows, members of the Women's Caucus, and participants in the Data Visualization Working Group will be hosting a variety of conversations about research. Below is a list of NAEA-member-led events planned—stay tuned for more!

October 19-26: Karen Keifer-Boyd

December 7-14: Yichein Cooper and Enid Zimmerman/Chris Grodoski and Amber Ward

January 11-18: Justin P. Sutters

January 25 – February 1: Karen Keifer-Boyd

February 15-22: Libba Wilcox/Adriana Katzew

Should any NAEA member wish to host a Web event around a research topic on the Café, we invite you to either conduct a weeklong online event around your interest, or simply begin your own conversations with members. For more information, please visit the Interactive Café. We welcome your participation in the Research Commission's interactive sites. ■



The Arts and the Common Core State Standards: A Dynamic Duo for Student Success

by Scott D. Jones, AEP Senior Associate for Research and Policy; and Laura Johnson, AEP Senior Associate for Communications and Partnerships

Without question, America's young people need the basics: reading, writing, and arithmetic. Beyond these core subjects, mounting evidence indicates that to succeed in school, work, and life, students need much more. School and business leaders alike maintain that their future students and workers will need a broad range of essential skills and traits such as persistence, critical thinking, problem solving, motivation, and creativity.

In an effort to raise learning expectations and equip all students for college and the world of work, the Council of Chief State School Officers and the National Governor's Association released the Common Core State Standards, which focus on student mastery of English Language Arts (ELA) and Mathematics content at every grade level, while developing skills demanded of an increasingly complex and technologically connected world.

These skills are particularly developed and nurtured in the Arts, as well as in other academic subjects. In fact, decades of research analyzed by the Arts Education Partnership (AEP) reinforce what many of us already know: The Arts boost literacy and ELA skills, advance math achievement, and foster a positive school culture where students are motivated to learn and teachers are excited to teach.

To assist teachers, parents, and policymakers in understanding the vital connections between arts education and success in the Common Core, AEP has developed a set of **Common Core and the Arts Resources**.¹ These resources offer reliable information on the development and implementation of the Common Core State Standards, promising practice, strategies to connect the Arts and Common Core subjects, and many other useful tools. A sampling of the resources available include:

To learn more about the motivations behind and early development of the Common Core, read **The Common Core State Standards: Insight into Their Development and Purpose**,² a new report by education expert and co-chair of the Common Core State Standards Validation Committee David Conley.

Want to know more about the status of Common Core implementation or explore some research on the standards? Then check out the many resources available in the **Center on Education Policy's Common Core State Standards** page.³

Need to learn about the Common Core but don't have much time? The Council of Great City Schools has put together a **3-Minute Video Explaining the Common Core State Standards**⁴ that provides fast facts on how the standards help bolster achievement for all students.

For those looking for concrete examples of arts-based lessons that address Common Core standards, an exploration of the John F. Kennedy Center for the Performing Arts' **ArtsEdge**⁵ will

provide a wealth of lesson plans and guides for using the Arts as an important classroom tool.

Excited about the new arts standards and curious as to how they relate to the Common Core? Check out the College Board's recent report, **The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards**.⁶ The report compares the two sets of standards and illuminates ways that learning in arts classrooms can strengthen achievement in the Common Core subjects of ELA and math.

Bookmark the AEP website (www.aep-arts.org), your reliable source for current information on ways to inspire learning in and through the Arts during this era of the Common Core. In due time, implementation of higher standards across the curriculum, combined with high-quality arts-based instruction, provide one truly powerful formula to unlock endless possibilities for improving learning and teaching in America's schools for generations to come. ■

Endnotes

¹ www.aep-arts.org/resources-2/common-core-and-the-arts

² www.ccsso.org/Documents/2014/CCSS_Insight_Into_Development_2014.pdf

³ www.cep-dc.org/index.cfm?DocumentTopicID=1

⁴ www.cgcs.org/domain/33

⁵ <http://artsedge.kennedy-center.org/educators.aspx>

⁶ <http://nccas.wikispaces.com/Common+Core+Alignment>

New Orleans: 2015 NAEA National Convention

New Orleans is one of America's most culturally rich destinations, steeped in history with influences from Europe, the Caribbean, Africa, and beyond. It is home to a truly unique melting pot of food, music, and—soon—art educators, as the site of the 2015 NAEA National Convention! We hope many of you were able to attend the San Diego Convention this past spring



and still feel the energy and excitement from being with your contemporaries. Now we want you to start **designing** your way to Crescent City, also known as The Big Easy, for three solid days of the ultimate in art education professional development. Set within a city that is redesigning itself for the future after the loss and tragedy of Katrina, the Convention—themed **The Art of Design: Form, Function, and the Future of Visual Arts Education**—will offer multiple venues for learning about design thinking, teaching, and way of life.

As your Convention Program Co-Coordinators, we had the opportunity to visit New Orleans in June and saw firsthand the beautifully renovated New Orleans Convention Center, which will be the hub of our experience, within walking distance of the French Quarter. With input from the Design Issues Group and the local committee, we have been networking for speakers and events that will provide a full experience for everyone.

Susan Gabbard (left) and Sarah Cress-Ackermann (right) at the convention planning meeting in New Orleans.

We are planning a combination of art and design presentations and will facilitate new experiences that will surprise and delight you. Local artists and designers, nationally known artists and celebrities, scholars, participatory workshops, panels, seminars, researchers, discussions, exhibits, and tours will fill your experience to the brim. Come learn more about the new National Visual Art Standards and engage in the museums, galleries, and street art, all while in the company of some of the most wonderful people on the planet: art educators!

See you in NOLA, March 26-28, 2015, at the New Orleans Convention Center and Hilton New Orleans Riverside Hotel. ■

Susan J. Gabbard and
Sarah Cress-Ackermann
2015 NAEA National Convention
Program Co-Coordinators

2015 NAEA National Convention

THE ART of DESIGN

Form, Function, and the Future of Visual Arts Education

March 26 – 28, 2015
New Orleans, LA

GET THE BEST DEALS
when you register* and book accommodations today!

www.arteducators.org

*Register using a downloadable form now.
Online registration opens soon!

Curriculum Slam! Assembling Comprehensive Contemporary Art, Media, and Design Curriculum at the 2015 NAEA National Convention

by Olivia Gude

Teachers from across the continent will again share exciting visual art and design curriculum in the fast, functional, and fun format of the Curriculum Slam! a 21st-century curriculum-sharing format first developed at the Museum of Contemporary Art (MCA) in Chicago. The event will be made up of eight mini-presentations in PechaKucha format (with automatically advancing slides)—guaranteeing that, within a short time frame, the audience will be rewarded with many imaginative and innovative curriculum ideas.

Leaving Jaune Quick-to-See Smith's fantastic keynote at the 2014 NAEA National Convention in San Diego, James Rees (NAEA Secondary Division Director and Slam! emcee) worried about attendance at the upcoming Curriculum Slam! "It would be held during the last time slot and on the last day of the Convention. I wondered if anyone would stick around. When I arrived, the large room was already full, the energy of the crowd was high, and the presenters were wired—prepared, rehearsed, and ready to rock."

San Diego's Slam! began with a 7-minute presentation of Olivia Gude's New School Art Styles: The Project of Art Education and included presentations on design thinking, making and sharing animations with the Vine app by Vanessa Lopez, and introducing urban students to art projects/actions suggested on Miranda July and Harrell Fletcher's Learning to Love You More website. Anne Thulson's presentation, School of the Poetic City, shared her work making socially engaged art with elementary-school-aged children. Turn and Talk interludes in the program encouraged teachers in the audience to share responses, qualms, and inspirations.

"The Curriculum Slam! is an efficient and dynamic method for teachers to share high-quality curriculum. One of the dilemmas of participatory curriculum design is that promoting open-ended democratic participation can clash with the necessity of making judgments about whether a project is artistically rigorous and meaningful. Is the project or activity truly relevant to contemporary youth and contemporary culture? Who is qualified

"Art educators apply to participate with short proposals, accompanied by three slides representing the curriculum. The MCA Teacher Advisory Committee then reviews proposals and finalists are chosen."

to make such decisions?" explained Olivia Gude, a professor at the University of Illinois at Chicago who worked with the MCA to bring the Curriculum Slam! to NAEA.

The Slam! format guarantees that the content of all presentations will be innovative and interesting through "curriculum curation" as well as through peer questioning and coaching. Marissa Reyes, the Associate Director of Education at the MCA, explained the process: "Art educators apply to participate with short proposals, accompanied by three slides representing the curriculum. The MCA Teacher Advisory Committee then reviews proposals and finalists are chosen. After interviews with Museum staff, the final program is curated, [with] a range of presentations that include art and design, creating, presenting and responding, with various ages."

Lydia Ross, Programmer of School and Teacher Programs at the MCA, identified the criteria used when reviewing applications: "Is the concept behind the project or activity innovative? Is it connected to 'the contemporary'



Curriculum Slam! presenters at the 2014 NAEA National Convention in San Diego. From left, front row: Anne Thulson and Vanessa Lopez. Second row: Valerie Xanos, Catherine Muller, Olivia Gude, James Rees, Lydia Ross, Raja Schaar, Elisabeth Gambino, Blake Smith.

(contemporary art, artists, ideas, issues)? Does the presentation demonstrate classroom applications?" She also revealed her process of coaching the presenters to hone the content and style of their presentations: "I use the selection criteria to help them organize their presentations and push them to articulate these core ideas. I want them to get beyond the 'What' and tell a story. Where did this idea come from? Why did it matter? What do you want your audience to take away from your brief time on stage? What might you do differently next time? I also encourage them, when possible, to let student voice shine through—in showing examples of student work, quotations from students, and other documentation."

ALL MEMBERS OF THE NAEA COMMUNITY ARE INVITED to apply to be a presenter at the 2015 National Convention Curriculum Slam! in New Orleans by sending in a short initial application explaining how the teacher's curriculum project unites great contemporary art and great contemporary curriculum, accompanied by a few images. Go to the NAEA e-Portfolio on Curriculum Slam! at naea.digication.com/curriculum_slam/Welcome for more information about the Curriculum Slam! format, examples of past presentation subjects, and application materials for applying to be a 2015 NAEA Curriculum Slam! presenter. Applications are due December 17, 2014. ■

PACIFIC REGION

"The Artistry of Leadership Conference sponsored by NAEA was a great way to gain expertise, friends, and networks. The sessions were wonderful and invigorating. I'm taking many ideas back to my state for immediate implementation!"

—Joann Memmott

"As I reflect on new influences and ideas for Arizona, I leave the conference with mutual feelings of gratitude for the assets that the NAEA Leadership Team has offered in helping us become more effective leaders. Words cannot describe the connections that were shared by seeing colleagues from across the nation on the first day of the conference and the deepening of those bonds by the time our meetings concluded. NAEA really stepped up by offering rigorous communication and skill-building exercises, along with the healing power of humor. The sheer amount of energy and effort packed into the agenda was life-changing."

—Tracy Perry

"With my previous beaming enthusiasm for arts, education, leadership, and life, I came for support, collaboration, and connection. I came with needs and leave having been nurtured. I communicate vision, change and action, and most of all; 'I am of service.'"

—Michelle Lindsay

The above comments attest to the success of the first NAEA National Leadership Conference, held in Santa Fe, New Mexico. At the conference, participants were asked to reconsider the concept of leadership—to look at leadership as something to be studied, honed, and reflected upon often. Understanding, empathy, caring, and listening are attributes often associated with teaching, but as we found out, these are also characteristics of great leaders. As another academic year begins, this might be a good time to consider how we contribute to the communities we work and live in—not only as active participants, but as potential leaders. At the end of the conference I asked myself what I had learned. I gave myself 2 minutes to reflect and write—to encourage my most important observations to emerge and to be recorded. I wrote: "observe and learn, share more praise,

be open to input, relax, and just do it... wait for what?" A good question to ask when considering involvement in your own state art education association or NAEA might be: Wait for what? I encourage you to "Just do it"! The debut of the new National Visual Arts Standards is exciting and has already encouraged much discussion. If you haven't already, consider viewing the video "NAEA Next Generation Art Standards" by Heather Martinez (www.arteducators.org/research/national-standards). This short video provides an excellent overview comparing the previous standards with the new core art standards, highlighting new features such as anchor standards, grade by grade performance standards, enduring understandings, essential questions, and model cornerstone assessments at grades 2, 5, 8, and high school. This resource is a great introduction to understanding why the new

core art standards represent art teaching and learning in the 21st century. Pacific Region state art education associations will host fall conferences—many this month and next. While covering a range of themes and topics, several conferences are examining and reflecting on why we teach art. Perhaps the examination of this topic is in response to demands for student testing and educator effectiveness. Given this emphasis in education today, it is all the more important to be able to articulate the importance of teaching and learning about art! A complete listing of Pacific Region state conferences can be found at: https://naea.digication.com/pacific_region_news/Pacific_Region_State_Conferences. **California** Art Education Association (CAEA) has been asked to help shape the future of arts education in California. On June 4, the National Coalition for Core Arts Standards (NCCAS) launched the new national arts standards. These standards built upon and improved the 1994 national standards, which provided the foundation for the California Visual and Performing Arts Standards adopted in 2001. On June 26, California hosted one of the NAEA face-to-face sessions unveiling these new standards. Now CAEA has an important role providing a team of educators to work on the correlation process with the California Department of Education, The California Arts Project, and teams from the three other professional arts organizations. The team met on August 14-15 and then virtually with a meeting culminating at the end of the September. The team looked closely at the

national standards and how they correspond to the current California Visual and Performing Arts Content Standards. Five teams of Oregonians are currently at work writing **Oregon** Core Arts Learning Standards in dance, media arts, music, theatre, and visual arts. The teams are led by and comprise arts discipline specialists in each of the five fields. Facilitation of the five teams is under the leadership of the Oregon Alliance for Arts Education (OAAE). These standards will be available in draft form this coming fall and up for public review. Once the public review input is received, the teams will adjust the draft standards as needed. Then, with a final form for each set of standards, OAAE will take appropriate next steps to work for statewide acceptance of the standards. The springboard for the writing of the Oregon arts standards has been and is the new set of National Core Arts Standards. ■



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EASTERN REGION

You will be reading this in October, but the energy within is coming from the NAEA National Leadership Conference that was held July 25-27 in Santa Fe, New Mexico. There were 44 leaders from the Eastern Region who made the commitment and came. Phyllis Roybal, from Santa Fe, was the lady on the ground that helped the amazing NAEA Staff connect to people, organizations, and events in Santa Fe. Phyllis is dear to our hearts for several reasons: one is that she is a former student of Ruth Starratt from Boston University. Phyllis, Team East thanks you for all of your hard work.

There are too many things to say about the Leadership Conference here—but the main concept that came from NAEA is the need to continue our growth as an organization and to assure our future with strong and caring leaders. William Baker, one of the powerful keynote speakers, set the tone that our leadership should be anchored in **kindness**. Recommended for all of you are two great reads by Baker and Michael O'Malley: *Leading with Kindness: How Good People Consistently get Superior Results* (AMACOM, 2008) and *Every Leader is an Artist* (McGraw-Hill, 2012). My dyslexic brain struggles with books, but I plowed through both of these with great enjoyment. **Leading with Kindness...** This gave us all pause—we who, as young teachers, had practiced our "teacher grimace" in the mirror and pride ourselves at walking into a room of students who come to attention! Examples of kind leaders abound: M. L. King, Lincoln, Gandhi, Nelson Mandela, and so on. Perhaps the footnote to all of this is leading by example. I must say that our NAEA leadership is itself a model: Dennis Inhulsen, Bob Sabol, Pat Franklin, and certainly Deborah Reeve. Though we all have very different styles of leadership, the need to listen and commu-



nicate certainly is one of the marks of good leaders. After morning workshops and talks about leadership, the Regional Divisions held their annual meetings. At our Team East meeting, everyone was asked to write on a notecard his or her best and worst experience as a teacher. We called it "The best of times/the worst of times." We were not able to get through all of the cards, but some were hilarious, and we did get an appreciation of how wonderful our colleagues really are. One of my favorites came from Julie Sawyer from Massachusetts. She labeled this the "worst" experience, but I'd like you to consider it: "Worst—When a student was shot and the principal said kids could go home and they all ended up in my art room instead!" Certainly, this must have been one of the worst days of Julie's teaching career, but think about what her students did: They ended up in her art room instead. Why? Well, I'm sure



you can fill in the blanks, but the bottom line is that she had created a safe haven where students could be at home, be creative, and be secure. Julie's unassuming leadership role that day was simply to be there! **Team East has a new Facebook page: NAEA Eastern Region.** Please visit to get information on fall state conferences. Consider going to more than your own state's conference. All Eastern Region states will honor your NAEA membership with the member prices at conferences. Conferences! Yes, do not forget to consider going to the big one in The Big Easy: New Orleans, March 26-28, 2015. The theme is The Art of Design, and if you have never been to an NAEA Convention, this will be a great one to attend. The last chapter of *Leading with Kindness* says: A child and his father are hiking. They come upon a long suspension bridge that traverses a deep canyon... The father steps out first and walks a few paces... "Come on, walk close to me." The child pauses. "...

Clockwise from top left: Team East participants in the National Leadership Conference. Kristi Oliver (MA), Andrea Hass (CT), Sandy Brennan (ME), June K-Rudder (MA), Michael Earley (CT), and Coni Moore (MA). Kristi Oliver working on a new constitution for Massachusetts. Peter Geisser and Phyllis Roybal in Santa Fe.

I'm not going without you..." The father explains that the bridge will sway a little, but their bodies will move quite naturally with it. As they near the halfway point, the bridge's movement seems soothingly rhythmic and the wind warmly refreshing... the father stops at the midpoint: "Do you want to lead? The child beams with pleasure. "Sure." And they continue to the other side. (Baker & O'Malley, 2008, pg. 195)

Good leadership: *"To do justice, to love kindness, And to walk humbly..."* (Micah 6:8)

To June Krinsky-Rudder, VP-Elect, and all of you: Thanks for getting on this bridge with me! ■



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SOUTHEASTERN REGION

INSPIRE!

I want to use the word “INSPIRE” as my basis for this column, because that is exactly how I felt as I returned home a few weeks ago from an incredible NAEA National Leadership Conference experience. I was Fully and Completely INSPIRED!

From the speakers to our NAEA leaders and state leaders—who all worked long and hard in both a National setting as well as in our Regional Break-out meetings—we were all INSPIRED as we networked, shared successes, and learned from one another. It was also quite INSPIRING exploring the beautiful, historical, and culturally rich city of Santa Fe, New Mexico.

Plato stated that “good actions give strength to ourselves and inspire good actions in others”; that is exactly what your Southeastern Art Stars did in July. Our team of state leaders, representing all 10 of our Southeastern states, inspired one another by sharing state reports and collaboratively working to create possible future NAEA position statements. They all INSPIRED me tremendously and I would like to personally thank them for serving our NAEA membership in this capacity!

Alabama – Kelly Berwager and Tammie Clark; Florida – Karen Nobel, Nicole Crane, and Mabel Morales; Georgia – Cathy Heller, Lauren Phillips, and Stephen Lahr; Kentucky – Kim Soule and Kelli Combs; Louisiana – Denise Tullier-Holly and Margaret Holt; Mississippi – Heather Rumfelt; North Carolina – Juline Chevalier, Penny Freeland, Cheryl Maney, Deb Pylypiw, and Delane Vanada; South Carolina – Meg Skow, Catherine Campbell, and Mac Arthur Goodwin; Tennessee – Donna Anderson and Janis Nunnally; Virginia – Maripat Hyatt, Linda Conti, Scott Russell, Pat Franklin, and Sara Wilson-McKay.

And speaking of INSPIRATION, I hope that everyone is excited for fall: the time of year when school starts back up and we are all



Southeastern ART Stars. Regional Break-out Meeting #1.

enjoying our work in art education and preparing to embark on state conferences. I don't know about you, but this could be my favorite time of the year, as I know—without a doubt—that when I attend my state art education association conference, I leave as a better teacher and as a better person. Between the professional development opportunities and the networking, I am constantly amazed at the great work going on across our state, our region, and our nation in terms of art education. Please make plans to attend your state conference this year so that you can get INSPIRED! It is one of the highlights of belonging to your professional organization. I have provided a list of each of our Southeastern state art education association fall conference themes, locations, dates, and websites. I would love to hear from you about your personal highlights and experiences as you attend your conference, specifically about how you were INSPIRED! Please e-mail me or share this information on our NAEA Southeastern Art Stars! Facebook page.

Alabama: “Art Journey” – Montgomery – October 3-4 – aaeonline.org

Florida: “A Blank Canvas – Make Your Mark” – October 2-5 – Daytona Beach – www.faea.org

Georgia: “The Sky's the Limit” – Macon – October 2-5 – www.gaea-artforall.org

Kentucky: “Art Teachology” – Paducah – November 14-15 – www.kyaea.org

Louisiana: “Mix It Up” – Alexandria – November 7-9 – www.laarteducators.org

Mississippi: “Creative Imagination” – Jackson – November 5-8 – www.msarted.org

North Carolina: “Creative to the Core” – New Bern – October 23-26 – ncaea.org

South Carolina: “Mighty at Ninety” – Greenville – November 21-23 – scaea.org

Tennessee: “We Can Dream” – Memphis – October 23-26 – tnarteducation.org

Virginia: “Art Transforms” – Richmond – November 6-8 – vaea.org

I also wanted to let you know that I have made some wonderful connections with a few outstanding art educators in Puerto Rico and will begin reaching out to art educators in the Virgin Islands; I hope to see many of them in at our National Convention in New Orleans. Remember: It is being held in our region this spring, so begin making your plans now to be even more INSPIRED by attending!

Neila Connors, one of my all-time favorite writers and the author of *If You Don't Feed*



Far left: Florida and the President.

Left: Florida, South Carolina, and Virginia.

Below: Santa Fe field trip.



the Teachers, They Eat the Students, states: “Be a transforming leader who loves life, learns everyday, lives to the fullest and laughs.” If that's not INSPIRATIONAL, I don't know what is!

Here's to a wonderful fall and please don't hesitate to contact me with your creative comments! ■



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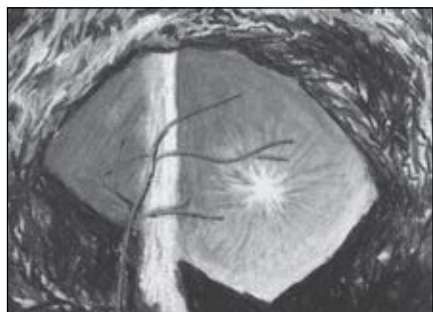
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WESTERN REGION

Why ART MATTERS!

Many people say, “I'm not good in art. I can't draw.” Sure, some art involves drawing—but art is so much more than that:

- **Art creates a context for history**
- **Art make you a better consumer**
- **Art helps you understand how things work**
- **Art builds creative problem-solving skills**
- **Art develops an understanding of different cultures**
- **Art helps you communicate**
- **Art adds value to your life**



We all know that art is important—even vital—to our human experience, but how many of us can clearly articulate what we know inside? **Why** do we value art so much? Why have we dedicated our lives to teaching this subject? As art educators, we have studied **How** to teach art and have practiced those skills again and again. **When** do we need art? Most of us can agree that art cannot start too early, and we need it throughout our entire lives. **Where** is art? Art is everywhere! We are exposed to art from the moment we wake up until the time we fall asleep, and some of

us even dream about it, too! Throughout the year, I challenge you to really examine the question: **Why Does Art Matter?** Think about how you could answer that question to those you communicate with: your students, other educators, loved ones, or even a stranger in an elevator....

In July, many of us had the opportunity to attend the National Leadership Conference in Santa Fe, New Mexico. It was a wonderful experience of learning, team building, and reflecting. As always, the Western Region was well represented and contributed enormously

to the group. Phyllis Roybal, along with her team from New Mexico, played a huge role in putting this experience together. Job well done!

Arkansas—Stacey Glover reported that outstanding professional learning experiences were provided for art educators this summer. The Arkansas Arts Center provided 2 days of workshops that ranged from working with acclaimed pastel artist Virmarie DePoyster to painting glass with Donnell Williams. Other Arkansas institutions involved were Crystal Bridges Museum of American Art, which gave a 2-day experience that focused on artworks and materials that we sometimes walk by on our way to our old favorites; and Henderson University, which presented an intense, weeklong summer institute. All of these professional development opportunities were amazing and we cannot wait to see what these institutions will bring to us next summer. ■



Top left: Artwork from pastel workshop at Arkansas Arts Center.

Others: Western Region meeting in Santa Fe, July 2014.



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SECONDARY DIVISION

Advocacy for the Arts is something I embrace as a teacher. I asked our Secondary Division Regional Representatives to share some ways in which they advocate for the Arts in their communities.

Sherri Fisher from the Eastern Region shared: "Members of MAEA participated in Maryland Arts Day. This event, held in the state capital Annapolis, was an opportunity for arts organizations from across Maryland to meet one-on-one with state legislators and leaders. MAEA representatives were able to share successes as well as areas of need and concern with state decision makers. Martin O'Malley, the current Governor, was honored for his commitment to the Arts despite tough economic times. This event was organized by Maryland Citizens for the Arts. MAEA looks forward to being involved in these events in the future."

Our Western Region representative, **Nicole Brisco**, believes that "being visible in your school district and community is vital to a strong visual arts program. The easiest and most effective way [for me to do] this is to implement a purchase awards program for our district. Each year at our annual juried art exhibition, clubs and organizations chose [student] work to purchase that will be added to our growing public art collection. These organizations purchase, frame, and add a plaque to each work. These pieces are displayed permanently in our district and showcase a history and growing legacy of our art program."

Josh Drews, Southeastern Region representative, said: "A well-quoted line from the Spider-Man comics states that 'with great power comes great responsibility.' As teachers, we already have incredible powers, especially

as it relates to promoting our good work. We have the power to serve as examples, the power to create places where students grow in an unselfish learning environment, and the power to demonstrate that the best will be brought out of everyone when we put students first. Our responsibility, as educators, is to promote our profession and support one another in our common goal to help every student be successful."

Our newly appointed Pacific Region representative, **Anna Davis**, shared "this last year we had an evening at the school called 'The Gala: An Evening of Fine Art and Fine Ice Cream.' Each of my students had a work of art on display. We made a video interviewing students about why art is important to them that played on a loop. Most importantly, it was a chance for my students to share with their parents things happening in the art room. It was great for my program and reaching out to the community. Over 600 people came."

These are all great ways to make the Arts visible in our communities and advocate that the Arts are indispensable to education. This past year I participated in Arts Day on the Hill at the Utah State Capitol in Salt Lake City. I was able to meet with three of my legislators to convey the importance for the Arts in education and to address some of the upcoming bills that support the Arts.

This summer I heard Sandra Ruppert, Director of the Art Education Partnership, speak about Leading Change with Effective Public Policy. She shared, "If you're not at the table, you are very likely to be on the menu." We laughed, but we need to make sure that the Arts are gaining support from legislators shaping the direction of education.



James Rees at the Utah State Capitol on Arts Day on the Hill, 2014.

She offered six expert tips for effective arts advocacy that I'd like to share with you. First, **Get the facts.** Artscan is a resource linked to the Art Education Partnership website. It provides information on state policies on art education. A comprehensive site of research on art education can be found at www.artsedsearch.org. Knowing the facts helps to pinpoint specific items that then can be discussed. Second, **Tell a story.** Tell a concise story of a student who has been impacted by the Arts. Our brains are bathed in emotions and we respond to personal connections to the facts. Third, **Keep it simple.** Prepare an elevator speech so when opportunities arise, you're prepared. A concise, rehearsed message can be a great tool. Fourth, **Learn to listen.** Share your message and also try to understand

where those who impact state policies and priorities are coming from. Fifth, **Connect with others.** A single voice is easily overlooked, so I went with a group of fellow Change Leaders to speak with State Legislators. There is power in numbers. Sixth, **Spread the news.** Lately I've been using the phrase "Don't just say it; display it" with my students. Social media allows for both and I believe it important to post similar information in multiple outlets.

With these six tips for advocacy we can be more effective in our role as advocates. The time for closing our classroom doors and not concerning ourselves with policies or perception of the Arts and their role in education is long past. If we're going to make a greater difference, we need to use these tools while we make a public stand and advocate for arts education. ■



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MUSEUM EDUCATION DIVISION

"Rethinking is the new black. Whether out of a heightened desire to engage and build audience, be critically reflexive of our own craft, or understand our relevancy (or lack thereof), we're pushing to better understand why we're doing that thing we do."

Michael Christiano, Director of Education at the Smart Museum of Art, University of Chicago, jotted these spot-on words in a recent e-mail exchange. I have had the opportunity to talk to and exchange e-mails with many museum educators across the country this summer and—regardless of the initial motivation of the conversation—we all seem to find ourselves talking about what we are trying to figure out. Museum educators everywhere are reflecting on their work, reimagining the role of our museums and programs in the lives of the communities we are part of. Perhaps this has always been true, and perhaps there is something about our present moment—in each of our different situations—that is prompting this heightened self-reflection of "rethinking." It's exciting and, as Michael said in the same e-mail, sometimes we also feel ready for some "regular thinking!"

Time to think deeply is increasingly a rare. A few institutions across the country offer museum educators space to think and research in the form of fellowships and residencies. Researcher Marianna Adams spent several weeks at the Isabella Stewart Gardner Museum (Boston) this summer, for instance, exploring family learning. If you missed them, view her insightful blog posts on the Art Museum Teaching blog (<http://artmuseum-teaching.com>). I had the opportunity to be a Kress Fellow in museum education at The Clark Art Institute (Williamstown) this summer and used the 6 weeks there to kick-start the planning year of our NAEA-AAMD research project, Impact of Art Museum Programs on K-12 Students. I was able to make significant headway on forming the literature review that will inform and contextualize the study.

The fellowship gave me the excuse to meet with several great colleagues in the very beautiful, very green state of Massachusetts. These conversations inspired me, and I was struck by many things:

- The collaborative interpretive process, leading to lucid writing, evident on the wall labels and mobile tools at The Clark.

- The deep school partnerships forged over the years between Kidspace at MASS MoCA and local schools, all of which engage students with big ideas and creative processes.
- The way in which the staff at the highly respected Williams College Museum of Art have been reinventing itself top to bottom, including a fresh new program that allows Williams students to borrow—for a semester—from over 70 artworks from a special, high-quality collection acquired for this purpose.
- The intentional approach taken by the staff at the Isabella Stewart Gardner Museum over the last year as they have been learning to inhabit their expanded spaces—resulting in an intimate, inviting, and inspiring visitor experience that builds upon the core identity of the museum.
- The many marvelous, well-integrated spaces for creativity and exploration at the Peabody Essex Museum—including an Art & Nature Center, beautiful studios, an Art Nook, and a full-blown makerspace—and the way in which the staff are taking smart, iterative steps to develop programs in those spaces.

It takes leadership at every level to produce the kind of work I witnessed at these museums. This past July, with its first National Leadership Conference in Santa Fe, NAEA kick-started what will soon become an association-wide professional learning initiative to support leadership development. Four museum educators were among approximately 150 attendees. They found the experience valuable in various ways, including networking with school-based art educators, learning about leadership assessment tools, and reflecting on leadership inspired by thoughtful speakers—all in the wonderful setting of Santa Fe. They also offered suggestions for the future,

including more time to mingle with art educators across the country, more focus on acknowledging the range of situations where art educators work both in and out of school, and a greater effort to engage museum educators. Erin Hylton, from The Studio Museum of Harlem, summed it up: "I felt empowered as an educator, shared insights with art educators from across the country and was inspired by the setting of Santa Fe, New Mexico. It was a great starting point as a starting young professional in art education."

LEADERSHIP will also be the topic of our next Preconference, scheduled for Wednesday, March 25, 2015, in the wonderful city of New Orleans. Emily Holtrop and a great team of museum educators have been busy over the past several months planning what will be an exciting, fresh day of networking, museum exploration, and inspired exchange of ideas around leadership. Visit www.arteducators.org/convention for more information and to register. ■



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Check out the North American Reciprocal Museum (NARM) Association!

Qualified individuals of NARM institutions receive the following membership benefits at all NARM institutions:

- Free/member admission during regular museum hours
- Member discounts at museum shops
- Discounts on concert/lecture tickets

NARM offers an extensive network of art, cultural, and historical institutions, as well as botanical gardens, children's museum, and science and technology centers that will broaden your own experience and help you teach how to discover art everywhere!

Visit a NARM institution online and take your classroom to exhibition briefs across North America: www.facebook.com/TheNorthAmericanReciprocalMuseumAssociation

www.pinterest.com/narmassociation

Find out more at: www.narmassociation.org

HIGHER EDUCATION DIVISION

Artistry of Leadership: Musings About the First National Leadership Conference

Braving the Southwest, about 150 art educators (17 of which were in higher education) gathered in July for the Association's first National Leadership Conference in Santa Fe, New Mexico. This column is written in collaboration with conference participants from our Division, seeking to ignite a conversation about the role and the possibilities for visual arts education leadership in higher education.

As educators, we know that our jobs require leadership skills; yet, in a field largely dominated by women, the culture of education is one where we find mostly men in positions of power—actively seeking administrative and high-visibility roles. Women, who comprise the vast majority of the educational force, tend to be shy about their ability to lead. In the art field, where a culture of active inquiry and critical exploration is often at odds with the conventions of schooling, art educators have an important role in bringing unique concerns and often-overlooked considerations to the center of the discussions and decisions at educational institutions of all levels. Freedman (2011) timely notes that, due to current political and economic climates that cause reduction of art education programs, today more than ever “leadership is needed at all levels of art education to sustain the field.” Critically distinguishing between advocacy and leadership, she explains that “advocacy can enable us to maintain what is currently in place, but leadership can enable the cultivation of new ideas and practices necessary for long-term sustainability.”

NAEA's first attempt at long-term sustainability in the form of the leadership conference took advantage of the distinguished history and inspired culture of Santa Fe. The artfully crafted 4-day meeting allowed participants to reflect upon our own leadership styles and how they interact with others, hear the perspectives on leadership from keynote speakers and visual artists, meet with colleagues within our regions to strategize actions to advance art education, have conversations with likeminded colleagues across divisions and regions, and (potentially my favorite) have protected time to reflect upon issues of leadership development and consider how to exercise leadership mindfully.

Through a blend of valuable information, artistic practice, and inspirational experiences, participants gained knowledge and awareness about key dimensions of leadership and were charged with exploring what meanings these can bring to their professional practices.

J. Stephen Lahr, Professor Emeritus of Art and Art Education at Valdosta State University, Georgia, appreciated the opportunity to explore our own leadership competencies through the workshops conducted by Strategy Arts: “I often used these types of materials to help undergraduates find their most comfortable teaching style and then made them work to expand their approach to meet the needs of students with specific learning styles. The literature has a number of research-based approaches that seemed to work exceptionally well with my students. The last full year I taught at VSU, we placed 13 people in jobs and the last semester I taught part time, we placed 6. Our teachers are well prepared and do an



Good bye, Santa Fe. Hello leadership opportunities!

¹ A traditional Japanese haiku is a three-line poem with 17 syllables, written in a 5/7/5 syllable count. Often focusing on images from nature, haiku emphasizes simplicity, intensity, and directness of expression.

Reference

Freedman, K. (2011). Leadership in art education: Taking action in schools and communities. *Art Education*, 64(2), 40-45.

exceptional job in the classroom and have a desire to continue their education in leadership roles.”

Robert Sabol, Past President of NAEA and Professor of Visual and Performing Arts at Purdue University, Indiana, created a haiku¹ that summarized his learning during the conference:

I am a learner.
My learning will help me lead.
Leading helps me learn.

Cris Guenter, Graduate Coordinator School of Education at California State University, Chico, California, and 2014 NAEA National Convention Program Coordinator, tweeted the photo and comment above as she left Santa Fe and the Leadership Conference. ■



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SUPERVISION AND ADMINISTRATION DIVISION

“In every wisdom gathered over time I have found that every experience is a form of exploration.” —Ansel Adams

This summer has been an exploration. It was wonderful to be at the summer Board Meeting and the National Leadership Conference (The Artistry of Leadership) in Santa Fe. NAEA staff and their planning team did a marvelous job putting together an intense, informative, and inspirational week. Our work began with reflecting on NAEA's accomplishments since 2011. Groups were assigned one of the goals from the Strategic Plan to summarize creatively.



Top: Susan, Diane, and Angie. Above: NAEA Executive Panel. Photos by Julie Ryan, Omaha Public Schools art educator and Nebraska Art Teachers Association President-Elect. Used with permission.

The meeting was held at the Museum of International Folk Art on Museum Hill. Time was given to identify at least one visual idea that connected our discussion of the Strategic Plan and what Community, Advocacy, Organizational Vibrancy, Learning, and Research and Knowledge means. Our group chose a wall of amulets and votive offerings for our goal of the Strategic Plan. Each of us was drawn to the symbolism, diversity, uniqueness, and collectiveness. A quote from the display summarized our ideas: “They provide reassurance against the difficulties and uncertainties of life, symbolizing encouragement and hope.”

Author of Every Leader is an Artist William Baker's presentation began by defining what a kind boss is. A kind leader has compassion, integrity, gratitude, authenticity, humility, and humor. His reference to Adam Grant's research on givers, takers, and matchers was interesting. Consider yourself and others you work with... Givers are those who give without thinking of what they get in return; they aim to contribute. Takers are always obsessed with being competitive and on the top; they aim to claim. Matchers give

only when they can expect something in return. They aim to exchange. He concluded by saying that research shows that givers are on the bottom only for a short while, but in the long term they are on top and the takers are on the bottom. Givers have incredible networks and have an advantage because of their connections and desire to contribute. Read Give and Take by Adam Grant or visit his website: www.giveandtake.com

Sandra Ruppert, Director of the Arts Education Partnership (AEP), spoke on advocacy and communication about arts education. Good communication must have content, clarity, conciseness,

and connections. She shared a few resources for effective arts advocacy:

- ArtsEdSearch.org is an online clearinghouse that collects and summarizes high-quality research studies on the impacts of arts education and analyzes their implications for educational policy and practice.
- Art Scan (www.aep-arts.org/research-policy/artscan), a project of AEP, is a searchable clearinghouse of the latest state policies supporting education in and through the Arts from all 50 states and the District of Columbia.

There is so much more to share: Ingrid Boucher and Elizabeth Gunman lead us through the DiSC Assessment, Cheri Sterman shared about creative leadership teams, we had Regional meetings and the Leadership panel... But I will conclude with some inspiration from Jaune Quick-to-See-Smith and her son, Neal Ambrose Smith, that brings it full circle with being a giver. Jaune shared:

In native culture we have all kinds of things like 'giveaways.' They have it here in the southwest. In the northwest they have potlatch, which is the same thing; at home we have 'giveaways.' In certain times of the year people collect up all types of things. Here they throw it off the rooftop. You would get pinged if you were there when they were throwing canned goods off the rooftop. But at home they have 'giveaways' and they are done at pow-wows.



So when we have a pow-wow and we are honoring someone or a young girl is going through puberty like my daughter did we have a 'giveaway' and our family is

responsible for honoring all these people by giving (inaudible) blankets. In Oklahoma, they give away horses and lots of silver. And the person who is the most powerful will be the one who gives the most stuff away. And then everyone else, you see, owes them. That's what makes you so powerful. So when you give a lot away as a leader, and you share and you give a lot out, you get a lot back. That is the idea. That's what a 'giveaway' is about. That's what potlatch is about. It's the opposite of European ideology because the European ideology is about hoarding or taking or getting rich and keeping all your stuff. You know, like Trump. So the native community is just the opposite but you can see the benefits of that. As a leader you can see the benefit of giving up a lot to the people you work with and it all comes back. It all comes back. ■



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PRESERVICE DIVISION

Greetings, NAEA!

Summer seems a distant memory; trees are beginning to shed their leaves, and students everywhere have begun another school year. These moments prompt me to pause and reflect upon my personal journey as an art educator and allow me to focus on the paths I intend to walk in order to achieve the goals I have set for our Preservice Division. I hope that, in this season of reflection, you find inspiration and drive in these goals, too.

One goal is to discover and cultivate leaders who will emerge to represent the diverse nation we support in Art Education. Now is the perfect time to remind you of the various opportunities we have for your participation. Let us showcase the leaders you already know. All too often, we comment on someone being deserving of recognition; now you have the platform to make their recognition a reality! Another goal is to make sure we are recognizing people not just in small ways, but on a national level as well. In the Preservice Division, awards will be presented at the 2015 NAEA National Convention in the following categories:

National Division Art Educator Awards (honoring one outstanding NAEA member for outstanding service and achievement of national significance during previous years);

Regional Division Art Educator Awards (honoring one outstanding NAEA Preservice member from each of the four geographic

regions for exemplary service and achievement of regional significance); and

Preservice Chapter Sponsor Award of Excellence (recognizing dedication to the development of future professional members of NAEA through sponsorship of an outstanding Preservice Chapter group at the college/university level).

Make sure the efforts, passion, and drive of those deserving recognition and celebration don't go unnoticed! The deadline for nominations is quickly approaching: Award packets must be postmarked by October 1. Please visit www.arteducators.org/awards for more information about these award categories and the required documentation.

I hope your calendars are marked for the 2015 NAEA National Convention: The Art of Design: Form, Function, and the Future of Visual Arts Education, March 26-28, in New Orleans. The NAEA National Convention is the world's largest art education conference and a perfect platform to gain substantive professional development. Creating an immeasurably beneficial convention has been a top goal for the year!

For this Convention, we have worked hard to provide productive sessions tailored for our Preservice members. We took a close look at previous sessions, held discussions with other Divisions, and listened to the desires of Preservice members. New sessions have been created to help prepare our Division's

members in their job search. We aim to give you tools and advice including interview practice, portfolio review, tips, and information on various avenues available. New divisional collaborations have paved the way to build a stronger bond and to create a more seamless transition for student members into their professional roles.

If you haven't submitted a proposal to present at the Convention but would still like an opportunity, keep in mind the Roundtable Presentations hosted by the Preservice Division! Information will be sent on proposal submission guidelines for these unique sessions. We will also be hosting Conversations with Colleagues, a meeting intended to create goals and allow for group collaboration and communication.

I encourage you to take advantage of the Early Bird registration discount for the Convention. Once registered, you can guarantee your excitement level to grow in the months leading up to New Orleans! Register at www.arteducators.org/convention.

I would like to leave you with a glimpse of an amazing experience I had only a few short months ago in Santa Fe, New Mexico, at NAEA's National Leadership Conference. Santa Fe is, in one word, beautiful. Stepping off of the plane onto foreign territory, I was immediately overtaken by such a strong sense of community in a venue so colorfully painted with the importance of art and culture that all

I could do was smile. It was as if the colors and cultures danced and unfolded before my eager eyes. What an amazing setting for art education leaders!

The Leadership Conference had 150 participants armored with goals to help pave the way for art education leadership. Bonds were created, friendships became fused, and professionally rich connections were made. These are the moments I will always remember; they are the ones that still surge me forward to this day, months later. When we collaborate and share goals, everything I envisioned standing on that stage at the 2013 NAEA National Convention in Texas becomes a reality. In these moments, my goals take on a richer hue with the inspiration I have seen in others. Thank you for that inspiration. We promise to give some of that back to you in the years to come! ■



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ELEMENTARY DIVISION

NAEA National Leadership Conference

The spirit of New Mexico may be captured best through the senses: the distinctive smell of wet earth from an approaching rainstorm; the unmistakable scent of burning piñon; the clear, intense turquoise color of the sky; and the rough, organic texture of rounded adobe forms have long enchanted visitors and inhabitants alike. This spirit finds expression in a unique way of life synthesized from the contributions of three dominant cultures. Pueblo Indian, Hispanic, and Anglo traditions have combined to create a culture called New Mexico. In July, 150+ participants at NAEA's first National Leadership Conference, held in Santa Fe, experienced the magic and wonder of New Mexico.

The opening session on Thursday, July 24 kicked off with a welcome by NAEA President Dennis Inhulsen, followed by an introduction by New Mexico Art Education Association President Phyllis Roybal of artist Margarete Bagshaw. Bagshaw is the granddaughter of celebrated Pueblo artist Pablita Velarde and the daughter of artist Helen Hardin. Together they form one of the only three-generational, female painting dynasties known. Though all were or are painters, their work is entirely different. The work of all three may be seen



Above: Participants working in their sketchbooks during the NAEA National Leadership Conference.

Left: Conference attendee trying on a headdress at the Spanish Market the weekend of the conference.



The NAEA Directors at the Georgia O'Keeffe Museum in Santa Fe during the NAEA National Leadership Conference: Angie Fischer (Supervision), Carla Majczan (Preservice), Flavia Bastos (Higher Ed), James Rees (Secondary), Nancy Walkup (Elementary), Kim Cairry (Middle Level), and Jackie Terrassa (Museum).

in Santa Fe at the Pablita Velarde Museum of Native American Women Artists and at the Golden Dawn Gallery. Margarete Bagshaw is scheduled to be a featured presenter at the 2015 NAEA National Convention in New Orleans.

Friday began with a presentation by Willam Baker: Every Leader is an Artist. Baker directs the Bernard L. Schwartz Center for Media, Public Policy & Education at Fordham University. Most of the rest of the day involved working interactively with Ingrid Boucher, Elizabeth Guman, and Jim Nuttle from Strategy Arts. This two-part workshop was supported by graphic presenting by Jim Nuttle. As the groups worked, Jim drew and wrote the content of the discussion simultaneously on very large pieces of paper (We all wanted his job!). The purpose of the workshop was to explore personal leadership skills and to determine focus areas for further growth. The afternoon ended with regional breakout meetings with leaders to explore issues and concerns.

Saturday began with Sandra Ruppert, the Director of the Arts Education Partnership, with her talk: Leading for Change with Effective Public Policy for Art Education. She shared many resources, such as those found at ArtsEdSearch.org and suggested six tips to keep in mind for advocacy efforts: (1) get the facts, (2) tell a story, (3) keep it simple, (4)

learn to listen, (5) find allies, and (6) spread the news. Afterward, Cheri Sterman from Crayola led the group through a series of hands-on experiences with essential questions and self-reflection prompts. The highlight of the afternoon was a presentation by artist Jaune-Quick-to-See Smith and her son, Neal Ambrose Smith, about their artistic collaborations.

During the Leadership Conference, the annual Hispanic Market was going on in the Santa Fe plaza, just a few blocks away from the conference hotel. The Market has both contemporary and traditional sections, but the most fun is to talk to and buy from the children in the plaza. The young artists start learning the traditional arts at a tender age, usually from their parents or other family members. This assures that traditions will continue.

The National Visual Arts Standards

The new National Visual Arts Standards are written for PK-8 by grade level, and for high school by three proficiency levels. The standards consist of 15 standards paired with 15 enduring understandings. They also include anchor and performance standards and offer traditional and contemporary approaches for artistic literacy in our digital/visual age. Whether or not your state has adopted or adapted the standards, they offer guidance for

a rich and rigorous art curriculum.
www.arteducators.org/national-standards

2015 NAEA National Convention: New Orleans

It is not too early to be thinking of the 2015 NAEA National Convention in New Orleans. Check the NAEA website for convention information, including materials that will help support your attendance with your administrators. Registration opens in fall 2014. We hope to see you there! www.arteducators.org/convention ■

NAEA Elementary Division Online

Ning: <http://naeaelementarydivision.ning.com>

Facebook: www.facebook.com/NAEAElementaryDivision

Listserv: www.arteducators.org/news/listserv

Pinterest Research: www.pinterest.com/nancy_walkup/national-art-education-elementary-division

Pinterest Advocacy: www.pinterest.com/nancy_walkup/arts-advocacy

Pinterest Assessment: www.pinterest.com/nancy_walkup/naea-elementary-art-assessment



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MIDDLE LEVEL DIVISION

When you are enthusiastic about what you do, you feel this positive energy. It's very simple.

—Paulo Coelho

I was blessed to be able to attend the first NAEA National Leadership Conference this summer in Santa Fe, New Mexico. The conference, developed from the NAEA Strategic Plan under Organization Vibrancy, was an amazing opportunity to participate with 150 other leaders over the course of 4 days. Entitled The Artistry of Leadership, the conference was designed to meet each attendee's leadership needs. Santa Fe was a beautiful location to travel to and to meet, network with, and brainstorm with a variety of individuals. The ability to reflect and be inspired offered an additional level of personal growth.

My highlights from the Leadership Conference included: being inspired to embrace being a creative leader by Journalist/Educator William F. Baker, author of *Every Leader is an Artist*; being enlightened to the unique leadership styles of individuals during the Strategy Arts session, Every Art Educator is a Leader: Drawing Upon Your Leadership Competencies; and understanding the role of public policy in impacting change through Arts Education Partnership Director Sandra Ruppert's discussion on Leading for Change with Effective Public Policy for Art Education. Over 2 of the days, time was carved out for Regional meetings—an opportunity for

NAEA Middle Level Online

Ning: www.naeamiddle.ning.com

Listserv: www.arteducators.org/news/listserv

Facebook: www.facebook.com/naea.middlelevel

Twitter: www.twitter.com/naeamiddlelevel

Pinterest: www.pinterest.com/naeamiddlelevel



Middle Level teachers at the National Leadership Conference.

attendees to learn about the work completed in each of the four NAEA Regions (Western, Southeastern, Eastern, and Pacific). Each Region had their State Association leaders give their State Report, highlighting top initiatives and areas of concern. The rest of the time together was spent reviewing and discussing platform and position statements.

As I left the conference, I was very excited to learn about the many personal opportunities for professional growth being offered through NAEA, such as The Conversation on Facebook, an online dialogue that highlights topics that are important to art educators. Webinars and our first Virtual Learning Conference are being held, focusing on the new Visual Arts Standards.

Though all of these professional development opportunities provide members with a variety of tools they need as a teacher, they cannot quite compare to the personal connections and opportunities for professional growth available when attending an NAEA conference in person. The NAEA National Convention this spring promises to be an event to move us forward as an organization. Vibrant and enthusiastic New Orleans will be the host to over 1,000 presentations tied to the theme **The Art of Design: Form, Function, and the**



Middle Level Leadership team members at the National Leadership Conference (Pamelia Valentine, Julie Sawyer, Mari Atkinson, and Kim Cairry).

Future of Visual Arts Education. On March 26-28, 2015, art educators from around the world will gather to take in some of the record number of submitted presentations this year, displaying the desire of art educators to share their innovative teaching methods.

Being able to experience, firsthand, a gathering of likeminded art education professionals will provide you with energy that will continue through the school year, in addition to knowledge that you bring home and to the classroom. In the coming months, a preliminary schedule will be available on NAEA's website, highlighting this amazing gathering. However, some of the Middle Level Division convention sessions you should target include:

- **Middle Level Division Awards Session:** Celebrating and Connecting
- **Middle Level Round Tables:** Discussions about Middle Level Concerns with Middle Level Educators
- **Conversations With Colleagues:** Connecting with Middle Level Educators
- **Middle Level Showcase:** Sharing Excellence—Presented by our NAEA National Middle Level Educator of the Year
- **Middle Level Medley I and II:** Multiple presentations during the course of each session



September Buys at the National Leadership Conference.

The enthusiasm I experienced at the Leadership Conference bodes well for our association. I could truly feel the positive energy from those in attendance and know that NAEA has passionate, dedicated, and empowered people making a difference for art education. We are fortunate to be a part of an organization that has such a meaningful vision and commitment to its members. It is simple: Art Matters! ■

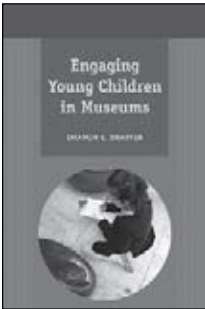


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People News

NAEA member **Sharon E. Shaffer** has written *Engaging Young Children in Museums*, to be published by Left Coast Press in October 2014. This resource is designed to help museum education professionals plan programs for young children, including understanding how children learn and knowing what teaching model to use for different programs. Shaffer was the founding Executive Director of the Smithsonian Early Enrichment Center and is currently a museum consultant and teacher of workshops on providing museum education experiences for youth. Please see www.lcoastpress.com/book.php?id=534 for details on the book and to order.



In Memoriam



NAEA mourns the loss of **Joseph ("Joey") F. Doyle**, who passed away on July 9, 2014, at the age of 54. An art teacher in the Aldine Independent School District (ISD) for 28 years, Joey was passionate about art and teaching and was a Distinguished Fellow of the Texas Art Education Association (TAEA). He taught at the middle and high school levels and was the Aldine ISD director of visual arts and elementary creative drama. He earned his bachelor's and master's degrees in art education from Texas Tech, which named him the Art Department's Distinguished Art Ex for Art Education in 1992. Other awards include the 1992 Western Region Secondary Art Educator of the Year, 1993 National Junior Art Honor Society Sponsor Award, and 2006 Texas Art Educator of the Year.

"Joey was an amazing art educator who believed in recognizing and celebrating student achievement in the Arts by students of all ages. Throughout his career, he steadfastly supported Youth Art Month and TAEA's Visual Art Scholastic Event (VASE) alongside many other opportunities for student artists. He diligently worked to advance art education in the state of Texas, giving his time as a volunteer serving on boards, organizing conferences, and presenting workshops while never distancing himself from the students or teachers he served. Joey left our profession better than he found it and he will be missed greatly by the Texas Art Education community." —Tim Lowke, Texas Art Education Association President.

If you would like to honor his memory, please consider donating to the **Joseph F. Doyle III Spirit of VASE Scholarship Fund**. The funds will go toward a deserving student in 2015. Joey was the State Director of VASE at the time of his death and was a big supporter. Visit www.taea.org/joey for to learn more about Joey and to donate to the fund.



Help Decide the Future of YOUR Association—Execute Your Right to Vote!

Since the 2010 election, voting for NAEA National Officer elections has been conducted online. This year, online voting will be conducted for the offices of President-Elect and Division Directors-Elect.

In November, an e-mail will be sent to all members eligible to vote and will include:

- An online link to vote;
- Your NAEA ID number; and
- A unique password for your secure vote.

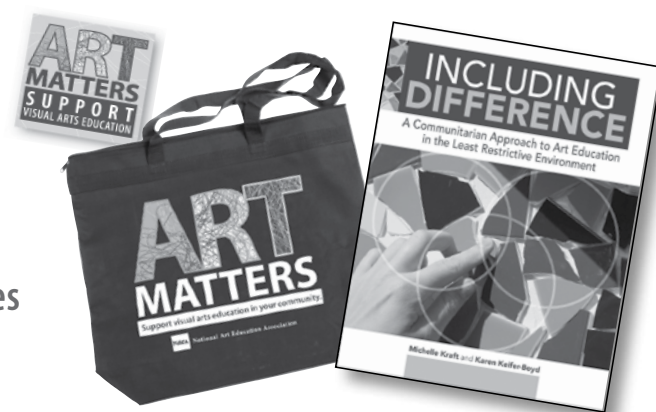
Please keep this e-mail as the NAEA office will NOT have access to the secure passwords.

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

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



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



NATIONAL CONVENTION!

www.arteducators.org/convention

- **Online registration opens fall 2014**, or you may submit a PDF registration form. The earlybird deadline is February 26, 2015. Register early & save big! A preliminary Convention schedule will be available late fall.
- **Housing is now open** for the 2015 NAEA National Convention to be held March 26-28 in New Orleans, LA.
- **Interested in exhibiting or advertising opportunities?** Visit: www.arteducators.org/exhibits



ADVOCACY!

www.arteducators.org/advocacy

- **NAEA White Papers**
"Advocacy White Papers for Art Education" communicate the value of visual arts education in a constantly changing educational environment and demonstrate why visual arts education is important for meeting each student's educational needs.
- **NAEA Adopted Position Statements**
View position statements as of April 2014.
www.arteducators.org/statements
- **Arts Education for America's Students: A Shared Endeavor**
View the document, diagram, and press release.
http://ow.ly/urcSY

RESOURCES!

www.arteducators.org/store

- **Download the 2014 Resources Catalog**
www.arteducators.org/research/Resources_Catalog_2014.pdf
- **Practical curriculum resources and texts** for your classes, including new books:
Exploration in Virtual Worlds: New Digital Multi-Media Literacy Investigations for Art Educators
Including Difference: A Communitarian Approach to Art Education in the Least Restrictive Environment
Practice Theory: Seeing the Power of Art Teacher Researchers Purposes, Principles, and Standards for School Art Programs.
Inquiry in Action: Paradigms, Methodologies, and Perspectives in Art Education Research
- **Art Matters Advocacy Gear**
Express the importance of visual arts education with these shirts, aprons, tote bags, stickers, and flags.
- **National Visual Arts Standards Posters**
Order posters for your classroom and colleagues.

SOCIAL NETWORKING!

www.arteducators.org/socialnetworking



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

NEWS & EVENTS!

• Register Now!

NAHS Creative Industries Studio, November 6-8, 2014, Washington, DC. This hands-on creative arts learning experience is designed for high school students and their art teachers. **www.arteducators.org/nahs**

NAEA Delegation to Finland, November 1-7, 2014. Learn more! **www.arteducators.org/delegations**

• Save the Dates!

Stay tuned for new webinars on Implementing the New Visual Arts Standards
www.arteducators.org/national-standards

RESEARCH & KNOWLEDGE!

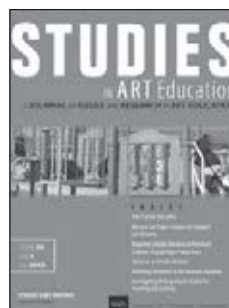
• National Core Arts Standards

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

• Studies in Art Education

Access the Summer 2014 digital issue of *Studies in Art Education* special themed issue on Theory and Practice (one-time open access).
www.arteducators.org

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



• Implementing the new Visual Arts Standards Webinar Resources

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

• NAEA National Leadership Conference

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

• View the latest NAEA Advisory

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

• Research Commission Microsite



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

www.arteducators.org/research/commission

• Visit the Research Commission Interactive Café

Connect around topics in art education research through blogs, chats, image and video posts, and more.

Stay tuned for free, online events for NAEA members beginning in the fall, including weeklong chats and blogs about important research topics and their application across contexts.

http://naearesearchcommission.hoop.la

COMMUNITY!

www.arteducators.org/community

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

• State Associations

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

• Issues Groups

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

• Monthly Mentor Blog

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

• NAHS Link

Check out the microsite dedicated to NAHS sponsors and their students. View sections on how to Establish or Renew a Chapter, About, Sponsors, Students (including Student Artwork Galleries), Facts & Forms, and Resources.
www.arteducators.org/nahs
View the **Spring 2014 digital issue of NAHS News today!**

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Meet Recent NAEA Book Authors and Editors!

Melanie Buffington and Sara Wilson McKay, Co-Editors, *Practice Theory: Seeing the Power of Art Teacher Researchers*

Q. Tell us a little bit about yourself. What do you do? What is your research focus?

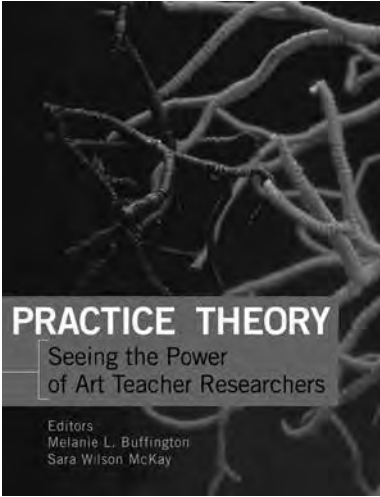
Melanie Buffington (MB): I am an Associate Professor of Art Education at Virginia Commonwealth University (VCU) in Richmond. In this role I teach a range of undergraduate and graduate classes. My research relates to culturally relevant art education, teacher preparation, museum education, technology, and public art.

Sara Wilson McKay (SWM): I am Chair and Associate Professor of Art Education at VCU and co-Principal Investigator of an interdisciplinary research team developing the VCU Art of Nursing. My research explores the ways that artworks create new ways of seeing, how looking can be a dialogic process, and the possibilities of seeing more of the educational process in and through art. I am very interested in how the Arts encourage democratic participation toward social action.

Q. Can you speak to your involvement in NAEA and its impact on your work?

MB: Through attending NAEA conferences and reading NAEA journals and books, I am able to learn about new developments in our field. Also, through serving on NAEA committees, I have learned about the structure and function of the organization and have made connections with other art educators.

SWM: NAEA has helped me determine the needs in the field, find where my voice has a place, and connect to other interested scholars who share my concerns and curiosities.



Q. What was the motivation for this book?

MB: Through many discussions, Sara and I came to think about the struggles that we saw our master's students face as they conducted their research. Though there are some great resources available in Art Education and in Education, we thought a book specifically targeting first-time researchers who are also art teachers might be an asset to our field.

SWM: For me, this book was born from our conversations about what our graduate students needed to become confident and competent while conducting research in the field. The deployment of research and data in education—often in ways that silences teachers—urged us to put forth our approach to the topic of research to help teachers realize how powerful their voice and their experiences are in the landscape of excellent education. We were committed to providing art teachers with tools that some may find helpful once they perceive how valuable their contribution can be.

Q. What is the relevance of the topic?

MB: As more teachers are encouraged to conduct their own research or to use research-based findings to improve their teaching, this is a timely and important topic.

SWM: Engaged teacher-researchers are the epitome of ongoing professional development. Once you come to view your practice as the location for critical reflection and growth, research is a natural outcome. Especially in this age of data-driven education, the ability for teachers to look at their practice in a meaningful way with research eyes is a powerful skill to develop.

Q. What do you hope readers learn from the book? How can they apply it to their work?

MB: I hope that readers will glean some ideas about why and how to conduct research. Rather than using the book as a prescriptive text, I hope that readers will be able to take some ideas from the book, alter these ideas to work in their particular context, and apply the research principles in a manner that works within their situation.

Q. Describe the audience you hope to reach.

MB: Beginning researchers who are master's degree students. It might also be useful for undergraduate students or for curriculum supervisors who want to introduce research to their teachers.

Q. What are your current/future projects?

MB: Currently, I am working on some ideas related to public art and its functions in societies. In the future I hope to work more on culturally relevant art education and museum education.



Melanie Buffington



Sara Wilson McKay

SWM: Launching our new PhD program at VCU (applications due Feb. 1), is my current priority! I'm also working with our graduate students and my research team on the VCU Art of Nursing initiative. Our next step is to expand to diverse medical care teams to determine what roles dialogic art experiences in a museum setting may have on their communication, perceptions, and self-reflection, ultimately enhancing clinical reasoning at the bedside.

Q. What are your hopes/goals for the future of art education?

MB: My hope is that we will develop ideas and strategies to support art teachers in conducting research and in developing units that go beyond what Efland named *school art*. When art projects help students make meaning, it can be a powerful thing.

SWM: I hope that art education can encourage more people to express meaningfully and to perceive another's viewpoints through considering artists' creations. I also hope that such expressions and perceptions encourage civic participation and dialogue across differences. Lastly, I hope that all of these actions lead to an increased ability—locally, nationally and globally—to imagine something else to be, and to cultivate the skills and resilience to make that imagining real. ■

Mary Stokrocki, Editor, *Exploration in Virtual Worlds: New Digital Multi-Media Literacy Investigations for Art Education*

Q. Tell us a little bit about yourself. What do you do? What is your research focus?

As a Professor of Art at Arizona State University, I teach courses in Visual Culture Research, Art in Cultural Contexts, and Methods of Assessment. Since my graduation from Penn State University, I have been engaged in qualitative research methods participant observation, visual ethnography, constructivism, qualitative interviewing, and now digital ethnography.

Q. Can you speak to your involvement in NAEA and its impact on your work?

I have been an NAEA member since 1970, when I attended my first conference in New York City. NAEA enabled me to meet fantastic colleagues and to grow professionally because of its conferences, publication opportunities, and supportive office staff and editors.

Q. What was the motivation for this book?

In 2006, I was invited to add educational components to the Floaters site on Second Life (SL) by one of my dissertation students, who started this group dedicated to empowering disenfranchised people in real life. Since then, I joined the SL Nonprofit Commons, met other dedicated avatars, and continued to learn about the value of virtual world (VW) teaching and networking. I built



my own school site and started teaching Digital Ethnography to grad students there. I had to justify teaching on VWs and their importance in my book.

Q. What is the relevance of the topic?

VWs are great places to network and to learn about the new literacies and means of communication.... Today there are over 60 VWs to communicate with others and practice building sculptural installations to islands. Such research is a way of documenting the hidden qualities and benefits of teaching in these alternative learning spaces.

Q. What do you hope readers learn from the book?

Readers can learn new networking tools and contacts from different areas of the world.

Q. Describe the audience you hope to reach.

In my book, VW users range from young kids to senior citizens. I also extend my outreach to interdisciplinary audiences from all fields. VW learning empowers those with disabilities and different languages to seek alternative ideas—even the medical applications of SL. This book can show art educators the role of digital media as not only expressive exchange, but also as sociocultural change (Garber, 2004; Keifer-Boyd, 2004; Stokrocki, 2007).

Q. What are your current/future projects?

I now have a site on the OpenSim VW, run by Sandrine Han and sponsored by the University of British Columbia. Here I can experiment with middle school kids on building 3-D installations, a kind of visual and verbal literacy. We are exploring cross-culturally with middle school students multiliteracies now, as well.

Q. What are your hopes/goals for the future of art education?

Education is changing so fast that art educators will be teaching the "flipped classroom" where teacher presentations are VWs and students do homework cooperatively in real life to solve problems. Art educators teach students from the very young to the old, and we teach in alternative settings: community centers, shopping malls, Boys and Girls Clubs, health and spiritual groups, and senior citizen centers. ■



Mary Stokrocki

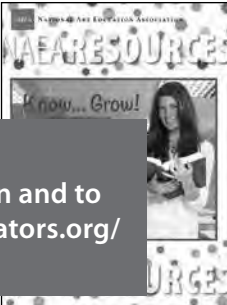
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LIFELONG LEARNING (LLL)

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

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

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

Guest Columnist: Angela LaPorte, University of Arkansas. E-mail: alaporte@uark.edu

For the past 2 years, I've taught a 2-week intercession class for university art education students as an intensive teaching experience at a community-based residential program for adults with special needs. The course met daily from 1:00 PM to 4:45 PM for 11 days and included reading assignments, collaborative curriculum planning, several 2-hour team teaching experiences, reflections/discussions, and student research presentations on artists with special needs and abilities. My students led daily art instruction to a varying number of differently abled clients at the program's designated art building. The program grew into a unique inclusive, intergenerational, and transdisciplinary learning community.

Each university student had one opportunity to be the lead teacher, but the teaching assistant, videographer (for teaching documentation), and all of my students joined the community of special needs learners, ranging in age from 18 to 70+. My 7-10 typically abled students learned alongside of the 7-15 differently abled clients. This meant that during the introduction, studio work, and lesson closure, the instructor of the day encouraged all participants (university students and clients) to be mentally, verbally, and physically engaged.



Above: Participants and preservice teachers create sculptural landforms during a community-based residential program for adults with special needs.

Right: Students engaged in creating personal movie posters.

The collaborative curriculum planning between student peers and myself allowed for adjustments to improve instructional choices that offered every student participant an opportunity to be empowered through art education in uniquely personal ways. For example, one lesson introduced everyone to landscape design and to create a three-dimensional collaborative landscape from recycled materials (small boxes, scrap paper, popsicle sticks, etc.) onto a plaster landform. My students and the clients discussed possibilities for landscapes and created personally meaningful buildings, towers, animals, plants, fences, and other elements as well as painting terrain onto the plaster base. Another lesson introduced students to movie posters, and used photos of my students and clients with props to transform themselves into leading roles in their own movie poster. These types of



lessons allowed everyone to connect unique personal interests and artistic strengths.

The university students realized that creating art alongside the clients gave them an important role in the learning community and freed everyone's diverse artistic abilities. Regardless of whether or not transformative experiences occurred, quotes from my students and my observations revealed that students learned:

1. That "special needs adults are not very different than your average students... They are eager to learn and have great potential... and should not be underestimated."
2. How to interact with differently abled students comfortably and with confidence.
3. How to develop curriculum that is more open-ended, that encourages student choice, and that connects with individual interests and/or experiences.

3. To be flexible with expectations and goals.
4. To use multiple modes of learning to reinforce objectives (visual, tactile, kinesthetic, etc.).
5. To create a classroom environment that has limited distractions where workstations are organized and safe.
6. That all students can and should experience success.
7. That student success should be discussed and displayed.
8. That there are many ways to engage students about their art and the work of others with open-ended questions and dialogue.
9. To never assume. Every student is unique and every day is different.
10. To plan extensively with modifications for differently abled students. Consider how to visually and verbally reinforce instructional processes and goals with table toppers, handouts, etc.

The most enlightening parts of this intercession course were the bridging of theory to practice and the value of inclusive and intergenerational experiences. Students made numerous connections between what they read in *NAEA* publications and what they viewed while teaching and learning. Every participant had important and unique contributions to make to the learning community regardless of age, background, and abilities. The extensive time spent together as a community of diverse learners seemed to diminish fears and uneasiness once held by my students, and moved them to be more mature, flexible, and accepting art educators. ■

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

July was a very busy month for me: Not only did my wife and I do lots of traveling to see the grandchildren, but I also made a fast trip to the NAEA Board Meeting in Santa Fe, New Mexico, which preceded the weekend of the Leadership Development Institute. I was there representing the National Art Education Foundation. The Foundation Board voted to financially support the Institute. At the NAEA Board Meeting, I observed and participated in the strategic planning session for NAEA.

Since I had never been to Santa Fe, I was very excited about visiting the city. I wasn't there long enough to do or see much except visit the historic district and take in all the galleries and shops that fill this area. (I've probably seen enough turquoise jewelry to last me quite awhile.) There was a reception at the Georgia O'Keefe Museum, and it was a treat to see her work up close and personal. I hope to be able to get back to Santa Fe in the near future and also get to Taos and to O'Keefe's home in Abiquiu.



NAEA New Orleans Convention

It is time to start making plans to attend the 2015 NAEA National Convention in New Orleans, March 26-28, 2015. You can register for the Convention and hotel rooms at www.arteducators.org/convention. "The National Convention will investigate the comprehensive role of design in our modern world and its implications for visual arts education" with the theme The Art of Design: Form, Function, and the Future of Visual Arts Education. The RAEA Awards Luncheon and the Annual Business Meeting will be held back-to-back, as in previous years (schedule still in progress).

2015 Silent Auction

Michael Ramsey (Kentucky) once again has the silent auction in his capable hands. It will be held during the Artisan's Gallery. All NAEA members are invited to donate a piece of their own original artwork. The auction is a wonderful opportunity to purchase original works of art!

For those of you who were not able to submit artwork last year, but still wanted to participate, the opportunity to support by sponsoring a table by paying the table fee was a huge success. All tables were sponsored, which allowed for 100% profit from the sales of the

artwork. All proceeds support the activities of RAEA. To donate artwork for purchase or to sponsor a table, please contact Mike (janeand-michaelramsey@hotmail.com).

National Art Education Foundation



Toni Sikes

Please make plans to purchase a ticket and attend the **4th Annual NAEF Fundraising Benefit Event** at the National Convention, Saturday, March 28, 2015. The Foundation's featured speaker is **Toni Sikes**, Co-Founder and CEO of CODAworx (www.codaworx.com), a global online commu-

nity that showcases and celebrates design projects featuring commissioned artwork in interior and architectural spaces. CODAworx is the place where all members of the design + art community come together to share their work, communicate their ideas, and expand their professional networks.

Toni Sikes is the founder of two other art companies: The Guild Sourcebooks, a directory publishing company; and Artful Home, a pioneer ecommerce company. In more than 25 years in the art industry, Toni has become recognized as a leading expert on marketing

art, and is a frequent juror and lecturer. Toni is also a General Partner in Calumet Venture Fund and was previously a Senior Advisor at Gruppo Levey & Co., a New York investment bank. She currently serves as Chairman of the Wisconsin Technology Council. Sikes has a BS in mathematics from the University of Alabama and an MS in market research from the University of Wisconsin-Madison. ■



Cheryl Maney, Supervision and Administration Director-Elect; **Pat Franklin**, NAEA President-Elect; and **Dean Johns**, RAEA President, at the Georgia O'Keefe Museum.

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

The following report is from USSEA Vice President Allan Richards, and contains his perceptions from attending the International Society for Education through Arts (InSEA) World Congress in Melbourne, Australia.

A Perspective of the 34th InSEA World Congress

This Congress was held in Melbourne, Australia, where it was winter in July. This city of approximately 4 million residents is beautiful, clean, and expensive. It is dotted with restaurants, seeming to appear around every corner, that offer excellent dining, a courteous people, and what seems to be a progressive private and public K-12 education system that fosters the Arts as essential to the education of the next generation. Added to these amenities are the varying displays of Australian arts in museums. These amenities, including the Queen Victoria Market, which has everything you ever wanted, can be accessed by a combination of free and paid transportation provided by trollies, subways, busses, bicycles (for rent), or through morning and/or evening walks. Several blocks from Federation Square is the Melbourne Cricket Club.

I grew up listening to Cricket Test Matches between teams from the West Indies and Australia being played at the Melbourne Cricket Club, so visiting the venue was quite special for me. It is now commonly called Melbourne Cricket Grounds (MCG). For those of you who are not familiar with cricket, the best way to describe this game is to point out that there are many similarities

to baseball. MCG was the venue for the 34th InSEA World Congress; having this World Arts Education Conference—attended by people from many different nations—was, to me, a metaphor for what we need to do to give Arts Education in K-12 a chance to survive in the 21st century.

Society seems to see athletics as a venture that needs its support; financially, athletics are supported in K-12 education and beyond. On the other hand, Arts Education in K-12 schools seems to be supported by the public, but some programs are not adequately and consistently funded, which makes me believe that support for the Arts in K-12 schools is tepid at best. It appears that athletics are greatly supported because stakeholders perceive that they are receiving some benefits—or that they will accrue some benefits in the future. Perhaps K-12 arts education programs need to demonstrate to their stakeholders that they can benefit from high-quality programing that deserves adequate and consistent funding. Most of the 350+ presentations over 5 days, representing different participants, I believe, consciously or subconsciously, recognized the growing consumerism in the 21st-century global marketplace and are putting forth an argument that is indeed intended to satisfy the stakeholders of Arts Education in K-12 education. Some of these presentation themes reflect the issues that are of some import now and in the coming years: Community Arts, Digital Literacies and Medias, International Perspectives, Cultural

Perspectives, Contemporary Issues, Diversity and Collaboration Through Art, Towards a Common European Framework of Reference on Visual Literacy, A Conversational Approach to Teaching, Tertiary Education, and many others are all 21st-century issues in education. Perhaps this consciousness streamed from the Congress organizers' selected theme: Diversity through Art: Change, Continuity, and Context. Whether or not this is the case, there is a consciousness that the paradigm for Arts Education has shifted.

After this 34th InSEA World Congress, I am very hopeful that we as arts educators understand some of the potential problems for Arts Education in the 21st century and are trying to address them. This was an excellent conference.

In other USSEA news, the next USSEA Regional Conference, An Inclusive World: Bridging Communities, will be held in summer 2015 at Queens Museum, New York. A Call for Proposal form and specific information about the conference will be on the USSEA website soon.

Fatih Benzer continues to coordinate the exhibition opportunities for USSEA membership. We have an online presence with a juried gallery. To get information, Contact Fatih Benzer at fbenzer@d.umn.edu.

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

I hope our preservice and practicing art teachers are more sensitive to their students' needs than the standards, resistant to dictatorial assessment, and politically active to protect what is valued in the Arts.

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

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

Steve's Postscript: As an educator, I worry about this era of hardcore, blame-the-teacher, dissolve-the-union, standardize-the-classroom, remove tenure; manipulative evaluations; salary competition; disenfranchised students; and one-size-fits-all assessment. I hope our preservice and practicing art teachers are more sensitive to their students' needs than the standards, resistant to dictatorial assessment, and politically active to protect what is valued in the Arts. If we don't, who will? ■

SEMINAR FOR RESEARCH IN ART EDUCATION (SRAE)

www.uiowa.edu/~srae/glance/overview.htm

Kimberly Powell, The Pennsylvania State University, College of Education, 168 Chambers Building, University Park, PA, 16802. Tel: (Office) 814-865-7318. E-mail: kap17@psu.edu

A key function of SRAE is to engage its members in discussions around research methodologies. In that spirit, we frequently devote a column to the discussion of a method of interest to our community. In what follows, I discuss the broad area of research termed *design-based research* (DBR).

DBR has been gaining ground in educational research as a prominent method that addresses perennial tensions in educational research—it claims to balance the need for rigorous research that can make generalizable, causal claims about an intervention's effect on learning, and create meaningful insights on important questions for practice that are tied to diverse and changing contexts (Design-Based Research Collective, 2003). However, this middle-ground approach has its flaws: It is difficult to do well and, given its eclectic and iterative qualities, it can be difficult to assess the validity and quality of its claims and findings (Dede, 2005). One of the strengths that draw me to DBR is its richly intertwined approach to the theoretical, the empirical, and the contextualized practice—and its nonformulaic approach. Researchers design an educational intervention and study its implementation in an educational context with the goal of developing generalizable insights and proto-theories about learning. The design of the implementation is then altered in some way—informed by the initial research—to test out the emerging theory. For instance, researchers may try it in a new context or alter some features of the design. DBR readily draws on both qualitative and quantitative methods, and is designed not to focus primarily on whether an educational intervention works, but to iteratively develop understanding of

how, why and when (Design-Based Research Collective, 2003).

An example may help explain further. In my current work, my colleagues and I are studying learning in makerspaces—informal educational environments focused on interdisciplinary forms of making—where participants combined art and engineering, traditional crafts and emerging digital media in self-directed and collaborative projects (Halverson & Sheridan, in press). We began by doing comparative case studies of different makerspaces to understand these spaces as learning environments, and developed a set of initial insights and questions about these particular spaces (Sheridan et al., in press). One tentative insight was that the self-directed approach to what was learned and how it was learned seemed central to learners' interest, sense of resourcefulness, and agency.

In our first design experiment, we wanted to explore this insight under less intensive circumstances: when time was highly limited (45 minutes) and children were "drop-in" participants (on a field trip to a museum) rather than ongoing, voluntary members. To test this, we randomly assigned half the children to a group that made a brushbot (a small motorized toy) following step-by-step instructions; the others were encouraged to explore the same battery/motor circuitry, but to create their own designs with it. We assessed their knowledge of circuits, their process of designing, the product they created, their interest and enjoyment, their sense of self-efficacy in making, and their beliefs about the usefulness and relevance of this making experience. We also assessed how they reflected on their designs and what

One of the strengths that draw me to DBR [design-based research] is its richly intertwined approach to the theoretical, the empirical, and the contextualized practice—and its nonformulaic approach.

they envisioned next. (Because this example is meant to reflect methods rather than findings, you'll have to wait for my next NAEA presentation to hear the exciting things we found...!) What I mean to show through this example is how DBR methods allowed us to take an insight gained through intensive qualitative case studies of particular contexts and then to test those insights in a more structured way, while still working within the context, to come up with a theoretical insight that we're now working to redesign and test again. The findings are not absolute, but iterations that are continually explored and tested, gradually constructing a more robust and contextualized theory. ■

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WOMEN'S CAUCUS (WC)

<http://naeawc.net>

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

In a recent (July 30, 2014) article in *The Guardian*, titled "Feminism Makes Us Victims," Jessica Valenti reports on the burgeoning online antifeminist movement, particularly Women Against Feminism and antifeminist blogs. Young, millennial women ages 18-29 are posting selfies with statements as to why they believe feminism is not important or relevant (see <http://womenagainstfeminism.tumblr.com>).

Some of these statements include: "Life is about balance not equity"; "I'm not weak"; "I can form my opinions without influence of other women and liberal college professors"; and "Women get away with more than men." These statements offer an opportunity to address the relevancy of feminism and the misconceptions about feminism within art education/teacher education programs. The fact remains that gender discrimination and inequities still exist, and that women artists are still underrepresented in exhibitions and in art history texts (see www.guerrillagirls.com/posters/venicewallf.shtml).

The fusion of social media and feminism has also resulted in numerous blogs, websites, videos, and petitions in a youth-led movement

that is known as *online feminism* where feminists, primarily women ages 18-29, are using social media to promote positive associations with feminism and to globally educate, organize, and raise social awareness. Social media enables more women around the world to function as change agents with the potential to reach and impact a vast audience by creating and contributing to online discourse, forming online communities, and engaging in collective efforts (see www.valentimartin.com/the-future-of-online-feminism-infographic).

Online feminists are bloggers, activists, thought leaders, fund-raisers, and change agents using social media platforms to advocate for equity and social change. For example, 14-year old Julia Bluhm—and other SPARK Movement members involved in an intergenerational movement dedicated to unveiling and challenging the sexualization of girls in the media—utilized a Change.org petition and a video documentary to globally reveal and protest *Seventeen* magazine's use of photo manipulation of women and girls. Another example is a blog created by Professor Seidman's students at Duke University (see whoneedsfeminism.com) to address misconceptions about feminism.

The Internet allows for instantaneous connections, coalition building, strategizing, and co-participation with global users in what would otherwise be localized and isolated efforts and initiatives. One of the most powerful ways to get your message across on

your blog or website is through *infographics*. Infographics are "graphic visual representations of information, data, or knowledge" that "present complex information quickly and clearly" and are clearly one of the most powerful ways to visualize data. If you Google "feminist infographics," you can find hundreds of examples. BuzzFeed posted 12 infographics that visualize why we still need feminism (see www.buzzfeed.com/floperry/12-infographics-that-will-convince-you-we-still-ne-ic9t). There are many free and open-source platforms to create your own infographics about feminism and feminist issues. Here are just a few:

- **Infogram:** <http://infogr.am>

- **Visually:** <http://visual.ly>

- **Piktochart:** www.piktochart.com

Join the online movement with your students to create and share infographics about why feminism is relevant. The WC blog and website are some of the forums that WC members may use to share their collective voice in this movement.

2015 Award Nominations

The WC seeks nominations for outstanding individuals for the 2015 Women's Caucus annual Kathy Connors, Carrie Nordlund, Mary Rouse, June King McFee, and Maryl Fletcher de Jong Awards. Any NAEA member whose work meets the award criteria is eligible for these awards. Nominations are due to the chairs of our respective award commit-

tees by **November 15, 2014**. Award criteria, along with award chairs' names and e-mail addresses, are available at <http://naeawc.net/awards.html>.

2015 WC Exhibit

Submit up to three artworks for the 2015 Women's Caucus juried exhibition, *Designed: Object, Subject, Environment*. The deadline for submissions is **November 1, 2014**. Submission is free for WC members and \$10 for non-members. For more information, please visit <http://naeawc.net>.

Join or Renew Membership

You can now join WC or renew your membership online by logging in with your NAEA User ID and password. Instructions can be found at <http://naeawc.net/membership.html>, or you can call NAEA toll-free at 800-299-8321. ■

WC Online Presence

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

Twitter: www.twitter.com/naeawc

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

Facebook: www.facebook.com/groups/177480239379

Don't Miss the **Call for art for the 2015 NAEA Women's Caucus Exhibition:** *Designed: Object, Subject, Environment* on page 23.

PUBLIC POLICY AND ARTS ADMINISTRATION (PPAA)

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

Art Education Policy as Cultural Capital

Does art education influence social, educational, and aesthetic inequality?

I have examined art education from the perspective of policy and economics. Recently, some questions concerning art education's social role have popped up, such as: Does art education have potentials to produce social inequity and inequality? Is art education equally provided to each student? Do students have equal opportunities to experience the Arts?

By investigating these issues, I found that studies of educational inequality are frequently related to Bourdieu's notion of cultural capital. In "The Forms of Capital" (1986), Bourdieu described cultural capital as consisting of an individual's skill and his or her ability to comprehend, experience, enjoy, and obtain information through culture. Bourdieu explained that having access to a particular culture can be a resource that both produces and reproduces social differences and classes.

How can art education be cultural capital?

Components of cultural capital are determined by how often an individual is exposed to culture and how well he or she understands and enjoys culture. Cultural capital represents not only the subjective experience of culture, but also physical experiences—such as language, particular behaviors, knowledge, technology, hobbies, and emotions—as well as visible culture, musical albums, books, and institutionalized culture. Having access to a particular form of culture functions as a kind of capital to produce a difference in one's social, educational, and economic status.

This concept of cultural capital has been investigated and justified by numerous researchers who have used both quantitative and qualitative methods to assess it. In terms of art education, two main approaches are used to explore cultural capital: arts as cultural capital and cultural capital in education.

Many studies on how to conduct arts as cultural capital have focused on how "high culture" or "high art" function as cultural capital in order to produce social and economic differences (DiMaggio & Mukhtar, 2004; Johnson, 2006; Silva, 2005). Silva addressed visual art as cultural capital in present-day United Kingdom and conducted studies to analyze the contemporary circumstances. The quantitative method in Silva's study is a statistical approach that explores the relations between cultural elements, cultural tastes, and practices. Follow-up interviews and observations were also conducted as part of a qualitative approach. The author made a cultural map by asking 41 questions about seven different fields of cultural activities: television, films, reading, music, visual art, restaurants, and sports. The map shows correlations in artistic taste; people who like Impressionist art, for example, also like opera and French restaurants, while people who prefer Modern art also tend to like science fiction books and heavy metal music.

Johnson (2006) conducted a study to see how cultural capital works in the Australian city of Geelong. In this study, the author endeavored to rethink cultural capital by including the economic aspects of art within three different aspects of cultural capital: embodied cultural

capital, objectified cultural capital, and institutionalized cultural capital.

Paul DiMaggio conducted several quantitative studies that examined the correlation between cultural capital and educational outcomes (1982, 1997; DiMaggio & Mohr, 1985), the results of which are statistically significant. Additionally, many researchers have studied the effects of cultural capital on academic achievement, educational success or failure, access to higher education, and college and university admission rates and dropout rates (Bankston, 2004; Dumais & Ward, 2010; Jæger, 2011).

Public Policy and Arts Administration

Art education can be understood in terms of its function as cultural capital, but several questions and issues related to cultural capital still need to be addressed—such as visual culture, art education, and social inequity and inequality. As an NAEA Issues Group, the PPAA tries to understand art education in various perspectives, including both quantitative and qualitative approaches. We are expanding our attention to and dialogues about the relationship between art education and cultural capital, education policy, and art and cultural policy. Anyone interested in obtaining a free membership to the PPAA may contact Kyungeun Lim at kylim@indiana.edu. ■

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

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

It is hard to believe that my time as CSAE Chair is coming to an end, but it is. Indeed, this will be my last solo column for CSAE—at least as Chair. Those of you following the column regularly know that in my first year as Chair, I invited several CSAE members to share their views on spirituality as guest columnists, and that this year I have invited guest columnists from other NAEA Issues Groups to talk about how spirituality intersects the missions and concerns of their home groups. In the previous issue of *NAEA News*, Steve Willis of the United States Society for Education through Art (USSEA) wrote about how his artworks, which “predominantly come from spiritual interactions during [Native American and non-Native Spiritual] Ceremonies,” parallel USSEA’s mission “to recognize otherness and support all peoples.” Steve’s column exemplified the manner in which CSAE members’ spirituality is personal and communal, and how spiritual art both honors and transcends specific traditions, practices, and beliefs.

For the final two columns leading up to the 2015 NAEA National Convention, two excellent guest columnists will discuss their unique perspectives: Lynne Horoschak of Special Needs in Art Education (SNAE) will write about

the intersection between spirituality and teaching disabled people; and Mindi Rhodes of Lesbian, Gay, Bisexual and Transgender/Queer Issues Caucus (LGBTQIC) will address the relationship between spirituality and LGBTQ experiences. I hope that through this project, skeptics of CSAE may come to appreciate the genuine openness and compassion that CSAE represents and promotes, and—most importantly—that the project engenders future critical dialogue between NAEA members who do not identify as spiritual and those of us who do.

New and Returning Members of the CSAE Board of Directors

I am pleased to announce updates regarding the CSAE Board of Directors. **Patricia Rain Gianneschi-McNichols** is now affiliated with the Higher Education Division, and is henceforth serving as Higher Education Division Representative. Additionally, **Jane Kunzman** has returned to serve as Eastern Region Representative. I wish to express my gratitude to them and to all current and past Board Members. Several CSAE members have expressed interest in joining the Board, so I will likely introduce additional Board members in the next two issues of *NAEA News*.

New Format for CSAE Business Meetings: Two Meetings Instead of One

At the NAEA 2014 business meeting, we discussed and voted on several items, one of which was the need to include a second business meeting. As we have grown, it has become impossible to handle everything at one meeting. The 2015 NAEA National Convention in New Orleans will therefore host two CSAE business meetings. The CSAE Open Business Meeting I/Social Event will resemble recent business meetings: Everyone will be invited to introduce themselves and share their innovative ideas in art, teaching, and research, as well as their visions for the Caucus. The second meeting, CSAE Executive Board Business Meeting II, will be devoted exclusively to business matters of the Board of Directors, including necessary voting procedures.

CSAE Annual Dues of \$5, Starting 2015

Following a unanimous vote at the NAEA 2014 business meeting, CSAE will soon begin collecting annual dues of \$5 through NAEA. Everyone agreed that it will be to our benefit as a growing Issues Group to collect annual dues. A positive balance will enable us to handle small expenditures in the future, such as awards, member exhibits and social events

at the Convention, scholarships, print materials, Web space, and archives. The process will be simple, and will coincide with NAEA’s transition to a centralized membership database. Similar to other dues-collecting Issues Groups, when you renew your NAEA membership, simply add “CSAE Membership Subscription” to your virtual cart. Look for this change to be introduced as early as December 2014. In the meantime, we will continue using our own membership form, so if you would like to join now (while it’s still free!) please do so by contacting Pattie Chambers as indicated below. ■

Join & Visit CSAE Online

Join: Contact Pattie Chambers:

pattiechambers@gmail.com

Home page: www.csae-naea.org

Facebook: www.facebook.com/CaucusfortheSpiritualinArtEducation

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

INDEPENDENT SCHOOL ART EDUCATION (ISAE)

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

As we all have settled back into our spaces and embarked on the new school year, I know everyone is fully focused on teaching. So I will use this column to simply share a few updates and reminders.

To start, we now have an official logo! I would like to send extreme kudos to Priscilla Wicks, who teaches at the University School of Milwaukee and serves as ISAE Vice President. We are so pleased to have this very distinct visual image to help easily identify our group.

Next, I would like to remind everyone that we want to hear about members’ individual stories and programs with the aim of featuring YOU on our WordPress blog. If you have been looking for a venue to get the word out about a program you have created, this is a great first step. (Still need one more professional goal for the school year?) All of us, over time, gradually tweak and mold our programs along the way. Taking time to write about your program is an excellent way to check on the accuracy of current descriptions out there, such as on your school website. When we can clearly articulate what we do in a way that others understand, it helps us self-evaluate and gives our colleagues the opportunity to provide feedback and to learn from us. If you are interested in having your work highlighted through the ISAE, kindly send a 1,500–2,000-word draft to deaton@pennington.org. Check out our blog at: <http://independentschoolarteducation.wordpress.com>

Did you know: Back in 2007, NAEA recommended that state associations support an ad hoc board position for independent school art educators. This is important because it provides a very organized format by which we can create a network across all 50 states. This recommendation was brought to the table during our Conversations with Colleagues session in San Diego and the ripple effect has begun! I am very pleased to announce that Cynthia Hersch, who teaches visual art to grades 2-12 at Westmark School in Encino, California, has taken on the role of ISAE Representative for California! After taking the

When we can clearly articulate what we do in a way that others understand, it helps us self-evaluate and gives our colleagues the opportunity to provide feedback and to learn from us.

initiative to connect with the President of the California Art Education Association, Cynthia was not only given a position on the board, but also invited to serve on the Strategic Planning Committee for CAEA. Further, Cynthia has been invited to have an ISAE information table present during the first planning meeting and at the CAEA fall conference. What an excellent opportunity to bring attention to our Issues Group and to attract more membership. We applaud Cynthia for taking this leading action, and are grateful for her service! Anyone else interested in taking on such a role within their state association please let us know.

In closure, do communicate with us if your presentation for the 2015 National Convention has been accepted, even if not under the ISAE heading. Our goal is to build a schedule of independent school presenters so we can support and get to know each other better at the Convention in New Orleans. ■



National Gallery of Art Launches Interactive NGAkids Art Zone App

The National Gallery of Art recently released a new children’s app for iPad, NGAkids Art Zone, now available for free download on iTunes.

Echoing the style of the popular NGAkids online interactives, the app contains eight new hands-on activities inspired by works in the collection, as well as a sketchbook for freehand drawing and a personal exhibition space where users can save and display art they create with the program. The child-friendly interface emphasizes creativity, discovery, careful observation, and artistic self-expression, making the NGAkids app educational and fun for the whole family. It is optimized for ages 9 through 11, but younger children, as well as teens and adults, will find the program enjoyable and artistically motivating.

These activities are designed for children to use, unassisted, in a recreational context (although teachers do use them as an entertaining addition to a traditional curriculum). This absorbing, self-directed interaction creates a personal connection to art that often lasts a lifetime.

For more information, visit: www.nga.gov/content/ngaweb/press/2014/ngakids-artzone.html.



ART21 Announces Seventh Season on PBS Starting October 2014

ART21 will air its seventh season of the Peabody Award-winning television series *ART21 Art in the Twenty-First Century* on four consecutive Fridays from October 24 – November 14 at 10 pm ET on PBS.

Season 7 profiles 12 artists who reveal how art can inspire and transform lives and communities. In locations as diverse as a Bronx public housing project, a military testing facility in the Nevada desert, a jazz festival in Sweden, and an activist neighborhood in Mexico, the artists reveal intimate and personal insights into their lives and creative processes.

Each one-hour episode in Season 7 is organized around a theme that connects the artists. Check your local listings for show times! Learn more at www.art21.org.



Have you watched NAEA’s “Then and Now” video on the new Standards?

See it at www.arteducators.org/national-standards

DESIGN ISSUES GROUP (DIG)

Jan Norman, *DIG Chair*. National Director of Education, Research & Professional Development, Young Audiences Arts for Learning. Tel: 212-860-1563 Ext. 106. E-mail: jan@ya.org;
Donna Murray-Tiedge, *DIG Chair-Elect*. E-mail: donna@designpro.org; **Robin Vande Zande**, *DIG Past Chair*. E-mail: rvandeza@kent.edu

Gearing Up for 2015...

Summer has been very busy for the Design Issues Group. Members DIG to achieve the goals of the National Design Education Plan that will be anchored by the 2015 NAEA National Convention in New Orleans—The Art of Design: Form, Function, and the Future of Visual Arts Education.

Election Confirmation and New DIG By-Laws

The DIG membership adopted a new Constitution and By-Laws and elected a new Chair and Chair-Elect. This organizational structure enables a smooth transition of responsibility to advance the mission of DIG, which is to educate art teachers to understand and implement Design as a critical core component of Art Education.

New Membership Process

Renewing members of DIG and those who would like to join can register and pay their \$10 dues on the NAEA website. The DIG membership will receive special notifications and access to invaluable resources and events as we cultivate and nurture a national Professional Learning Community in Design Education.

Updates on Design Education Events

Integration Through Design Conference: June 27-28, 2014, Philadelphia, PA. DIG partnered with **DESIGN-ED** (www.design-ed.org) for the Second Annual Design Education Conference, held at the University of the Arts, to promote the teaching of design in K-12 schools. The DESIGN-ED coalition is a nonprofit advocacy group that works toward establishing policy and collecting research data to promote design in K-12 education. The coalition includes a national writing team to create curricular guidelines and materials for



Workshop for DESIGN-ED Conference, Philadelphia.

educators at the international, national, state, and district levels, and to assure inclusion of design as an integral part of the National Core Arts Standards.

The 2014 DESIGN-ED Conference theme, Integration Through Design, supports the coalition's core belief that teaching design bridges all curricular areas, facilitating connections for learning and authentic assessment. The conference featured keynote speakers including Edward Clapp, from Harvard's Project Zero; Saliyah Cruz, from Philadelphia's Learning in New Contexts school; and Skype guests John Steers, the former General Secretary of the UK National Society for Education in Art and Design and current chair of The Council of Subject Associations; Richard Green, Chief Executive of the UK Design and Technology Association; and Emily Campbell, founder-director of the Creative Education Academies Trust, UK Midlands. Prominent design educators from the Cooper-Hewitt National Design Museum, Young Audiences, the National Building Museum, and CHAD—among many educators from school settings—conducted 75-minute workshops that guided participants through best practices in teaching K-12 design. Poster Sessions were presented to share exemplary design-integrated lessons and programs.

DESIGN-ED Retreat: August 19-20, 2014, Mill Run, PA. The DESIGN-ED *Advisory Council* participated in a follow-up retreat hosted at the Frank Lloyd Wright Fallingwater House and Museum in Mill Run, PA. This event, graciously hosted by Roy Young, Director of Education at Fallingwater, provided an opportunity for more in-depth strategic planning and committee work to support the mission of the coalition and to develop and coordinate resources on design education.

Smithsonian Design Institute: July 21-25, 2014, New Orleans, LA. The Cooper Hewitt Smithsonian Design Museum, in partnership with Young Audiences Arts for Learning, engaged teachers and teaching artists in the Design in the Classroom (DITC) professional development program to expand design-based learning in classrooms in underserved communities across the nation.

NAEA National Convention, March 26-28, 2015, New Orleans, LA. DIG has been actively engaged in planning and preparing for the 2015 NAEA National Convention. Many DIG members submitted proposals and are working hard to provide an exciting sequence of sessions and hands-on workshops. DIG's goal is to provide a rich, memorable, and supportive range of experiences and resources with follow-up events, tools, and support for professional learning in design. Watch for more information as the Convention nears!

Design Learning Network's Symposium: Wicked Insights into the Minds of Creative Problem Solvers: September 19-21, 2014, Boston, MA. The goal of this conference was to help participants challenge K-16 students in art, design, the humanities, and STEM. Through exploration of multiple perspectives, the science behind the brain, and engagement in innovative thinking, participants gained

insight into student's mindsets as they become confident, creative problems-solvers. For more details, contact Doris Wells-Papanek at Design Learning Network, doris@designlearning.us.

Other Announcements

NAEF Research Awards for Design Education. DIG is pleased to announce that the National Art Education Foundation (NAEF) awarded funding for two major proposals to support design education research in the 2014-2015 school year. Recipients are:

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

The findings, frameworks, assessment tools, and resources will be shared at the NAEA Convention in New Orleans.

Opening of the Cleveland High School for Digital Arts (CHSDA). CHSDA is part of the Cleveland School District and the Center for Arts Inspired Learning, a Young Audiences Affiliate, and offers a comprehensive curriculum that integrates the digital arts into all core subjects. Each term all students will create videogames, film movies, and digital sound projects both collaboratively and independently.

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

SPECIAL NEEDS IN ART EDUCATION (SNAE)

www.artsspecialied.org

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

It is with pleasure that I introduce Sara James as SNAE's guest columnist for this issue. Sara James is an Emmy award-winning journalist and Australasia Correspondent for NBC. Her latest book, An American in Oz, will be released in the United States in 2015. Sara's daughter Jacqueline attends Port Phillip Specialist School.

Port Phillip Specialist School

Gliding down a hallway bedecked with colourful multimedia artwork are what appear to be two enormous amoebas—one orange, the other pink. The protoplasmic blobs are making noises like monsters as they expand and contract.

Then they giggle.

A teacher unfastens Velcro strips on the costumes to reveal that inside each colourful sack is a delighted student. The 10-year-old boy and girl not only revel in their impromptu theatrical performance, but also meet their complex sensory needs by pushing against the stretchy fabric. Drama, therapy, art, and learning all run seamlessly, one into the next, at Port Phillip Specialist School (PPSS) in Melbourne, Australia.

The school's trailblazing special education is the subject of my book, *An Extraordinary School*, published by Australian Council for Educational Research (ACER) Press in 2012. The book is available in the United States and was featured in *The Huffington Post*, among other publications. It explains the trio of philosophies at the core of the school: arts-based

curriculum, integrated services model, and full-service approach.

Now the school's luminary efforts are the subject of a new film entitled *Dare to be Different*, by Australian director Maggie Miles of Savage Films. The film will have its Australian premiere in April or May of 2015. The film was commissioned by then-ACER CEO Annemarie Rolls, who is now CEO of Schools Connect Australia and producer of the project. "We wanted to document and showcase the



way these theories dovetail into reality," Rolls explained. "We wanted to show how this arts-based curriculum creates a rich learning environment for children with special needs. There is something harmonious about using the visual arts to showcase and explore the arts curriculum at PPSS and how it works for the students. It was both a natural extension of the book and an important stand-alone project which explored the school's curriculum in a very different way."

Director and producer Maggie Miles spent 2 years filming at the school with Ian Jones, director of photography, and a sound recordist. They spent time getting to know students, teachers, administrators, specialists, therapists, and parents. "What made filming at PPSS amazing was the way that the teachers in particular completely welcomed us into their classrooms and worked around us and with us," Miles says. "We were very much participants in the classroom, alongside the students. This gave us an incredible insight into the students' engagement with the school through the arts-based curriculum. The fact that they have been able to have a documentary crew there demonstrates their flexibility and ingenuity."

The film's executive producer is none other than PPSS's visionary former principal, Bella Irlight, AM, who is also a key subject in the film. It was Irlight who turned Port Phillip from a small, underresourced school to a vibrant, thriving world-leader in education. Now the

CEO of the International Specialised Skills Institute, she continues to have interest in the school and in special education.

Irlight recently arranged a special screening of a rough cut of the film for Dame Julia Cleverdon, DCVO, CBE, a leader in education in the UK. "Dame Cleverdon is Special Adviser to HRH Prince Charles' Prince's Charities," Irlight told me. "She has expressed interest in having the film shown in Great Britain. We also have interest from the United States."

As Miles works to put the finishing touches on the film with editor Annabelle Johnson, the school continues its arts-based program. PPSS serves a population of 150 students aged 2 to 18 who have a wide array of significant disabilities. Nearly a third of the students are diagnosed with Autism Spectrum Disorder and many have complex medical needs, as well.

"Research, along with our own experience, tells us that visual and performing arts are a tremendous vehicle for delivering learning experiences for students with an intellectual disability," says Alison Druce, the school's principal since 2013. "New and different neurological pathways in the brain are developed when using arts-based approaches in the learning process. PPSS continues to explore and refine ways to unlock our students' learning. We work collaboratively through an array of disciplines with student priorities at the center of our practice." ■

NAEA RESOURCES!

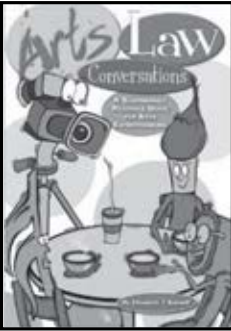


See all NAEA Resources at www.arteducators.org/store
The National Visual Arts Standards poster is now also available!

Media Reviews

Arts Law Conversations: A Surprisingly Readable Guide for Arts Entrepreneurs

Elizabeth T. Russell. Madison, WI: Ruly Press, 2014



Author Elizabeth T. Russell delivers on her promise to provide a readable reference text with her book *Arts Law Conversations: A Surprisingly Readable Guide for Arts Entrepreneurs*. A functional organizational structure of 52 Conversations (i.e., chapters), along with an affable tone, makes this book both engaging and informative. After laying down a clear framework of our legal system—Conversation #1 is First Things First: The U.S. Constitution—Ms. Russell encourages and empowers the reader to learn about important legal topics relevant to arts entrepreneurs.

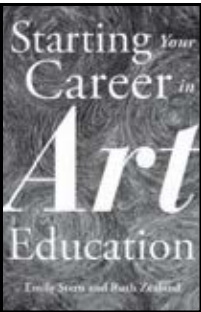
Russell systematically demystifies conceptions and misconceptions about copyright, trademark, and contract law through workshop dialogues, real-world examples, and actual legal codes. For example, copyright is really a bundle of six articulated rights. Important legal terms appear in bold type and are either explained clearly in context and/or appear in the glossary. Most Conversations end with a You Try section. Here the reader is challenged to answer an open-ended question, check additional real-world examples, or read relevant actual state and federal legal codes. Copious online resources are provided to help independent investigators navigate these opportunities.

Make no mistake, this is definitely not a do-it-yourself guide—*Arts Law Conversations* is a firm and friendly crusade to inform artists about legal constructs that define significant specific rights and responsibilities. This book is filled with need-to-know information suited for artists of all types who want to protect, share, and profit from their creations.

Reviewed by Lauren Hazel, Middle Level Visual Art Educator, Springfield, Massachusetts.

Starting Your Career in Art Education

Emily Stern and Ruth Zealand. New York, NY: Allworth Press, 2013.



As a current graduate student in art education and a career changer, I found *Starting Your Career in Art Education*, by Emily Stern and Ruth Zealand, to be a great resource for someone who is interested in pursuing a career as an art educator. The book covers, in detail, the multiple avenues that one can take in the field and provides great tips and knowledge in everything from which education level you should teach at to how to prepare for your first interview and how to build a strong resume.

The detailed breakdown of different career opportunities that can present themselves to an art educator is fantastic. I was enthralled by the in-depth career descriptions providing all aspects, highlights, and challenges that are available for museum educators and art educators at different education levels, as well as opportunities at nonprofits.

This book is an invaluable resource and guide that can quickly help set goals and define the steps needed to have a long and successful career in the arts. It provides a great depth of knowledge for those desiring to move into a career in art education.

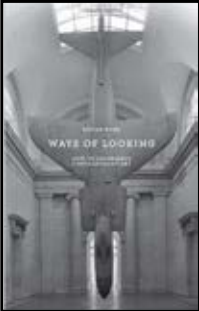
Reviewed by Jessica Burton, Graduate Student in Art Education at Columbia College Chicago.

Check Out These Books, Too!

These 2014 books are for artists, art educators, and those in creative disciplines—or those who just want to learn more about art. You can find these books on the publishers' websites and on Amazon.

Assessment in Creative Disciplines: Quantifying and Qualifying the Aesthetic. David Chase, Jill J. Ferguson, & J. Joseph Hoey IV. Champaign, IL: Common Ground. 2014.

This book includes case studies, models, and e-portfolios to define creativity and assessment options for creative disciplines. Good for administrators, educators, practitioners, researchers, and students in art, dance, design, and music. Learn more at www.assessmentincreativedisciplines.com.

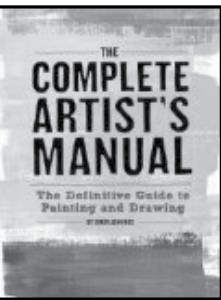


Ways of Looking: How to Experience Contemporary Art. Ossian Ward. London, England: Laurence King. 2014.

Ways of Looking provides a six-step program for understanding contemporary art based on the concept of the *tabula rasa*—a clean slate and a fresh mind. This book is small enough to carry around, but unique enough for a coffee table. Includes chapters on Art as Entertainment, Confrontation, Event, Message, Joke, Spectacle, and Meditation. www.laurenceking.com

The Reflexive Teaching Artist: Collected Wisdom from the Drama/Theatre Field. Kathryn Dawson and Daniel A. Klein, II. Chicago, IL: The University of Chicago Press; and Bristol, England: Intellect. 2014.

This book invites teaching artists at all levels to consider the power of reflective practice. The authors write from dual perspectives using questions, activities, and collected wisdom. Includes case studies on Intentionality, Quality, Artistic Perspective, and Assessment, and Praxis. www.intellectbooks.com



The Complete Artist's Manual: The Definitive Guide to Painting and Drawing. Simon Jennings. San Francisco, CA: Chronicle Books. 2014.

With 10 sections and more than 1,300 color images, *The Complete Artist's Manual* covers all things painting and drawing! Each section has detailed descriptions of materials used and tips on creating, such as drawing with charcoal, painting faces, interpreting surface textures, and picking out easels and frames. Good for artists, art teachers, and students wishing to refine their painting/drawing skills. www.chroniclebooks.com

ART EDUCATION TECHNOLOGY (AET)

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

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

AET seeks nominations for the 2015 Outstanding Community Service Award, Outstanding Research Award, and Outstanding Teaching Award. Award criteria and submission information can be found at the above Website. The submission deadline is January 15, 2015. The awards will be presented at AET's annual meeting during the NAEA Convention. Craig Roland, our guest columnist in this issue, received our 2014 AET Outstanding Community Service Award.

Becoming a Globally Connected Art Educator

Guest Columnist: Craig Roland, Professor of Art Education, School of Art + Art History, University of Florida. E-mail: croland@arts.ufl.edu

I've been passionate about global connectivity for years now. I'll share with you why I think this topic should interest all art educators and steps you can take to get globally connected.

It's worth noting at the onset that the Web turned 25 this past year, and that around 10 years ago people started using the term Web 2.0 to describe the shift from a passive to a more interactive online experience. If we look at what's happening on the Web today, it's clear that social media and digital tools have dramatically changed the way we learn, create, and share content online. The question is: What are we going to do about it?

History shows that education is slow to adopt new technologies. Typically, new tools are superimposed over existing teaching practices. The painting by Laurentius de Voltolina (Figure 1) illustrates a 14th-century medieval university classroom with the teacher playing the familiar role of lecturer while students sit in rows listening.

The blackboard was introduced into the first American classroom in the early 19th century as an "innovative teaching tool." It took nearly



Image Credit: Wikimedia Commons

100 years before almost every classroom in the county had one; yet, the fact is things haven't changed much in 7 centuries of education—the lecture is still the preferable teaching model in many classrooms today. While schools have been slow to change, our students have not. Kids today are going mobile. They're accessing the Web through their smartphones, which are on 24/7. They can tap into the world's knowledge base anytime, anywhere.

This new scenario raises the question: What do we do with students who come to school with access to more content on their phones than we could ever offer them in our classroom? Do we lecture to them? Or do we find ways to use the tools at our disposal to teach in more transformative ways? The answers lie in global connectivity. It has already made a huge impact in our daily lives. We now need

What do we do with students who come to school with access to more content on their phones than we could ever offer them in our classroom? Do we lecture to them?

to figure out how to harness this power to open up new avenues for teaching, learning, and creative expression in the art classroom. There are three steps you can take in that direction.

Step one involves making connections with your local community.

Perhaps you have a blog that you post to regularly to share with parents what their children are doing in your art classroom. There are other ways to connect locally online, as well. For instance, millions of teachers, students, and parents use Edmodo (www.edmodo.com) and Artsonia (www.artsonia.com) to connect with each other on a regular basis through online classrooms and galleries.

Step two involves connecting with colleagues nationally and internationally. You should also look for ways to connect with experts in other fields that can teach your students and enhance your own professional knowledge. For example, the Museum of Modern Art (www.moma.org) is now offering free professional development courses to primary and secondary school teachers through Coursera, a Massive Open Online Course provider. Many

teachers today use Twitter as their main source for professional development by participating in Twitter chats such as #ArtsEdChat.

Step three involves extending your reach to include connections that link you, your students, and your curriculum to the larger global community online. There are lots of ways to do this. One way is to have your students participate in one of the many global art projects being run online today. For instance, three high school art teachers who met online started The Student Creative (studentcreative.org) several years ago to pose annual creative challenges for art students around the globe. Another way to go global is to expand your personal learning network (PLN) to include digital colleagues and experts from around the world. Not only will you benefit from being in an active PLN, so will your students. Lastly, Art Education 2.0 (arted20.ning.com) is a social network with nearly 14,000 members. It is one of many places you can go online today to connect with other art educators around the globe.

I'll close with this quote from Shakespeare: "All the world's a stage." The Web has certainly given it new meaning. I invite each of you to get up on the "global stage" and share your innovative ideas, practices, and student work online. You will inspire and be inspired. That's how art education will grow and prosper in the 21st century. ■

LESBIAN, GAY, BISEXUAL, AND TRANSGENDERED ISSUES CAUCUS (LGBTIC)

www.wix.com/khsieh/naea-lgbtq

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It Takes a Village

Columnist Courtnie Wolfgang, LGBTIC Communications Coordinator is Visiting Assistant Professor, Virginia Commonwealth University. E-mail: courtnie.wolfgang@gmail.com

As I'm writing this column, my mind keeps drifting to my presemester planning. I'm thrilled to have an opportunity to teach a graduate seminar this year on the topic of Gender, Sexuality, and Art Education. However, trying to settle on what that *means* in the context of teaching and teaching preparation for the arts classroom and for Art Education as a field is daunting; rather, how to approach the topic during a 15-week semester is daunting. How does one engender empathy, sensitivity, and a safe learning environment for both those who identify as queer or queer allies and also students who might be grappling with their own positionality on a flexible or uncertain scale of tolerance? Certainly, part of moving forward means being an agent of change for all students... but *how*? The most simple answer: It takes a village to raise awareness.

Last spring at the NAEA National Convention, the LGBT Issues Caucus held a roundtable discussion inviting attendees to talk "queer in the classroom." The room was a mix of elementary and secondary art educators, preservice teachers, museum and community educators, and higher educators. What unfolded was only the beginning of what we hope will be an annual event: A conversation that continues to chip away at hate and intolerance toward LGBTQ folks by asking important questions, providing support, and developing resources for teachers, students, and community members.

"Do I come out to my students? How?"

"What are other people's experiences bringing queer, gay, trans* artists into the classroom?"

"How do I support students who come out to me? What if I'm the only one who knows?"

"What can I change about the physical environment to promote acceptance?"

Not one of these questions had/had an easy answer. Those moments in that conference room are burned in my memory, though. Looking around the circle I felt hopeful,

Certainly, part of moving forward means being an agent of change for all students... but *how*? The most simple answer: It takes a village to raise awareness.

surrounded by friends, and never more proud to be an art educator. We are so fortunate to have a national organization that supports the interests of all its members and, more importantly, the communities for which we work. But we can always do better. We need more voices, more stories.

Developing Networks of Support

ReThinking Schools (www.rethinkingschools.org) launched an Indiegogo campaign this past April to fund its new book, *ReThinking Sexism, Gender, and Sexuality* (publication anticipated early 2015). Essays by teachers, students, and parents explore the challenges of getting deep content regarding gender, sexism, and sexuality into our schools. Learn more about this important work at: www.indiegogo.com/projects/book-rethinking-sexism-gender-and-sexuality.

Developing the Queer curriculum

We invite our fellow art, museum, and community educators to share lesson plans, unit themes, or project prospectuses that feature LGBTQ artists, themes of advocacy and tolerance, and historically significant concepts to explore as part of a more inclusive and diverse curriculum. Inquiries or submissions can be made to the Caucus communications director, Melissa Ledo (mledo@emsb.qc.ca).

To join the LGBTIC, please visit the NAEA website (www.arteducators.org). ■

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

EARLY CHILDHOOD ART EDUCATORS (ECAE)

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

If you have been on the Internet or paying attention to mainstream media over the last several months, it is likely that you have seen articles or news reports or heard radio pieces surrounding topics on children's play, especially risky and/or free play. While I am not certain that an increase in media coverage necessarily signals a societal shift in American (early childhood) practices, I still find it completely delightful that perhaps, at the very least, the coverage has been an impetus for some thought and conversation among a wider range of people. I think it is a particularly poignant conversation for those of us who are deeply involved with the work of children and young people, to consider how we support and engage (or don't engage) children in play: What sort of play experiences are our children privy to? What materials do they or don't they have access to? And why?



ECAE member Allie Bishop Pasquier is committed to children's experiential, performative, and ephemeral artmaking through play as an early childhood teacher and researcher. Her interest in providing children

and young people in her local community with material exploration and play prompted her to initiate and pursue a project called Play Lab. I thought it would be wonderful to use this space to share a bit of Allie's work in an effort to extend the recent conversations surrounding play, how it is alive in the art education community, and more specifically within our ECAE community.



Allie's project, Play Lab—based in Bellingham, Washington and the surrounding area—aims to bring open-ended materials play to as many community spaces as possible. Play Lab's goal is to provide highly engaging, process-based, interactive play installations to the local community; the focus is on the processes of play and artmaking. Through Allie's expertise and curation of high-quality reused and natural materials, children and families are provided with opportunities to experience open-ended creation, exploration, and materials play through artmaking in site-specific installations; this takes precedence over executing an adult, predetermined outcome or product to take home. At each site, play facilitators support children's play and exploration, often transforming installations into collaborative, ephemeral building projects. Materials offered have included cardboard, textiles, tape, sand, paper, and loose parts for building and dramatic play explorations. Allie shares documentation and information about upcoming Play Lab events on the project's website, www.play-lab.org, and will be sharing visual research based on documentation and reflection with a piece on www.vokeart.org.



As always, please continue to share your news and questions via the ECAE Facebook page and NAEA/ECAE listserv, or you can e-mail me directly at axc1046@psu.edu. Thank you all so very much for your hard work and advocacy for both art education and young children! ■

All photos provided by Allie Bishop Pasquier.

COMMITTEE ON MULTIETHNIC CONCERNS (COMC)

Joni Boyd Acuff, *COMC Chair*. Assistant Professor of Art Education, The Ohio State University, Columbus, OH. Tel: 512-789-9618. E-mail: acuff.12@osu.edu

Multiculturalism in Art Museums Today
Guest Columnist: Vesta A. H. Daniel, Professor Emerita, The Ohio State University. E-mail: nanyadaniel@gmail.com

Is it naive and politically incorrect to expect art museums to provide venues not only for communing with works of art but also for confronting counternarratives that disrupt stereotypes, trouble sacred truths, and point us to new, significant canonical exceptions? What do we expect from art museums? What is the measure of excellence in providing enlightenment, cultural uplift, timeless polemics, and pleasure? In response to these questions and based on their own experiences as art educators, professors Joni Boyd Acuff (the current chair of COMC) and Laura Evans have co-edited the newly released anthology *Multiculturalism in Art Museums Today*, published by Rowman & Littlefield. The publishers note that the collection is aimed at museum educators and that it "seeks to marry museum and multicultural education theories. It reveals how the union of these theories yields more equitable educational practices and guides museum educators to address misrepresentation, exclusivity, accessibility, and educational inequality" (<https://rowman.com/ISBN/9780759124103>). This much-needed text addresses the paucity of information about the strategies museums and museum educators can use to perform multiculturalism.

Consistent with the goals and contributions of COMC over the past 40+ years, Acuff and Evans have addressed issues of multiculturalism and diversity that impact museum education using the framework of critical multicultural

education theory. They direct us to arguments that reposition multicultural education from a largely theoretical domain to a more practical application that interrogates the construction and complexity of power relations, racialization, nondominant knowledge, and equity. Thus, Acuff and Evans posit that their goal as editors is to "ground [the text] in a theoretical framework that identifies and questions institutional power, the creation of 'culture,' and the ownership of educational and community resources within art museums" (Acuff & Evans, 2014, p. xxii). The 19 chapters are divided into four sections including: Museum Educators as Change Agents, Inclusion versus Exclusion, Collaboration with Diverse Audiences, and Responsive Pedagogy. The authors draw from their research and personal experiences to address multiculturalism as a broad and complex construct impacted by the evolving understanding of race, ethnicity, gender, sexual orientation, religion, ability, age, and class.

While the concept of multiculturalism has been a topic of interest in the United States since the civil rights movement of the 1950s and '60s, there has been no straight line or tactical agreement connecting it to curricular innovations in schools and programming by institutions such as art museums. Indeed, multiculturalism and its active component multicultural education have been defined by some as a divisive movement that obstructs the achievement of social and cultural harmony by illuminating the complexities of racial, ethnic, and cultural diversity and the politics of "difference." However, there are aspirational elements of multicultural educa-

What do we expect from art museums? What is the measure of excellence in providing enlightenment, cultural uplift, timeless polemics, and pleasure?

tion that demonstrate and call for varying and more informed approaches to the representation of identities in schools that are instructive to museum educators, as well.

Unless an art museum is a culturally specific site such as a museum of African American or Native American art, it is likely to be a location for subdued culture wars over the correctness of historical perspectives on identity. While such culturally specific museums are an absolute necessity for telling the story of the world, they too have been criticized for not presenting countermajoritarian narratives for fear of alienating potential patrons. This dilemma of how to tell the stories of diverse people through their art and in their words in museums is addressed by the authors in the Acuff and Evans anthology. In setting the stage for the content of the book, Acuff argues that:

relationships between minorities and museums should not rely on happenstance opportunities that may or may not change the dynamic between the two. There is a dire need for museums to more extensively consider the identity and representation of diverse groups in museum programming and planning. (Acuff & Evans, 2014, p. xvi)

Evans points out that she believes the experiences the two of them have had with art museums reflect their lenses and lives. After noting her love of art museums, Evans adds:

It would now be an apt moment to point out that I am white... upper-middle class, and a woman: the 'dream visitor'... (Chung & Wilkening, 2009, p. 105). Where Joni [an African American woman] stuck out, I fit in. Where she felt 'Othered,' I felt welcomed." (Acuff & Evans, 2014, p. xvii)

Acuff and Evans advocate for museums to perform as educational institutions. The content of their book includes varying approaches to and strategies for addressing how museums can create safe and provocative counterdiscursive spaces through the inclusion of new knowledge and equitable practices guided by "the complex framework of critical multicultural education" (Acuff & Evans, 2014, p. xxix). COMC invites you to read and respond to this groundbreaking, seminal text.

You may contact the authors of *Multiculturalism in Art Museums Today*: Joni Boyd Acuff at acuff.12@osu.edu and Laura Evans at lauraevans214@gmail.com ■

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

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Guest Columnist: Julie Palkowski, Wisconsin Department of Public Instruction Fine Arts and Creativity Education Consultant; SEADAE President-Elect. Phone: 608-261-7494, E-mail: julie.palkowski@dpi.wi.gov

This has been an exceptionally busy year for SEADAE, whose members consist of state education agency consultants supporting dance, media arts, music, theatre, and visual arts. SEADAE is focused on fostering quality, comprehensive, sequential, standards-based education in the Arts for all students PK-20. On the heels of *Arts Education for America's Students: A Shared Endeavor*, a collaborative piece among 15 arts organizations, SEADAE continues to move

our work forward in instruction, assessment, and professional development opportunities in the Arts. Our work, collectively with many arts organizations this year, has involved the rollout of the voluntary National Core Arts Standards, released in June 2014. This work is based on the efforts of arts educators across the United States with the support of the National Coalition for Core Arts Standards (NCCAS) Leadership team and SEADAE. These standards help define the areas of dance, media arts, music, theatre, and visual arts. Cornerstone assessment work is currently in progress to provide arts educators with various levels of student work and to identify exemplary evidence within the standards.

Information about the standards is available at www.nationalartsstandards.org.

In our constant efforts to align instruction, assessment, and resources together for the support of all learners in the Arts, SEADAE and their partner Young Audience Arts for Learning conducted an Arts Assessment Institute at the National 4-H Youth Conference Center in Chevy Chase, Maryland, on July 28-30, 2014. Online resources, blog postings, video archives, and session materials can be found at: <http://seadae.wikispaces.com/Arts+Assessment+Institute+2014+Resources> and <http://seadae.wikispaces.com/SEADAE+National+Arts+Assessment+Institute>. The Institute highlighted best practice in arts assessment, models of assessment and data collection,

and networking and sharing opportunities to envision ways in which SEADAE may support the work of individual members and partners in their states. Presenters included Tim Brophy, of University of Florida, serving as the keynote speaker; Edward Roeber, of Michigan State University; Ryan Fischer, of the University of Memphis; Bob Sabol, of Purdue University and NAEA; and State Agency Arts Education Consultants. The listing of presenters, sessions, and accompanying resources can be found at <https://seadae.wikispaces.com/Arts+Assessment+Institute+2014+Resources>.

SEADAE is a proud supporter of arts education and honored to serve our states in building quality arts education access for all. Thank you for your energy to foster stronger arts education programming within your communities. Please continue to share your stories and ideas about arts education with your state agency arts education representative. A listing of the SEADAE state representatives is available at: www.seadae.org ■



Left and above: First national SEADAE Arts Assessment Institute at the National 4-H Youth Conference Center in Chevy Chase, MD, July 28-30, 2014.

COMMUNITY ARTS CAUCUS (CAC)

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

Context is Everything

At an upcoming state conference, the theme is Art is Natural, largely driven by the location and the venue for the event. It's in a beautiful part of the state, surrounded by scenic forests and historical architecture. Such idyllic settings are truly inspiring to the artist—after all, there's a reason Monet chose Giverny. But what about the context of the teacher or, by extension, that of the student? How does their culture and community affect both how and what we teach? And what role can the visual arts play within this context?

Education in the United States is characterized by testing and standardized outcomes, and bears little relevance to the culture and the community that surrounds both students and teachers; "The structure of these schools encourages pedagogy that is efficient, predictable, and detached from student and teacher interests.... [As a result] schools are often uninteresting and uninspiring places for both teachers and students" (Graham, 2009, p. 85). Consequently, the contextualization of the Arts within culture and community has distinct implications for what we teach and the way we teach it.

"After working freely as a studio artist for so long, I found myself searching for meaningful reasons to become a teacher beyond instructing students how to create works of art. I found it more important and helpful to begin answering questions of why I wanted to teach art before thinking about how I might teach it."—JM

Giroux (1995) advocated for the construction of diverse critical public spheres through a revitalized sense of pedagogy; "this means understanding pedagogy as a deliberate attempt on the part of cultural workers to influence how and what knowledge, identities, and social relations are constructed within varied sites of learning" (p. 8). Understanding the social processes in which we are engaged "makes us more aware of the context and thus allows us to better influence and orchestrate desired outcomes" (Helguera, 2011, p. xv). Similarly, a community-based pedagogy reconsiders the context of the student as well as the teacher, through an experiential approach that offers stimulating and relevant challenges to students.

"I have come to learn quite a bit from my students during this session, both about their lives as well as their communities. The students come from a different background than myself, and therefore have valuable input that is immediately relevant to the lesson plan itself."—CM

Art education through a community context can help teachers and students develop relationships through which we come to understand ourselves and others (Anderson & Milbrandt, 2005). Consequently, learning experiences can be created that focus not only on the creating of art, but also upon the experience of collaboration between people. In this context, the teacher is no longer the only one who teaches; he or she is also taught through interaction with the students and with the community.

Learning experiences can be created that focus not only on the creating of art, but also upon the experience of collaboration between people.

"I feel the quality of my teaching may improve [through] a better understanding of my students and their lives outside of the classroom. I believe that the teacher's impact should extend outside the classroom to make a difference in the lives of their students for the better."—TK

Communities and organizations have the potential to benefit from community arts through enhanced educational opportunities by helping students to become civically engaged. This perspective suggests a model for informing cross-cultural understandings of community-based pedagogy, participation, and collaboration. It presents the opportunity to develop socially relevant programs for use in the teaching of art that include community, social justice, democracy, collective responsibility, activism, and equity—among others—that challenge our perceptions of art education.

Whereas our efforts are largely focused around the National Convention, we are hoping to solicit more participation from our membership throughout the year. One of our big goals is membership. While our membership

continues to grow through venues such as Facebook, we still need to convert those of you who are interested in our Caucus to active, paid members. At only \$10 a year, your dues will enable us to continue to offer CAC Travel Awards, feature community organization in the host cities, and ultimately publish an online, community-based journal. To join, go to www.arteducators.org and click on STORE and search for "CAC" or "Community Arts Caucus," or simply call NAEA toll-free at (800) 299-8321. Please consider joining or renewing—it is only through your active participation that we are able to grow. ■

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

Beth Thomas, *Columnist*. Assistant Professor, SUNY New Paltz, New York, 12561. E-mail: thomasb@newpaltz.edu

In his 1999 book *The Schools Our Children Deserve*, Alfie Kohn poses four possible purposes of schools: enhancing personal fulfillment, building a democratic society, maximizing one's own competitive and financial success, and increasing corporate profits.

Current educational discourses, while using rhetoric referring to personal fulfillment and access to economic agency within a democratic society, are situated within policy structures overtly directed at economic growth in the global marketplace (see, for example, Secretary of Education Arne Duncan's remarks to the Council on Foreign Relations, 2010). This is part of the decades-deep influence of neoliberalism, an economic approach to policy that shapes society in accordance with the demands of unrestrained global capitalism (Bourdieu, 1998), and in which market needs are paramount. Critics of neoliberal education policies regularly describe a contemporary American educational landscape where educational subjectivities are determined, created, and regulated according to demands of the global economic market. Education policy discourses are infused with the language of consumer choice and competition: Parents can maximize children's outcomes in a competitive educational marketplace where standards, accountability, and quality are assured through mandated curricula and rigorous, objective measurement. Clarke (2012) points out tensions pervading these discourses between emphases on both subjectivity in the form of a rational actor exercising full and free agency through educational choice; and objectivity in the form of external monitoring and regulation through data, tests, and targets.

Arts education is neither immune to nor shielded from neoliberalism's dominating influence on education policy, but appealing

to this discourse by justifying the relevance of arts education primarily in terms of economic value both devalues arts learning and lends strength to the idea that educational spaces are, at their core, economic spaces. Rather than conceptualizing education's *raison d'être* as economic and students as consumers, critical education practices support students in their abilities to draw on diverse intellectual traditions, question the boundaries of everyday life that seem to be unquestionable, engage with the assumptions shaping our public and private lives, and see beyond those assumptions to reimagine the possible (Giroux, 2008). Critical art educational spaces, as heterogeneous sites of learning, need to allow individuals to recognize alternatives to dominant discourses, and engage with the difficulties of both developing and critically examining new visual, material, and performative discursive forms (Kalin, 2014).

Making the argument that education—including art education—matters beyond the market seems risky at this point in time; much of the suffering and injustice in the world is related to economic need, and education discourses offering relief for economic despair appeal to the address of human suffering. However, promises of enfranchisement can be deceptive: They are embedded in, and cover over, larger social structures that often guarantee systematic inequality within the United States and across the globe.

Kenning's (2012) concern is that corporate conformity in art learning at the higher education level will cause art school to become "a luxury available only to the well off and to those with enough existing cultural capital to think the gamble on a precarious future is one worth taking," dramatically impacting

the degree to which art and art education can contribute to the remaking of the world and limiting the perspectives available to push against the limits of knowledge and create something new. Reenvisioning the world and pushing against dominant educational discourses is challenging work that requires access and attention to diverse perspectives; takes seriously the conditions in which people live, learn, develop, and critically examine everyday assumptions; and recognizes the courage it takes to create socially responsible action.

JSTAE Volume 34—Growth, Learning, Assessment, and Assassination—contributes to broadening conceptions of art and education by interrogating utilities within, advantages of, and parallax views on assessment, evaluation, and measurements of arts learning. You can access Volume 34 at <http://jstae.org>. Submissions for JSTAE Volume 35—Reframing Fail(lure)—are now being accepted; please see the call on page 13 of this NAEA News or go to <http://jstae.org>. For more information, contact senior editor Sharif Bey at shbey@syr.edu.

CSTAE also invites you to contribute to challenging the limits of knowledge by helping us grow the lesson and unit plan portfolio on the CSTAE Digication website. Do you know art educators who are engaged in critical pedagogy, or have students who are working on transformative or emancipatory curricular ideas? Please encourage them to share their ideas with other critical educators by contributing to the portfolio. Guidelines for submission can be found at <http://naea.digication.com>, or by contacting Jennifer Combe at jennifer.combe@mso.umd.edu ■

CSTAE Online

Website: www.cstae.org

Facebook group: CSTAE@groups.facebook.com

JSTAE: www.jstae.org

Twitter: @cstaenaea

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

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Library of Congress Announces Interactive Student Discovery Series for Tablets

Sets Cover the Constitution, Symbols of the US, Immigration, Dust Bowl, Harlem Renaissance and the Cosmos

The Library of Congress invites students everywhere to touch, draw on and explore some of its most valuable treasures—all via a new set of free interactive ebooks for tablets. The new Student Discovery Sets bring together historical artifacts and one-of-a-kind documents on a wide range of topics, from history to science to literature. Interactive tools let students zoom in for close examination, draw to highlight interesting details and make notes about what they discover.

The first 6 Student Discovery Sets are available now for the iPad, and can be downloaded for free on iBooks. These sets cover the U.S. Constitution, Symbols of the United States, Immigration, the Dust Bowl, the Harlem Renaissance, and Understanding the Cosmos.

Learners can peer into the workshop where the Statue of Liberty was built, scrutinize George Washington's notes on the Constitution, and zoom in on the faces of new arrivals at Ellis Island. Using the portability that tablets bring, students can hand their work to a classmate to collaborate.

Primary sources have unique instructional power, says the Library's director of Educational Outreach, Lee Ann Potter. "By analyzing primary sources, students can engage with complex content, build their critical thinking skills and create new knowledge. The Library's new Student Discovery Sets provide rich tools for launching that process of analysis and discovery."

The sets are designed for students, providing easy access to open-ended exploration. A Teacher's Guide for each set, with background information, teaching ideas, and additional resources, is on the Library's website for teachers, www.loc.gov/teachers/. Regular tips and resources for teachers are available on the Teaching with the Library of Congress Twitter feed, @TeachingLC.

SAVE THE DATE!

MARCH 26 – 28, 2015

THE ART of DESIGN

2015 NAEA National Convention | New Orleans

Form, Function, and the Future of Visual Arts Education

CALL FOR ART: 2015 NAEA Women's Caucus Exhibition: Designed: Object, Subject, Environment

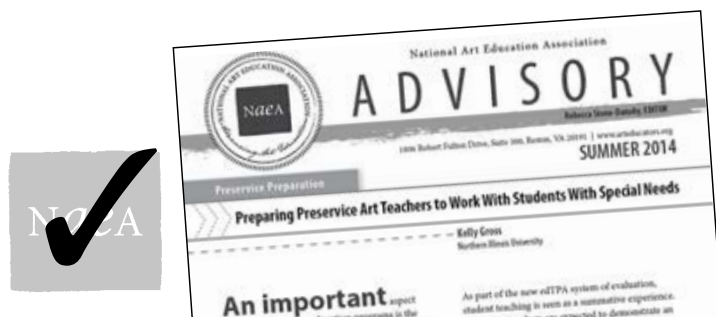
The NAEA Women's Caucus is continuing its rich tradition of exhibiting member's works of art at the 2015 NAEA National Convention. Women's Caucus members are called to submit works of art relevant to the conference theme of "Designed: Object, Subject, Environment."

Works of art are digitally submitted by **November 1, 2014** for jurying.

Artists of accepted works will be invited to speak about their art at the 2015 NAEA Convention. Accepted works of art will be included in an exhibition catalogue disseminated at the 2015 NAEA Convention's WC sessions in New Orleans.

1. You need to be a current member of the NAEA Women's Caucus.
2. You will need a gmail account.
3. From your gmail account, send a message to elizabethjessiegarber@gmail.com or to Catherine Chen at wowcatherinechen@email.arizona.edu with your name and a request to submit to the exhibition. You will receive a return email invitation to submit artwork.
4. In the invitation email, click on the link "Add photos." Upload 1-3 jpeg images of 300 dpi resolution, with a minimum dimension of 8" height or width.
5. Text information must include: Artist name, Artwork title, Date completed, Media and size. For the first image, add an artist statement discussing the content related to the theme, in no more than 150 words (or 1024 characters).

Questions can be directed to Elizabeth Garber at elizabethjessiegarber@gmail.com or Catherine Chen at wowcatherinechen@email.arizona.edu



Read the Summer NAEA Advisory:

Preparing Preservice Art Teachers to Work With Students With Special Needs

by Kelly Gross

See: www.arteducators.org/Advisory

CALL FOR ARTICLES: NAEA Advisory

The *NAEA Advisory* invites submissions for publication. Topics for *Advisory* should be aimed at translating research and theory into practice for the K-12 NAEA member.

K-12 teachers are encouraged to submit. Topics might include strategies for instruction and student learning; strategies for classroom organization and behavior management; assessment procedures related to art learning; incorporation of the National Visual Arts Standards into existing state and local curricula; alternative methods for teaching using technology; art instruction and higher-order thinking; issues related to teacher preparation; the incorporation of multiple-intelligences theories; conducting research in the art classroom; instructional practices in other cultures; and, art instruction in community contexts.

Submissions should be no longer than 3-5 pages double-spaced including references (600-700 words). Follow APA style. Refer to recent *NAEA Advisory* copies for the sense of organization and style or write the editor for further details.

Submit a digital Word file to: advisory@arteducators.org

See: www.arteducators.org/advisory for more information.



CALL FOR NOMINATIONS: The 2014 Elliot Eisner Doctoral Research Award in Art Education

The Elliot Eisner Doctoral Research Award, co-sponsored by the Seminar for Research in Art Education and *Visual Arts Research*, recognizes the value of doctoral research to the profession of art education and its related disciplines, to advocate on behalf of such research, and to foster continued support of doctoral research in art education. SRAE invites nominees who have completed and successfully defended doctoral dissertations in art education during the 2014 calendar year.

Nominations must include a letter from the mentor/advisor or committee member, a nominee cover letter and a 1,000-word dissertation abstract written by the nominee, and a digital copy of the dissertation. The nomination letter should discuss the significance of the doctoral student's research to the field of art education and include evidence that the dissertation has been completed and successfully defended. The cover letter and 1,000-word research abstract, both written by the doctoral student, should accompany the letter of nomination.

The award recipient will be recognized at the 2015 NAEA National Convention, receive a plaque in recognition of his or her achievement, present his or her research at a session during the Convention, and receive a complimentary 2-year subscription to *Visual Arts Research* and an invitation to publish in *Visual Arts Research*.

Nomination materials must be submitted as PDF e-mail attachments to awards@arteducators.org by **November 1, 2014**. The award recipient and top three applicants will be notified in January 2015.

Fulbright Distinguished Awards in Teaching Program

Announcing the launch of the 2015-2016 Fulbright Distinguished Awards in Teaching Program Online Application for K-12 teachers!

By conducting educational research abroad for 3-6 months, U.S. teachers gain new skills, learn new instructional methods and assessment methodologies, and share best practices with international colleagues and students. Teachers also have the opportunity to expand their understanding of other cultures and international education systems that will enrich their U.S. schools and local communities with global perspectives.

Teachers may travel to: Botswana, Finland, India, Israel, Mexico, Palestinian Territories, Singapore, South Korea, Taiwan and Vietnam, and more.

Application deadline: November 5, 2014

Eligibility Requirements: www.fulbrightteacherexchange.org

Application Info: www.fulbrightteacherexchange.org/application-tp2

This program is sponsored by the U.S. Department of State, Bureau of Educational and Cultural Affairs and is administered by the Institute of International Education.



The Da Vinci Initiative Announces \$15,000 in Scholarships for Art Teachers

The Da Vinci Initiative (DVI) is a newly founded nonprofit organization seeking to provide high quality, skill-based professional development to certified art teachers. The DVI is proud to announce \$15,000 in scholarship funds on a first-come, first-serve basis to attend DVI courses. Teaching realist-based art skills such as those implemented by Da Vinci and Michelangelo not only aligns with current educational research that other subjects currently embrace, but also enhances the number of choices students can make when creating their own work. For more information, please visit our website at www.davinciinitiative.org





CALL FOR PAPERS: Journal of Social Theory in Art Education Vol. 35: Reframing Fail(lure)

Deadline: November 15, 2014

How do we define failure, and how can failure position us as artists/teachers/researchers? What is the value of reflecting on our shortcomings in the classroom and in the studio? Does our field provide opportunities and platforms for challenging commonly held views on failure? Can we use failure to foster resilience and to teach students/teachers/artists how to cope with ambiguity and tolerate the uncertainties of our endeavors? What are the benefits or discoveries when our initial attempts are deemed a failure?

We welcome multiple interpretations of Reframing Fail(lure).

We are looking for shorter personal narratives (1,500 words) that identify lessons learned and traditional journal articles (3,500-5,000 words) that utilize a variety of research methodologies, present personal narratives, or tell a range of stories. We encourage articles written by teachers.

Please direct any questions or concerns to Sharif Bey, *JSTAE* Editor at shbey@sy.edu. For details, see www.jstae.org

The Journal of Social Theory in Art Education (JSTAE) is the official journal of The Caucus on Social Theory and Art Education (CSTAE). JSTAE serves as an alternative voice for the field of art education through the promotion of scholarly research that addresses social theory, social issues, action, and transformation as well as creative methods of research and writing.



CALL FOR PAPERS Journal of Cultural Research in Art Education

Mini-themed issue (Volume 32, 2015) on Remix

Remix is widely understood as the combining and manipulating of cultural artifacts into new meanings (Knobel & Lankshear, 2008). It suggests a shift in how we interact with contemporary culture, moving us from consumers to producers (Lessig, 2008). Remix has grown up before our very eyes: from a skill, to a strategy, to a thriving culture that encompasses expressions like the mashup and fan fiction. With clear implications for notions about copyright and authorship, remix all the while fosters what some call post-material ethics, where ideals don't revolve around ownership and profit but rather emphasize sharing as both an experience and a practice. Has remix culture found its way to the art classroom? Has it altered the face of visual culture? Is remix culture relevant in terms of Art, Visual Culture and education research?

The *Journal of Cultural Research in Art Education* invites submissions for a mini-themed issue on Remix Culture to be published Summer 2015. A variety of formats are welcome—including traditional academic essays, visual essays, or alternative formats—that fit the purposes of the journal to address issues of art, education, and cultural research. Image-based submissions should be accompanied by explanatory text.

For a longer prospectus on the theme, or to submit, please visit www.jcrae.org. Submissions on other topics are always welcome. **Deadline: November 1, 2014**



CALL FOR PAPERS: SYNNYT/ORIGINS Special issue on Bio/Art/Education

Although biological art is already an institutionally recognized part of contemporary art, its relationship with art education requires critical attention and inquiry. What are the implications of biological art for art education when life is used as a material in artistic practices and experimentation? What kind of new ethical questions does biological art raise? What happens to life, both human and non-human, in contemporary art and education? How does the interest toward bio-art reflect current social, political, and economical contexts of contemporary societies?

The goal of this special issue of Synnyt is to engage writers from various backgrounds to discuss the promises and problems of biological art. The submission deadline is **November 15, 2014**.

Contact Professor Helena Sederholm (helena.sederholm@aalto.fi) for more information on manuscript requirements.



CALL FOR NOMINATIONS:

2015 State/Province Art Educator of the Year Award, Newsletter Award, Website Award



Attention State/Province Association Presidents

October 1, 2014 is the deadline for the submission of your State/Province's official selection for the recipient of the **2015 State/Province Art Educator of the Year Award** to the NAEA National Office.

The form may be downloaded at www.arteducators.org/awards. For additional information or to request the official submission form, please contact Kathy Duse, Executive Services and Convention/Programs Manager: awards@arteducators.org, 703-889-1281.

Submit to: awards@arteducators.org or mail to NAEA Awards, 1806 Robert Fulton Drive, Suite 300, Reston, VA 20191; fax to 703-860-2960.



State/Province Association/Issues Group Newsletter Award

To recognize excellence in the development and publication of a State/Province Association or Issues Group newsletter either in print or online.

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

Submit: Submit cover letter containing association/group membership totals as of December 1 and the name and contact information (including address and e-mail) of the current Editor. FOR PRINTED NEWSLETTERS:

Submit the nomination information listed above and 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.–Dec.). FOR DIGITAL NEWSLETTERS: Submit the nomination information listed above and low-resolution PDFs of 3 separate issues. Please do not send a link to download a newsletter. If you do not receive an e-mail confirmation within two days, please inquire to verify that your submission has been received. Large files sent as attachments may inhibit e-mail delivery.

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

*If a newsletter is published less than 3 times a year, please specify this in the cover letter.

3 copies of any available issues from the previous calendar year may be sent.

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



State/Province Association/Issues Group Website Award

To recognize excellence in the development and ongoing maintenance of a State/Province Association or Issues Group website.

Eligibility: Issues Groups and State/Province Associations.

Submit to NAEA National Office: The URL for your State/Province Association or Issues Group website and a maximum 3-page summary of how your website meets the criteria for submission (see below) and actively serves your state membership, as well as how your site is currently addressing the Americans with Disabilities Act.

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

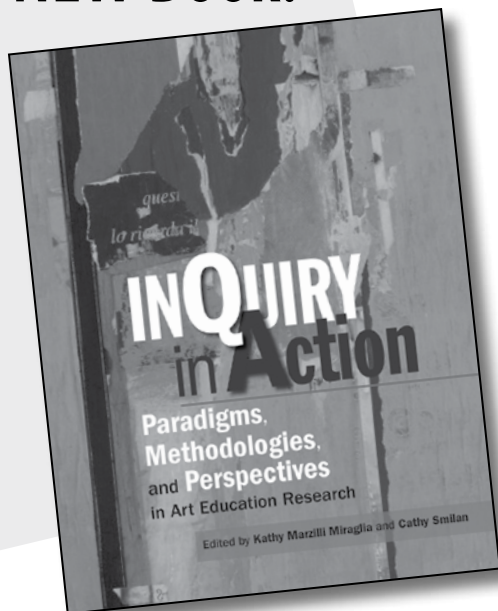
1. Appropriate and current State/Province Association or Issues Group content
2. Accurate information
3. Clear navigation
4. Organization and correct grammar
5. Visual appeal and compatibility with major PC and Mac browsers

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

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

Naea

NEW Book!



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

Kathy Marzilli Miraglia and Cathy Smilan, Editors

With its many research methods covered—both theoretical and practical—*Inquiry in Action* offers resources for inquiry and action in the field of art education for scholars, pK-16 art teachers, researchers and practitioners in other disciplines, administrators, policy makers, and interested community members. This important resource will well serve art education researchers and grad students, both novice and experienced, as they learn about constructing new knowledge or challenging past and present assumptions.

In helping readers gain an understanding of the various conditions for investigation, the authors define terminology used in art education research, discussing and providing exemplars of how various paradigms, methodologies, and perspectives are best suited to a question-driven examination.

This book is an important asset to art and educational researchers and students, as well as teachers and administrators who are intrigued about art education research and practice."

—Flávia Bastos, Professor, School of Design, Architecture, Art & Planning, University of Cincinnati

Inquiry in Action reaffirms NAEA's longstanding commitment to promoting research as the means to connect theory and practice. This timely text is a reminder that inquiry without action is endless, and action without inquiry is aimless. Art educators are well placed to adapt research as inquiry in action because of their embedded knowledge as practitioners, and their embodied experience as artmakers."

—Graeme Sullivan, Director of the School of Visual Arts, Pennsylvania State University

No. 327. 324 pp. (2014). ISBN 978-1-890160-60-9
\$59.00. **NAEA Members: \$49.00**



Recognize Excellence—Nominate!

October 1 is the deadline for nominations for the Eisner Lifetime Achievement Award; Manuel Barkan Memorial Award; National, Division, and Regional Art Educators; Distinguished Service Awards; and many more NAEA awards. For details, see www.arteducators.org/grants/naea-awards

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www.arteducators.org/nahs

National Art Honor Society

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STUDIO

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FOR HIGH SCHOOL STUDENTS!

The Creative Industries Studio is a 2.5-day academic program offering insight into careers in visual arts and design through hands-on experience and face-time with working creative professionals.



Your students will create and learn with The Journal Junkies, Phil Hansen, Maria Fabrizio, and more at some of DC's finest museums!